

The Australian Curriculum

| | |
|--------------------|--------|
| Subjects | Auslan |
| Year levels | Year 6 |

Years 5 and 6 Content Descriptions

Communicating

Socialising

Interact with people for different purposes, using descriptive and expressive language to give opinions, talk about themselves and show interest in others

[Key concepts: experience, opinion, values, ideas; Key processes: comparing, socialising, discussing, summarising, identifying]

([ACLASFC037 - Scootle](#) )



Elaborations

comparing personal experiences and opinions and expressing agreement or disagreement in a respectful manner, for example:

AGREE YES or PRO1 AGREE

Yes, I agree.

PRO1 KNOW WHAT MEAN, BUT...

I know what you mean, but ...

DOUBT

I'm not sure

AGREE-NOT

I don't agree ...



using NMFs and eye gaze to gain, hold or finish a turn when communicating in pairs or groups

discussing school experiences or events, for example:

THEATRE GOOD, LONG^{-really}

I liked the theatre performance but it was soo long.

SCHOOL SWIMMING RACE, GOOD BAD, PRO2 THINK WHAT?

What did you think about the swimming carnival?



using interactional strategies such as paraphrasing, questioning and interpreting non-verbal cues when communicating with their peers or teacher

participating in online exchanges such as vlogs with deaf Auslan users in other contexts to discuss topics of shared interest, such as peer pressure or family expectations

exchanging views with their peers to identify values that they hold as important, for example, caring for the environment or providing support resources for the deaf community such as subtitles on TV/movies

Collaborate with peers to plan and conduct shared events or activities such as performances, presentations, demonstrations or transactions

[Key concepts: negotiation, perspective, design; Key processes: planning, suggesting, organising, presenting]

([ACLASFC038 - Scootle](#) )



Elaborations

working in teams to plan an event such as a performance for a younger audience or a presentation for school assembly

negotiating roles, responsibilities and priorities in activities such as cooking or science experiments, making suggestions such as:

PRO2 THINK BEST THIS FIRST, FINISH, NEXT THAT

Do you think we should do this first and when that's done, that next



and using conditional language such as:

IF FINISH, CAN NEXT++, IF NOT-YET HEADSHAKE

If we finish this we can on to the others; if we don't, we can't.



organising activities such as excursions, using questions such as:

WE2 MEET WHERE?

Where are we meeting?

TIME MEET?

What time should we get there?

ARRIVE HOW?

How are we getting there?



using digital technologies to prepare a humorous, dynamic perspective on a controversial proposition, such as 'Homework should be banned' to present to teachers or parents

playing games that involve working competitively within groups to categorise or classify information

problem-solving in teamwork activities, using language such as:

HOW FIX SOLVE?

How can we solve this?

WHAT DO?

What can we do next?



planning, rehearsing and producing a performance for school assembly or parent open night

working in a group to plan a visual story to present to a younger group at school or via video

planning and conducting an interview with a deaf visitor to class, using questions to elicit extra information

working on collaborative tasks that involve negotiation and shared decision-making about content and design, for example, designing a class garden, creating digital picture books for 'buddy' classes, or promoting a school event

conducting, recording and presenting observations and findings of collaborative science experiments

Contribute to discussions and shared learning activities by asking and responding to questions to clarify or indicate comprehension, managing interactions and monitoring and evaluating their learning [Key concepts: discussion, conversation, participation; Key processes: supporting, managing, clarifying, reflecting

([ACLASFC039 - Scootle](#))



Elaborations

helping to manage discussion, for example by asking specific questions to check meaning, making constructive comments to keep conversation moving, reviewing ideas expressed and conveying tentative conclusions

using strategies that support effective participation in shared learning activities, including signing clearly, pausing for others to respond, asking pertinent questions, rephrasing, repeating and linking their own contributions to those of others

exploring and clarifying others' ideas and summarising their own, and reporting back to a larger group

engaging in conversations and discussions with guest speakers, using active watching behaviours and contributing their own ideas, questions and opinions

reflecting on their learning experiences, checking on their own and each other's progress and providing each other with feedback, advice or reminders

sharing information and providing context for a new participant joining a conversation

contributing to discussions by clarifying and critiquing ideas and developing and supporting arguments, using statements such as:

I FEEL YOU RIGHT TALK OVER BECAUSE...

I think it's good you are talking about, because...



making connections between ideas, actions and effects, using reflective language such as:

FAIL WHY? BECAUSE THAT DS:length WRONG, FAIL

Because this happened ... then ...

IF LIE++, HAPPEN TRUE, PEOPLE STILL DOUBT.

If you always lie, when you tell the truth, people will still doubt you.



Informing

Identify, summarise and compare information obtained from different types of Auslan texts or from their own data collection

[Key concepts: informative [text](#), topic, data, analysis; Key processes: interviewing, surveying, collating, analysing, summarising, [presenting](#)]

([ACLASFC040 - Scootle](#) )



Elaborations

viewing different types of informative Auslan texts, such as instructional sports videos or science demonstrations, showing understanding by responding to questions in Auslan

viewing live or recorded interviews or informal conversations between Auslan users in different situations and contexts, summarising key points and topics covered

collating and analysing information obtained from Auslan media reports on people or events, organising the information visually in a mind map

surveying a range of hearing and deaf people on an issue of shared interest, analysing and presenting results through short signed presentations or in chart, graph or table form

interviewing a deaf adult about their educational experiences and comparing these with their own

summarising and contrasting information contained in two differently sourced Auslan texts on a selected topic

summarising key ideas and information provided by deaf visitors using active watching behaviours and contributing questions and responses

Present information to describe, explain, persuade or report on different experiences or activities in ways likely to engage the intended [audience](#)

[Key concepts: report, [audience](#), intention, technique; Key processes: instructing, informing, persuading, reporting]

([ACLASFC041 - Scootle](#) )



