

# Appendix A: Anonymized Cast of Characters and Youth Justice Conference Locations

## Video-Recorded Youth Justice Conferences

### Guide Dog YJC

Role	Name
Convenor	Louise Horton
Police YLO	Melanie
Victim's support person (Guide Dog Association rep)	Greg
Victim	Donna O'Neill
Researcher	Paul, Michele
Mother of YP's girlfriend	Julie
YP	Nathan
Mother of YP	Sharon
Girlfriend of YP	Chelsea
Step-Grandfather of YP	Don
Arresting officer	Jim, Constable Kennedy
YP's niece	Valerie
Other characters not given a turn in the conference	Martin, Barry, Tony, Dan, Barbara, Angela
<b>Locations</b>	Davidton, Weathersbury, Hardacre, Doonbeg Hospital, Morwood

## Shopping Trolley YJC

Role	Name
YP	Toby
Convenor	
Victim's representative	Michael
Youth Liaison Officer	
Mother	
Arresting officer	Bob
<b>Location</b>	Manduka Police Station

## Mobile Phone YJC

Role	Name
Convenor	
YP	Brody
Mum	Valerie
YLO	Stephanie
	Jane
Researcher?	Michele
Researcher?	Paul
	Niece
Extra characters	Tuvala (victim not present)

## Batteries YJC

Role	Name
Convenor	
YP's Stepfather	

## Affray YJC

Role	Name
ECLC	Amir
YP	Aatif
Convenor	
Arresting officer	

YLO	
Other characters	Misbah, Tahseen
<b>Locations</b>	Falconswood Park, Paulberg

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## Running Shoes YJC

Role	Name
Convenor	
YLO	
YP	
Other characters	Brendan
<b>Locations</b>	Bunderna, Smallton

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## School Library YJC

Role	Name
Convenor	
YP1	
YP2	
<b>Locations</b>	Bridgeton

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## Train Tracks YJC

Role	Name
Convenor	
Young Person	Amy
Young Person's Support Person	Kate
Mother	
Victim	Michael
Other characters	Mr Glenn Matthews (person who the final letter of apology is directed to) Murray Hartfield (monitor of the Young Person's outcome plan) Sharp's (corporate victim)
<b>Locations</b>	Marie PCYC

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# Appendix B: Conventions Used in This Book

## Transcription Conventions

The transcription conventions used in this book are adapted from those of Eggins and Slade (1997/2006: 2–5).

(a) (...)

An ellipsis surrounded by parentheses indicates inaudible or non-transcribable talk.

(b) (word)

A word surrounded by parentheses indicates an uncertain transcription and the transcriber's best guess of what was said.

(c) [laughs]

Square brackets indicate paralinguistic and non-verbal phenomena. Such information is only included where it is judged important in making sense of the interaction.

(d) -

Hyphens indicate a false start where a speaker rethinks or rephrases what they were saying out loud. For example:

**ECLO:** Yeah. OK. What a- where is she now?

(e) ...

Ellipses indicate hesitation or intervals within turns.

(f) ==

Double equals signs indicate an overlap of speech. There are four kinds:

- (i) Simultaneous or concurrent turns. When two entire turns occur simultaneously, == is placed before each turn. For example:

**Convenor:**      Is that OK?**Victim:**          == That's fine**Convenor:**      == That's fine?

Here, this indicates that both the Victim and the second turn of the Convenor occur simultaneously.

- (ii) Overlapping utterances. == is used to show the point at which the second speaker begins talking during the first speaker's turn. For example:

**Convenor:**      He's your daughter's == boyfriend?**Mother of YP's girlfriend:**      == Daughter's boyfriend.Here, this indicates that the second turn begins during the first turn, after the Convenor says *daughter's*.

- (iii) Contiguous turns. When there is no interval between two turns produced by different speakers, the run-on is indicated by == at the end of the first speaker's turn and the beginning of the second speaker's turn. For example:

**Convenor:**      So you met your mates. ==**YP:**              == Yeah, met my mates there.

Here the == indicates that the second turn occurs straightaway without any gap between the first and second turns.

Backchanneling indicated by utterances such as *ah*, *mmm* and *hmm* are only transcribed when occurring between turns, unless it is judged important for understanding the interaction. These phenomena do not relate to the analysis used throughout the book and so for ease of readability they have not been tracked.