Elaborations

providing step-by-step instructions to peers, for example directions to a location or explanations of how to build a model

creating signed announcements that use persuasive techniques to inform others about upcoming events, for example a Deaf theatre performance or National Week of Deaf People

reporting in digital form on their experiences of shared events such as school camps or concerts to send as feedback to the organisers

creating a video report of an event in Deaf history as a contribution to a shared e-book resource

developing a signed news report or public announcement to inform or alert an imagined audience of a recent or impending natural disaster

providing instructions for a group activity such as a maths or computer game

creating a digital clip or social media post that presents information on a selected issue in ways designed to persuade or dissuade the intended audience, for example an anti-smoking post or a clean-up-the-environment appeal

engaging with deaf visitors from different groups and backgrounds by creating a vlog about the visits and their responses to different identity stories

explaining a new concept encountered in content areas such as geography or history, such as erosion or revolution

preparing a short signed presentation for their peers drawing on information obtained from library resources or media texts on topics related to other curriculum areas such as visual arts or history

Creating

Engage with different types of creative and imaginative texts by identifying important elements, discussing ideas, characters and themes and making connections with their own ideas and experience [Key concepts: emotion, [manner](#), visual expression, theatre conventions; Key processes: comparing, responding, expressing, creating]

[\(ACLASFC042 - Scootle !\[\]\(642aa997563f9a325b310230bb5078b7_img.jpg\)](#))



Elaborations

comparing their reactions to imaginative texts that evoke positive or negative emotional responses, making connections with experiences in their own lives that have produced similar feelings

participating in performance activities such as unscripted response-to-stimulus role-plays, recognising how characters' feelings and attitudes are expressed through NMFs and manner

viewing and comparing expressions of Deaf experience through different visual art forms, such as painting, photography or sculpture, comparing with their own use of visual forms of expression of feelings and experience

drawing comparisons and making connections between their own experiences and those of fictional characters in popular television series or films

comparing the use of rhyme in written verse with the repetition of handshapes and movement paths in signed poetry performance

identifying cultural conventions of Deaf theatre, such as maintaining eye contact and positioning of characters

identifying key messages or values conveyed through folktales, myths or legends, for example by

creating mind maps to show relationships between concepts such as courage, loyalty, love

describing the shape and sequence of a shared story or skit, identifying elements such as setting the scene, climax and resolution

considering how different modes of creative expression, such as theatre or visual arts, influence personal response to texts

tracking and reflecting on the experiences of deaf dancers and choreographers, for example as contestants in shows such as So You Think You Can Dance

viewing and responding to sign poetry from around the world, for example by comparing responses to differences and similarities in 'visual vernacular'

Create live or filmed performances that engage specific audiences and present imagined experiences, people or places

[Key concepts: suspense, humour, dramatic structure, stimulus; Key processes: creating, performing, narrating, reinterpreting, improvising]

([ACLASFC043 - Scootle](#) )



Elaborations

working collaboratively to create a filmed episode of a pilot for a new Deaf sitcom, incorporating elements such as conflict, suspense or humour

creating and performing imaginary scenarios that reflect experiences in their own lives

creating a performance for a class or school talent show, such as a signed song, skit or humorous retelling of an anecdote

signing different versions of a familiar short story, changing perspectives according to different characters

creating original stories or short plays for younger learners of Auslan, incorporating scene-setting, action/conflict and resolution, and including opportunities for audience participation

creating a video record of an imagined formal or informal interview, incorporating elements of humour or tension and building character and mood through the use of NMFs and pauses

creating additional dimensions or changing the focus of a fictional experience by varying the use of manner, constructed action, space and aspect

participating in a class storytelling competition, conforming to conventions of character perspective and relationship with audience

creating amusing reinterpretations or spoofs of traditional fairytales, using exaggerated elements of sign and gesture

improvising spontaneous responses to a stimulus such as 'Sixty Seconds to Make the Audience Laugh, Cry ...'

Translating

Translate a variety of familiar school and community texts from Auslan to English and vice versa, identifying which words or phrases may not readily correspond across the two languages
[Key concepts: equivalence, meaning, culture-specific concepts; Key processes: identifying, interpreting, translating, determining, predicting, creating, comparing, explaining]

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Elaborations

finding and using phrases that have direct sign-for-word translations between Auslan and English, such as Goodnight, Happy birthday and Happy New Year, and some that do not, such as None of your business!

identifying issues associated with translation, such as multiple meanings for words like run, the fact that meaning is not always literal and that sign translations of a word will vary according to the meaning of the concept in context

conducting sight translations of simple English texts such as short news articles

translating short texts such as children's fairytales, simple song lyrics or a short poem from English to Auslan

translating and explaining the meaning of words or expressions associated with figurative language use in Auslan, such as TRAIN GONE, SORRY and comparing these to English idioms

determining the meaning of technical English words used in other curriculum areas, for example, natural disasters or global warming, demonstrating how they would translate or explain them in Auslan

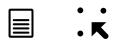
translating the school song into Auslan, identifying lexical challenges and finding suitable Auslan equivalents to match the English concept

identifying and explaining signs that are not easy to translate into English because of culture-specific meaning and history, for example, signs such as Deaf school

Create their own bilingual texts and learning resources to use themselves or to share with others, such as Auslan–English dictionaries, posts to websites, digital newsletters or school performances

[Key concepts: equivalence, [bilingualism](#); Key processes: composing, creating]

([ACLASFC045 - Scootle](#) )



Elaborations

composing bilingual texts for class or school assembly performances, events or displays, for example, National Week of Deaf People announcements

using bilingual online dictionaries and electronic tools to compose bilingual texts, for example, captioned Auslan texts such as an online Auslan–English version of a school newsletter

constructing and co-maintaining a bilingual website with a Deaf school

creating bilingual texts for younger children, such as a mini Auslan–English dictionary of school-specific signs

Identity

Consider the influence of the [Deaf community](#) on [identity](#) development, focusing on [language](#), social systems and sense of space and place

[Key concepts: [identity](#), relationship, community, place, space, story, social mores, history, [Deafhood](#), [Deaf gain](#); Key processes: identifying, describing, investigating, discussing, explaining]

([ACLASFC046 - Scootle](#) )



Elaborations

identifying markers of social and cultural identity that may be important across cultures as well as in

the Deaf community, for example, elements of language or behaviours associated with family, community, location, age or gender

building a basic understanding of the concept of Deafhood and of how individual journeys of identity contribute to social relationships and community, for example, by describing their own journey of identity development, including elements such as family, the influence of Deaf role models, significant life events or personal connections with the local Deaf community

working with elders to map relationships and connections within their community, for example by identifying links between notable deaf families, and by considering how personal connections with the community contribute to their sense of identity

investigating the historical origins of signs linked to identities, for example, the signs for LIBRARY and ADELAIDE were derived from original name signs for people

considering how the relationship between language and identity plays a role in contributing to individual, peer group and community wellbeing

exploring how different technologies are used by deaf people to support social networks and strengthen their sense of shared identity

explaining the significance of stories linked to Deaf social history and the responsibility of the Deaf community to convey shared experiences that relate to Deaf space, for example through stories about school days by past pupils

exploring the role of personal narratives in teaching and supporting deaf children to develop strategies to navigate a hearing world, such as carrying paper and pen or smart phone to type notes

learning from Deaf elders about roles and responsibilities with respect to caring for their culture's places and spaces and preserving a sense of shared identity, for example, by maintaining and passing on artefacts, images and stories, creating new uses for Deaf places or participating in Deaf festivals, fair days and National Week of Deaf People activities

recognising that their first language is a birthright that contributes to their identification with the Deaf community and its traditions

identifying examples of deaf people who have been recognised for different reasons in the wider society, for example, Alastair McEwin, and discussing whether such recognition contributes to their own sense of identity and belonging

interviewing local Deaf elders about their experiences in Deaf schools and other Deaf places and discussing how their experiences create a collective sense of identity

discussing the concept of 'Deaf gain' in relation to their personal identity, for example, in using a visual language and being able to communicate from a distance

Reflect on how different [language](#) and cultural backgrounds and experiences influence perceptions of Auslan and of the [Deaf community](#) and also of the hearing community

[Key concepts: influence, perspective, self-reflection; Key processes: composing, comparing sharing, monitoring, identifying, analysing, explaining, reflecting]

([ACLASFC047 - Scootle](#) )



Elaborations

reflecting on and providing possible explanations for assumptions that hearing people might make about deaf people or about signed languages

examining some misconceptions about hearing people and culture held by members of the Deaf community, for example, that hearing people hear and understand everything, or that hearing people can hear from a distance

identifying how various emotions and attitudes, such as respect, shyness, exuberance or embarrassment, are expressed and may be perceived across different languages and cultures, comparing their experience of such differences in their own interactions with speakers of English or other spoken languages

explaining how their assumptions about users of other languages and ways of understanding the world are changing as a result of intercultural language and experiential learning

reflecting on language and cultural differences in forms of address in signed and spoken languages that need to be taken into account when interacting interculturally, for example, the frequent use of a person's name when addressing them directly in Australian English but not in Auslan

reflecting on the role of personal storytelling in teaching and supporting deaf children to navigate a hearing world

Understanding

Systems of language

Describe the elements of sign production, including [non-manual features](#), and explore the processes of annotating Auslan with multimedia software and/or [glossing](#) or transcribing signed texts on paper [Key concepts: types of [iconicity](#), [annotation](#), transcription; Key processes: identifying, recognising, annotating, describing, understanding]

([ACLASFU048 - Scootle](#) )



Elaborations

describing a sign's form in terms of handshape, hand arrangement, orientation, movement and location

identifying some iconic signs and considering how they are iconic

identifying, demonstrating and describing the various types of NMFs: movements of the eyebrows, eyes, nose, mouth, cheeks, shoulders and body

noticing that, in a stretch of connected signing, a sign will often be produced differently to the way it is shown in a dictionary

understanding that many features of signed languages occur simultaneously, compared to spoken language features which typically occur sequentially

recognising that some signs can occur with a standard mouth gesture and that these are sometimes called multi-channel signs

identifying and classifying examples of DSs and CA in a video text using video annotation software, for example, ELAN

'reading' a glossed text, including interpreting the markings that show how a sign is modified in space, NMFs, DSs and examples of CA

glossing a text with support, identifying what signs are used, any NMFs, and using a system of recording handshapes when describing DSs

Identify different types of verbs based on their ability to integrate space into the sign, and recognise types of depiction available to a signer, namely, entity, handling and [SASS](#) depicting signs and

constructed action

[Key concepts: establishing a spatial location, types of depicting signs, function of [constructed action](#);

Key processes: identifying, distinguishing]

([ACLASFU049 - Scootle](#) )

**Elaborations**

identifying where and how a signer has established a location in space, for example through the use of points, non-body-anchored signs or fingerspelled words

distinguishing, with support, between directional and locational indicating verbs, and noticing that verbs differ depending on whether modification of movement happens at the start, end or start and end of a sign

identifying examples of DSs in an Auslan text, and recognising that handshape and movement represent different things in each type of DS, for example:


- entity DSs: the handshape is an object or person, and the movement is the movement or location of that object or person
- handling DSs: the handshape represents a person's hands touching or moving another object, and the movement shows how the hands move
- SASS DSs: the handshape and movement outline the shape or size of something

learning that the function of CA is to represent the words, thoughts or actions of a protagonist in a text, either themselves or another

knowing that in CA a signer can shift into the role of another, or themselves at a different time, through eye gaze change, body shift, head orientation change, and matching facial expressions

Understand that the starting point of a [clause](#) gives prominence to the message, that clauses can be linked equally or unequally with conjunctions and connectives, and that signers can show as well as tell about an event to provide more detail

[Key concepts: gestural overlays, [clause conjunction](#), variable sign order; Key processes: recognising, distinguishing]