(g) &lt;&lt;...&gt;&gt; indicates elided material.

## Genre Structure Notation

The notation used to indicate the structure of genres is as follow:

(a) Official Welcome

Initial upper case indicates a genre stage (also known as a function).

(b) socio-legal framing

Lower case indicates a genre (also known as a class).

(c) ^

A caret indicates a sequence. For example, Official Welcome ^ Legal Invocation indicates that the Legal Invocation comes directly after the Official Welcome.

(d) •

A bullet indicates that there is a freedom of sequence. For example: Consent Check • Confidentiality Reminder indicates that Consent Check and Confidentiality Reminder can occur in any sequence in relation to each other.

(e) Goal Affirmation<sup>n</sup>

A superscript <sup>n</sup> indicates that there may be any number of this stage.

(f) [Consent Check • Confidentiality Reminder]

Square brackets indicate that the stages within the square brackets are grouped together in relation to those outside the brackets. For example:

Goal Affirmation<sup>n</sup> ^ [Consent Check • Confidentiality Reminder • Conference Protocol<sup>n</sup>]

(g) This example indicates that each of Consent Check, Confidentiality Reminder and Conference Protocol occurs after the Affirmation (due to the ^), but due to the bullet • they may occur in any order.

An example of an expanded genre structure is:

Official Welcome ^ Legal Invocation ^ Role Declaration ^ Goal Affirmation<sup>n</sup> ^ [Consent Check • Confidentiality Reminder • Conference Protocol<sup>n</sup>]

This example indicates that first there is a sequence of Official Welcome followed by a Legal Invocation followed by a Role Declaration followed by any number of Goal Affirmations. Following this, there is any sequence of a Consent Check, Confidentiality Reminder and any number of Conference Protocols.

### Exchange structure notation

(See [Chap. 2](#) for a more detailed overview of exchange structure)

Exchange structures are divided into two broad types, depending on what is being exchanged. These are knowledge exchanges and action exchanges. As the names suggest, knowledge exchanges are those which negotiate knowledge or information, while action exchanges negotiate actions. The following is an example of a knowledge exchange:

**Convenor:** So did you commit the offences you are charged with?  
**YP:** Yes.

In this exchange, a proposition is being negotiated during a knowledge exchange. This can be contrasted to an action exchange:

**Convenor:** I need you to speak a bit louder.  
**YP:** OK.

In this exchange, the negotiation is not about information as in the first example, but about an action; in this case, the action of speaking louder. The conventions for knowledge and action exchanges are as follows:

#### (a) knowledge exchanges

Each move type is listed in the sequence in which they can occur. All moves except K1 are optional.

## (i) Dk1

Delayed primary knower. This move is given by the person who has control over the knowledge being exchanged (known as the primary knower). Delayed primary knowers are optional, but if they occur, they come first in a knowledge exchange and work to preempt or prompt that the primary knower has information they wish to negotiate.

## (ii) K2

Secondary knower. The secondary knower is the person with whom the primary knower is exchanging information. Often, though not in all cases, the secondary knower is the one who asks a question.

## (iii) K1

Primary knower. The primary knower is the nucleus of the exchange that gives or affirms the information negotiated in the exchange. This element is obligatory in a fully formed exchange.

## (iv) K2f

Secondary knower follow-up. This is a move by the secondary knower that follows the primary knower (K1) and is often used to confirm the knowledge given in the K1 move.

## (v) K1f

Primary knower follow-up. This is the final move in an exchange and is often used to answer the question posed by the K2f.

The following is an example of a full knowledge exchange involving all the move types described:

<b>ECLO</b>	Dk1	Mate, what's your mum got on her head?
<b>YP</b>	K2	Scarf
<b>ECLO</b>	K1	Yeah
<b>YP</b>	K2f	It is, isn't it?
<b>ECLO</b>	K1f	Yep

## (b) Action exchanges

Each move type is in the sequence in which they can occur. All moves except A1 are optional.



## (i) Da1

Delayed primary actor. This move is made by the person who may eventually perform the action (the primary actor). It works to prompt or ask the secondary actor (A2) if they would like the action to be performed.