([ACLASFU050 - Scootle](#) )

**Elaborations**

recognising that quantifiers such as FEW or THERE are also types of adjective signs

recognising that some adverbs modify adjectives, not verbs, for example VERY and that these modifications to adjectives can also be expressed with NMFs, for example changes in mouth patterns and movement of signs can intensify adjectives, for example, RED _{-really}, PLEASED _{-really}, TALL _{-really}

distinguishing between the citation form of a sign and the adverbial NMF overlaid and what meaning each part carries, for example: MAN SPRINT (base form), MAN SPRINT _{-fast} (manner added)

recognising how conjunctions such as PLUS, IF or BUT are used to join clauses and create cohesion

recognising that clauses can be linked equally, for example:

STUDENT BORED, TRY FOCUS

The student was bored and tried to focus.



or unequally, where one clause depends on another, for example:

I-F BORED, OPEN-BOOK READ

If you are bored, read a book.



recognising that the element of a clause that a signer wants to focus on most in Auslan is sometimes moved to be signed first and that this process of topicalisation involves particular NMFs

noticing that word order within a clause is freer in Auslan than in English and that parts of a clause can be signed simultaneously, making it hard to establish word order

realising that in many clauses signers 'tell' with fully-lexical signs at the same time as 'show' with DS, CA and other gestural elements

recognising that some nouns are not signed overtly in a clause, for example in the clauses below, the noun (the swimmer) is given in the first clause but not repeated in the second

PRO2 SWIM DETERMINED SWIM, NOT WIN

You swam really hard but you didn't win.



Identify structures, [language](#) features and [cohesive devices](#) used in different types of texts, recognising that [language](#) choices reflect purpose, context and [audience](#)

[Key concepts: [referent](#), [cohesion](#), space; Key processes: identifying, noticing]

([ACLASFU051 - Scootle](#) )



Elaborations

examining different examples of an Auslan text type (for example, one to inform or one to persuade) and identifying choices signers made, for example the amount of fingerspelling they used

noticing how signers achieve textual cohesion and coherence through the use of connectives that create links between clauses, for example BUT and G:WELL

identifying the many ways signers can refer to the same referent in a text, for example by using DSs, points, list buoys, and how such strategies support understanding

annotating in ELAN or similar software where a signer is using established locations to refer to a noun referent

Language variation and change

Explore variation in terms of the impact of other languages on Auslan across contexts and over time [Key concepts: influence, [language](#) borrowing, style shifts; Key processes: noticing, recognising, explaining]

([ACLASFU052 - Scootle](#) )



Elaborations

noticing different ways that English words are borrowed into Auslan, for example, the use of fully fingerspelled words, such as D-U-E, N-O-U-N, the fingerspelling of the first letter of corresponding English words, for example TOILET, FATHER, or abbreviations of English words, for example, state names: S-A, N-S-W, V-I-C, T-A-S, and organisation names: N-A-B-S, W-A-A-D, N-S-W-A-D, D-C-S-S-A

creating lists of fingerspelled words which have become lexicalised, for example, HOW, BUT, ABOUT, FOR, and looking at how this process has changed the form of words over time

recognising that Auslan includes loan signs from Signed English, some of which were invented for Signed English (for example, TOY or DAD) and some that were from the southern dialect and incorporated into Signed English, for example, YELLOW

looking at style shifts in domains where English is in closer contact with Auslan, such as the use of more English-like structures in formal and educational settings

explaining the influence of other signed languages such as BSL, ISL and ASL on Auslan over

different periods of time and discussing reasons for such influence

Language awareness

Explore the current status and profile of Auslan and of the [Deaf community](#) in contemporary Australian society, considering issues such as [language](#) transmission, usage and documentation

[Key concepts: diversity, representation, [language](#) transmission, documentation; Key processes: describing, discussing, investigating, representing]

([ACLASFU053 - Scootle](#) )



Elaborations

discussing the diversity of Auslan users in the Australian community, including people who are deaf, those who are hard of hearing and hearing people such as CODAs and interpreters

investigating the signed languages used by deaf and hard of hearing members of Aboriginal and Torres Strait Islander communities

exploring variation in Auslan fluency among classmates and members of the Deaf community, considering the relevance of factors such as where and when individual users learnt to sign and whether they are from a Deaf or hearing family

mapping sign language use around the world using data from Ethnologue, for example by identifying and labelling countries with correct naming of the sign language used, such as France = LSF: Langue des Signes Française; Germany = DGS: Deutsche Gebärdensprache

finding representations of signing deaf people in the media or in literary texts, and evaluating how they and the language are represented

investigating the profile and distribution of members of the Deaf community, for example across states of Australia or by age or gender, using data from censuses and other sources to summarise and represent information in graph/visual forms, and to suggest possible explanations of patterns or statistics

understanding the role and function of Auslan–English interpreters and Deaf interpreters and the access and opportunities they provide to language users

recognising that many languages are well-documented, strong, healthy and widely used by many people across generations while others are less documented and robust

recognising that some languages have no written form and have historically been passed on face to face/orally, which means that they are less well recorded or documented

recognising language documentation as an important means of recording, maintaining, transmitting and revitalising a language

understanding the nature of transmission of Auslan, for example, that in most cases Auslan is not passed on from parent to child but from peers, or is learnt by children from adults outside the family, and that some deaf people learn Auslan later in early adulthood

describing how Auslan has been transmitted across generations and how it has been recorded, investigating reasons for the 'oral' tradition language transmission

using the UNESCO atlas to map the world's minority languages and those that are in critical endangerment and to document the vitality of signed languages

Role of language and culture

Reflect on how communities' ways of using [language](#) are shaped by and reflect cultural values and beliefs, and how these may be differently interpreted by users of other languages

[Key concepts: cultural expression, transmission, values, beliefs; Key processes: observing, making connections, discussing, investigating]

([ACLASFU054 - Scootle](#))



Elaborations

explaining the role of Auslan and Deaf culture in maintaining, reflecting and strengthening the Deaf community and its networks and significant places

understanding that knowledge about past and present Deaf people and cultural experience and values is embodied in and transmitted through Auslan, for example ways of producing the sign for SIGN reflects cultural values placed on fluency

identifying the cultural importance of different elements of communication, such as the use of signing space and proxemics by Auslan users, particularly in relation to a person passing between two signers or the positioning of communication partners

identifying cultural differences between the use of personal names in Auslan and other languages, such as the fact that Auslan signers do not use a person's name when addressing them directly as do users of many spoken languages

recognising that different types of expressive and imaginative performance in Auslan carry cultural as well as linguistic information, for example, a film or theatrical performance that represents typical miscommunication experiences

understanding that 'sound' is accessed differently in Deaf culture, that the meaning and importance of sound in deaf people's lives is usually not the same as in hearing people's experience

exploring ways in which deaf people's art incorporates sign language motifs and images as forms of cultural expression

analysing stories about deaf people's history for the ways in which they embody cultural values and information, for example accounts of Thomas Pattison, FJ Rose and William Thomson establishing the first schools for deaf children

Years 5 and 6 Content Descriptions

Communicating

Socialising

Share ideas and feelings about people they know, their daily lives, social activities and the school community

[Key concepts: experience, interaction, interests, relationship; Key processes: describing, discussing, responding, comparing, expressing feelings]

([ACLASFC163 - Scootle](#))



Elaborations

describing experiences and how they made them feel, for example:

DEAF PERSON WILL VISIT SCHOOL PRO1 EXCITED MEET

I am excited to meet the deaf visitor.

POSS1 FRIEND CHANGE OTHER SCHOOL PRO1 SAD

I was sad when my friend moved away.



discussing aspects of their school experience, using familiar lexicalised fingerspelled signs to talk about shared places or people they know, for example:

M-O-N M-R S-M-I-T-H GIVE_{-me} BOOK THAT NEW

On Monday Mr Smith gave me a new book.



comparing weekend or holiday routines, interests and activities, using signs associated with time, sequence and location, for example:

REGULAR SUMMER PRO1_{-plural} GROUP-MOVE-TO BEACH STAY++ THREE WEEK

We go to the beach for three weeks in summer.

WEEKEND PRO1 GO-TO-AND-BACK++ CAMP

I go camping on weekends.



discussing shared experiences of school events, using appropriate interactional strategies when communicating in pairs or in groups, for example, using NMFs and eye gaze to gain, hold or finish a turn, for example:

THEATRE GOOD, LONG_{-really}

I liked the theatre performance but it was soo long.

SCHOOL SWIMMING RACE, GOOD BAD, PRO2 THINK WHAT?

What did you think about the swimming carnival?



describing relationships between members of their families or between classmates, for example:

PRO3 POSS1 COUSIN WE2 GOOD FRIEND.

She's my cousin; we're good friends.



comparing attributes or characteristics of classmates or classroom objects, for example:

S-A-M RUN FAST C-H-R-I-S WORSE FAST SPEED

Sam runs fast but Chris runs the fastest.

THAT BEST COMPUTER

That's the best computer.



Collaborate with peers to plan and conduct shared events or activities such as performances, presentations, demonstrations or transactions

[Key concepts: [performance](#), presentation, [Deaf culture](#); Key processes: planning, negotiating, organising]

([ACLASFC164 - Scootle](#) )



Elaborations

working collaboratively to plan a performance or presentation for a younger class, for example on aspects of Deaf culture or Auslan

expressing preferences in relation to roles and responsibilities in shared learning activities, using statements such as:

PRO1 HANDWRITING PRO1 DON'T-LIKE RATHER TYPING

I don't like handwriting; I prefer to type it.

PRO1 DON'T-WANT DRAW, PRO1 WANT TAKE-PHOTO++

I don't want to do the drawing; I'd rather take photos.



negotiating with a partner to prioritise or sequence tasks when planning a learning activity, using language such as:

PRO2 THINK BEST THIS FIRST, FINISH, NEXT

Do you think we should do this first and when that's done, next

THAT FIRST IMPORTANT THAT SECOND

That's more important than this.



organising activities such as excursions or talent shows, using expressions related to place, time and numbers, for example:

THAT THEATRE WHEN WHAT DAY?

What date is the show?

HOW-MANY PEOPLE WILL DS:many-move?

How many people will be there?



playing games that involve detailed information exchange, such as 'Guess Who?', asking for and supplying descriptions, for example:

POINT HAVE GLASSES?

Does yours have glasses?

DON'T-HAVE

No.

allocating responsibilities for the completion of shared tasks, such as following a recipe or building a model

carrying out simulated transactions in different contexts, for example, playing a 'restaurant' game, or a food shopping game

Communicate appropriately while involved in shared learning activities by asking and responding to questions, managing interactions, indicating understanding and monitoring learning

[Key concepts: agreement, clarification, protocol, reflection; Key processes: responding, agreeing, monitoring]

[\(ACLASFC165 - Scootle !\[\]\(104fbf564e2e5a8fbd84f31656d114c7_img.jpg\)](#))



Elaborations

responding to signed class and school announcements such as assembly procedures

showing agreement or disagreement or asking for clarification, for example:

PRO1 AGREE

I agree.

PRO1 AGREE-NOT

I don't agree ...

THAT RIGHT THAT?

Is that right?

...RIGHT PRO1?

... am I right?



using discourse markers in conversation to indicate understanding, attention or consideration, for example:

SURPRISE

ooh (with appropriate intonation)

INCREDIBLE

No way!

WOW

Wow!

UM

um



respecting protocols for interrupting conversations, for example by walking between signers, waiting for eye contact and pauses in signing and using language such as EXCUSE or SORRY INTERRUPT

monitoring their own and each other's learning, for example by making comments such as:
SURPRISE KNOW-NOT PRO1

I didn't know that ...