## (ii) A2

Secondary actor. This is the person who will receive the goods or for whom the action is performed. This move typically works to ask for or indicate an agreement for the action to occur.

## (iii) A1

Primary actor. This move is the nucleus of the exchange and is the one in which the action is performed (or promised to be performed). This move is obligatory in a fully formed action exchange.

## (iv) A2f

Secondary actor follow-up. This is a move by the secondary actor that follows the action. It often involves thanking the primary actor.

## (v) A1f

Primary actor follow-up. This is a move that completes the exchange and often functions to welcome or reassure the thanks given in the A2f.

The following is an example of a full action exchange involving all the move types described:

<b>Convenor</b>	Da1	Would you like some water?
<b>YP</b>	A2	Yes please
<b>Convenor</b>	A1	Here you go
<b>YP</b>	A2f	Thanks
<b>Convenor</b>	A1f	No worries

## (c) Other moves

Each move can be inserted at any point within either action or knowledge exchanges. In general, these moves work to interrupt or block the culmination of the exchange and each may be chosen any number of times.

## (i) tr, rtr

Tracking (tr) and response to tracking (rtr). These moves clarify the meanings being negotiated. For example:

<b>ECLO</b>	K2	Any of your friends go?
<b>YP</b>	tr	At the police station?
<b>ECLO</b>	rtr	Yeah
<b>YP</b>	K1	No

## (ii) ch, rch

Challenge and response to challenge. These moves function as a resistance to the exchange, frustrating and at times completely derailing the exchange. For example:

<b>Convenor</b>	K2	And what were they doing?
<b>YP</b>	ch	I don't know

## (iii) bch

Backchanneling. These moves work to signal to the speaker that the listener is attending to what they are saying. Unlike tracking and challenging moves, they do not predict a response. Backchanneling moves will only be transcribed when they occur between moves, unless they are deemed important for understanding the exchange. For example:

<b>YP</b>	K1	And I was heading down the road
<b>Convenor</b>	bch	Mmhmm

## (iv) check, rcheck

Check and response to check. Checks are used by speakers to make sure the listeners are following what they are saying. Response

to check moves involves verbal or non-verbal reassurance. For example:

<b>YP</b>	K1	I was going to a mate's house,
	check	right?
<b>Convenor</b>	rcheck	[nods]

(v) invite

Invite. Invite moves are used in action exchanges to check that the listener is both following and willing to undertake the action. For example:

<b>Convenor</b>	A2	So I need you to go and talk with your mum over there
	invite	Ok?
<b>YP</b>	A1	[nods]

(d) Retrospective and prospective moves: ↓ and ↑

Retrospective and prospective moves are those moves which explicitly mark the role of the move as functioning to organize the following moves prospectively (↓) or the preceding moves retrospectively (↑). Prospective and retrospective arrows always modify other types of move detailed earlier and occur in exchanges associated with regulative discourse (see Chap. 3).

(i) ↓

Prospective move. These moves indicate an explicit marker that prospectively organizes the following moves in relation to the unfolding genre.

(ii) ↑

Retrospective move. These moves indicate an explicit marker that retrospectively organizes the preceding moves in relation to the unfolding genre.

An example of both a retrospective and prospective move in an exchange associated with regulative discourse is given as follows:

<b>Convener</b>	↓ A2	So what I need you to do is
	A1	you've already admitted your guilt to this offence and you're here of your own free will?
<b>YP</b>		Yep. [nods]
<b>Convener</b>		Yep
	↑ A2f	OK

## Intonation Conventions

The intonation conventions used in this book are adapted from those of Halliday and Greaves (2008: 211).

(a) //

Double forward slash indicates a tone unit boundary (which is also always a foot and syllable boundary).

(b) /

Single forward slash indicates a foot boundary (which is also always a syllable boundary).

(c) \*/**bold**

Asterisk and bolding indicates the tonic syllable. (\*/**bold** if initial in tone unit)

(d) ^

Caret indicates a silent Ictus.

(e) ..

Double period indicates a pause.

(f) << >>

A tone unit within double angled brackets indicates an enclosed tone unit.

Elements of structure of a tone unit include an optional Pretonic followed by a Tonic: (Pretonic)^Tonic. Elements of structure of a foot include an Ictus followed by an optional Remiss: Ictus^(Remiss).

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