THANKYOU PRO2 EXPLAIN CLEAR

Thank you – that was really clear.



following appropriate protocols when interacting with interpreters, for example not standing between the interpreter and the deaf person

using non-auditory ways of signalling enjoyment, support or encouragement in large group or audience activities, for example, by foot stomping at a deaf basketball game

Informing

Collect, classify and paraphrase information from a variety of Auslan texts used in school and community contexts

[Key concept: information, findings, concepts; Key processes: identifying, collecting, classifying, paraphrasing, responding, explaining, requesting, interviewing]

[\(ACLASFC166 - Scootle !\[\]\(df47d6bec273bbb8b349135fff3a20f7_img.jpg\)](#))



Elaborations

identifying specific points of information in procedural or descriptive Auslan texts, responding to signed comprehension questions

paraphrasing the content of selected Auslan texts such as community announcements and relaying the information to others

using information collected from peers about home and school routines, presenting findings to the class using visual supports/graphic organisers

viewing Auslan texts from other content areas, using depicting signs to explain concepts such as states of matter or climate variation

forming and signing questions to request information from a deaf organisation or person needed to produce a digital text such as a brochure or program

interviewing Deaf peers or other Auslan users and noting unfamiliar signs, recoding and classifying these in their personal sign dictionaries

Convey information in different formats to suit different audiences and contexts

[Key concepts: context, purpose, audience; Key processes: presenting, creating]

([ACLASFC167 - Scootle](#) )



Elaborations

assembling an information pack about their school to support newly arrived deaf students, including a signed glossary of key people and places and simple directions to navigate the school

creating a rehearsed digital report/reflection in Auslan for a school website on the experience of interacting with Deaf visitors

presenting information for Deaf visitors at a school open day about significant school or community events, such as festivals or sports carnivals

presenting information using visual support to engage the interest of the wider school community in a selected Deaf organisation or community activity

explaining a favourite game that can be played in Auslan or English, highlighting key Auslan terms and supporting information with pictures, gestures and demonstrations

planning, rehearsing and delivering short presentations about their use of Auslan in different contexts, taking into account context, purpose and audience

explaining a procedural text to the class, such as a recipe

Creating

Engage with a range of creative and imaginative texts, identifying and discussing ideas and characters

and making connections with their own experiences

[Key concepts: [narrative](#), theatre [performance](#), emotional response, humour; Key processes: sequencing, comparing, [shadowing](#), reflecting]

([ACLASFC168 - Scootle](#) )



Elaborations

viewing a signed narrative text and responding by drawing a storyboard that identifies and sequences key events

viewing a theatre performance designed for a deaf audience and sharing their reactions to the experience of viewing a theatre performance designed for a deaf audience

comparing their reactions to imaginative texts that evoke positive or negative emotional responses, making connections with experiences in their own lives that have produced similar feelings

engaging with different examples of Deaf humour, such as Deaf jokes, and comparing them with examples of humour in spoken English or in silent films or mime

shadowing signed elements of theatrical or cinematographic texts that use handshapes, such as the scene with hand-faces in the film *Labyrinth*

tracking and reflecting on the experiences of deaf dancers and choreographers, for example as contestants in shows such as *So You Think You Can Dance*

[Create](#) or reinterpret simple imaginative texts that involve favourite characters or humorous situations, using a range of signs, gestures and supporting props to convey events, characters or settings

[Key concepts: [constructed action](#), perspective, choreography; Key processes: adapting, performing, retelling, dancing]

([ACLASFC169 - Scootle](#) )



Elaborations

creating and performing an adaptation of a humorous story with two or more characters, using elements of constructed action such as eye gaze change, body shift and head orientation change

retelling a story to compare characters' perspectives using referents

working collaboratively to create a visual representation of a face, using the hands and bodies of at least two classmates

using 'visual vernacular' to create a humorous skit for a younger group of Auslan learners

creating the next scene, a new character or an alternative ending for a signed fable, short story or cartoon

choreographing and performing music-less dance, focusing on matching timing, beat and rhythm

creating and performing a story from the viewpoint of a single character or narrator

Translating

Translate familiar texts from Auslan to English and vice versa, noticing which words or phrases require interpretation or explanation

[Key concepts: equivalence, meaning, interpretation; Key processes: identifying, translating, shadowing, creating, comparing]

([ACLASFC170 - Scootle](#) )



Elaborations

finding and using phrases that have direct translations between Auslan and English, for example, Goodnight, Happy birthday

shadowing a story in Auslan as a pre-interpreting skill, noticing which phrases and concepts need more unpacking

demonstrating the use of a bilingual online dictionary (Signbank), for example by looking up various meanings of the word run and comparing variation in signs for the concept in different contexts, and using it to translate Auslan texts into English and vice versa

using resources such as Signbank to identify words which might not have a direct sign equivalent, for example, jewellery, pets and other collective nouns

translating segments from popular children's texts such as fairytales or short stories into Auslan, considering why some elements cannot be translated literally

Create their own bilingual texts and learning resources such as electronic displays, websites or digital newsletters

[Key concepts: [bilingualism](#), meaning; Key process: composing, creating]

([ACLASFC171 - Scootle](#) )



Elaborations

composing bilingual texts for class or school assembly performances, events or displays, for example, National Week of Deaf People announcements

constructing and co-maintaining a bilingual website with a Deaf school

creating bilingual texts for younger children, such as an online Auslan–English dictionary of school-specific vocabulary

Identity

Demonstrate understanding of the nature of [identity](#) in relation to themselves and to members of the [Deaf community](#)

[Key concepts: [identity](#), community, history; Key processes: documenting, creating, sharing, evaluating, comparing]

([ACLASFC172 - Scootle](#) )



Elaborations

describing key milestones or important influences in their lives, including people, events, experiences, community traditions or travel experiences, explaining how these have helped shape their sense of identity and their perspectives

viewing a series of Auslan identity stories, such as those found in the Griffith University Introduction to Deaf Studies Unit 1 set, comparing their own experiences to those described by deaf children and adults in the footage

making and sharing 'hand identity charts' to illustrate similarities and differences in how students define themselves or may be defined by others, using sketches of signs or gloss in the fingers of the chart and views of others outside the handshape

identifying Deaf community identities associated with significant places, such as Martha Overend Wilson and the sites of the former Queensland Adult Deaf and Dumb Mission, or Eugene Salas and the original South Australian Deaf Society/Mission building

Reflecting

Reflect on how **language** and cultural background influence perceptions of other languages and communities, and on their experience of learning and communicating in Auslan

[Key concepts: influence, perspective, perception, self-reflection; Key processes: comparing, sharing, monitoring, identifying, analysing, explaining, reflecting]

([ACLASFC173 - Scootle](#))



Elaborations

examining misconceptions held by some hearing people about deaf people, Auslan and Deaf culture, such as the idea that all deaf people can hear with hearing aids, or that deaf people may not drive

considering possible explanations for assumptions deaf people might make about hearing people or about spoken languages

observing and documenting their development as learners of Auslan, for example, by recording learning experiences and reflections in blogs, learning logs or journals, considering whether their sense of identity changes when communicating in this language

reflecting on similarities and differences between spoken language and signed language users, for example, behaviours when joining interactions, taking turns, using name signs, or passing between people who are communicating with each other

identifying and comparing how various emotions and different attitudes, such as respect, shyness, exuberance or embarrassment, are expressed in and responded to by different languages and cultures

exploring ideas about identity in journal writing, for example by documenting challenges and rewards relating to second language learning and any changes in relation to their sense of identity

Understanding

Systems of language

Identify and describe elements of sign production, including **handshape** and its **orientation**, movement, location and **non-manual features**, and explore the processes of annotating Auslan videos or reading and transcribing glossed texts

[Key concepts: body anchored, iconicity; Key processes: identifying, recognising, annotating, glossing]

([ACLASFU174 - Scootle](#))





Elaborations

noticing that in a stretch of connected signing a sign will often be produced differently to the way it is shown in a dictionary

identifying some NMFs in a signed text

recognising that some signs can occur with a standard mouth gesture and that these are sometimes called multi-channel signs

thinking of body-anchored signs, such as head or why, and signs that are not body anchored, such as HAVE or STOP, and recognising that non-body anchored signs can be located in space around the signer

identifying some iconic signs and considering how they are iconic

exploring with support software such as ELAN to annotate signed texts with some grammatical marking such as NMFs

'reading' and transcribing glossed texts, including indicating understanding that there are markings to show NMFs and spatial locations

Understand that signs can include different information, including a gestural overlay, identify types of depicting signs and how signers establish spatial locations and show [constructed action](#)

[Key concepts: gestural overlay, establishing a spatial location, function of [constructed action](#); Key processes: recognising, distinguishing]

[\(ACLASFU175 - Scootle !\[\]\(0fb13ad0bfa3d86868cdd3883e5665b3_img.jpg\)](#))

Elaborations

recognising that Auslan has fully-lexical signs that are in the dictionary and have a standard handshape, movement and location, and partly-lexical signs that cannot be listed in a dictionary in all forms as they change their form each time they are signed, such as DSs

noticing that fully- and partly-lexical signs can include grammatical information not included in a 'citation' form, for example, the sign TELL_{-me} is not listed separately to TELL (towards neutral space) and GO-TO includes GO-TO_{-often}

identifying where a signer has established a location in space (for example, through points, non-body-anchored signs, fingerspelled words or verb movement changes)

recognising that signers must make explicit which referent is associated with a location

identifying examples of each type of DS in an Auslan text: entity DSs, handling DSs and SASS DSs

learning that the function of CA is to represent the words, thoughts or actions of a protagonist in a text, either themselves or another

knowing that in CA a signer can shift into the role of another, or themselves at a different time, through eye gaze change, body shift, head orientation change, and matching facial expressions

Develop understanding of the important role of **non-manual features** in adverbs and joining clauses, and know that spatial relationships in Auslan are typically expressed with depicting signs

[Key concepts: **manner**, **locatives**, **topicalisation**; Key processes: recognising, distinguishing]

([ACLASFU176 - Scootle](#) )



Elaborations

recognising that quantifiers such as FEW or THREE are also types of adjective signs

noticing that sometimes Auslan signers have information about how a verb happens through NMFs not separate signs (for example, WRITE_{-carelessly})

recognising that some adverbs modify adjectives, not verbs, for example VERY, and that these modifications to adjectives can also be expressed with NMFs, for example changes in mouth patterns and movement of signs can intensify adjectives, for example, RED_{-really}, PLEASE_{-really}, TALL_{-really}

distinguishing between the citation form of a sign and the adverbial NMF overlaid and what meaning each part carries, for example: MAN SPRINT (base form), MAN SPRINT_{-fast} (manner added)

recognising how conjunctions such as plus, if or but are used to join clauses and create cohesion

recognising that signers can give information about how a verb happens over time by changing the movement, for example, signing WATCH versus WATCH_{-for-a-long-time}, or with lexical signs such as WATCH AGAIN++

recognising that typically signers use DSs to show spatial relationships, not separate signs such as ON or UNDER

recognising that some nouns are not signed overtly in a clause, for example in the clauses below, the noun (the swimmer) is given in the first clause but not repeated in the second

PRO2 SWIM DETERMINED SWIM, NOT WIN

You swam really hard but you didn't win.



noticing that clauses are elaborated and made more vivid by adding adjectives and adverbs and by enacting or using DSs, and that they can be joined by conjunctions to make longer sentences

noticing that parts of a sentence can be signed simultaneously in Auslan, making it hard to establish word order

recognising that the element of a sentence that a signer wants most focus on is sometimes signed first and that this process of topicalisation involves particular NMFs

Identify and use [language](#) features of different types of Auslan texts and understand that texts are made cohesive through [language](#) choices

[Key concepts: [language](#) features, [cohesion](#), [referent](#) tracking; Key processes: identifying, analysing] ([ACLASFU177 - Scootle](#) )



Elaborations

identifying structures and characteristic features of particular types of text that suit the purpose of the text, for example, selecting language that expresses emotion in a narrative text compared to more factual language used for objective reporting in an information report

analysing samples of particular types of text, noticing choices signers have made in the production of their text, for example the amount of CA they have used

identifying the many ways signers can refer to the same referent in a text, for example by using DSs, points, list buoys, and how such strategies support understanding

Language variation and change

Explore variation in terms of the impact of other languages on Auslan across contexts and over time

[Key concepts: influence, [language](#) borrowing, style shifts; Key processes: noticing, recognising,

explaining]

([ACLASFU178 - Scootle](#))

Elaborations

noticing different ways that English words are borrowed into Auslan, for example, the use of fully fingerspelled words, such as D-U-E, N-O-U-N, the fingerspelling of the first letter of corresponding English words, for example TOILET, FATHER, or abbreviations of English words, for example, state names: S-A, N-S-W, V-I-C, T-A-S, and organisation names: N-A-B-S, W-A-A-D, N-S-W-A-D, D-C-S-S-A

creating lists of fingerspelled words which have become lexicalised, for example, #HOW, #BUT, #ABOUT or #FOR and looking at how this process has changed the form of words over time

recognising that Auslan includes loan signs from Signed English, some of which were invented for Signed English (for example, TOY or DAD) and some that were from the southern dialect and incorporated into Signed English, for example, YELLOW

looking at style shifts in domains where English is in closer contact with Auslan, such as the use of more English-like structures in formal and educational settings

explaining the influence of other signed languages such as BSL, ISL and ASL on Auslan over different periods of time and discussing reasons for such influence

Language awareness

Explore the current status and profile of Auslan and of the [Deaf community](#) in contemporary Australian society, considering issues such as [language](#) transmission, usage and documentation

[Key concepts: diversity, representation, [language](#) transmission, documentation; Key processes: recognising, describing, understanding, discussing, investigating]

([ACLASFU179 - Scootle](#))

Elaborations

describing the visibility and use of Auslan in the wider community, for example in television programs, on the news, at community events, sporting fixtures and in emergency announcements

discussing the diversity of Auslan users in the Australian community, including people who are deaf, those who are hard of hearing and hearing people such as CODAs and interpreters

investigating the signed languages used by deaf and hard of hearing members of Aboriginal and Torres Strait Islander communities

exploring variation in Auslan fluency among classmates and members of the Deaf community, considering the relevance of factors such as where and when individual users learnt to sign and whether they are from a Deaf or hearing family

mapping sign language use around the world using data from Ethnologue, for example by identifying and labelling countries with correct naming of the sign language used, such as France = LSF: Langue des Signes Française; Germany = DGS: Deutsche Gebärdensprache

finding representations of signing deaf people in the media or in literary texts, and evaluating how they and the language are represented

investigating the profile and distribution of members of the Deaf community, for example across states of Australia or by age or gender, using data from censuses and other sources to summarise and represent information in graph/visual forms, and to suggest possible explanations of patterns or statistics

understanding the role and function of Auslan–English interpreters and Deaf interpreters and the access and opportunities they provide to language users

recognising that many languages are well-documented, strong, healthy and widely used by many people across generations while others are less well-documented and robust

recognising that some languages have no written form and have historically been passed on face to face/orally, which means that they are less well recorded or documented

recognising language documentation as an important means of recording, maintaining, transmitting and revitalising a language

understanding the nature of transmission of Auslan, for example, that in most cases Auslan is not passed on from parent to child but from peers, or is learnt by children from adults outside the family, and that some Deaf people learn Auslan later in early adulthood

describing how Auslan has been transmitted across generations and how it has been recorded, investigating reasons for the 'oral' tradition language transmission

using the UNESCO atlas to map the world's minority languages and those that are in critical endangerment and to document the vitality of signed languages

exploring how different technologies are used by deaf people to support social networks and strengthen their community and language

explaining the significance of stories linked to Deaf social history and the responsibility of the Deaf community to convey shared experiences that relate to Deaf history and significant sites, for example by sharing stories about school days in the past

identifying examples of deaf people who have been recognised for different reasons in wider Australian society, for example, Alastair McEwin or Drisana Levitzke-Gray, and discussing how such recognition contributes to broader awareness of Auslan in Australia

Role of language and culture

Reflect on how communities' ways of using languages are shaped by, reflect and strengthen cultural values and beliefs and how these may be differently interpreted by users of other languages
[Key concepts: cultural expression and transmission, values, beliefs; Key processes: observing, making connections, discussing, investigating]

[\(ACLASFU180 - Scootle !\[\]\(de95854c7ee024cfadc48187bbb781b2_img.jpg\)](#))



Elaborations

explaining the role of Auslan and Deaf culture in maintaining, reflecting and strengthening the Deaf community and its networks and significant places

understanding that knowledge about past and present Deaf people and cultural experience and values is embodied in and transmitted through Auslan, for example ways of producing the sign for SIGN reflect cultural values placed on fluency

identifying the cultural importance of elements of communication such as the use of signing space and proxemics by Auslan users, particularly in relation to a person passing between two signers, or to the positioning of communication partners

identifying cultural differences in the use of personal names in Auslan and their own background language, such as the fact that Auslan signers do not use a person's name sign when addressing them directly as do users of many spoken languages

recognising that different types of expressive and imaginative performance in Auslan carry cultural as well as linguistic information, for example, a film or theatrical performance that represents typical miscommunication experiences between deaf and hearing people

reflecting on the ways culture is interpreted by others, for example by identifying how stereotypes about deaf and hearing people influence perceptions

understanding that 'sound' is accessed differently in Deaf culture, that the meaning and importance of sound in deaf people's lives is not the same as in hearing people's experience