

**ORIENTATION OF PROSODIC PHONEMES AS
PRAGMATIC MARKERS IN CLASSROOM
DISCOURSE**

**A
Thesis**

Submitted to



**For the Award of
DOCTOR OF PHILOSOPHY (Ph.D)
IN
ENGLISH**

**By
GURPAL SINGH RANA
41200363**

Supervised by:

Dr. NEELAM YADAV

Assistant Professor

Co-Supervised by:

Dr. SANJAY PRASAD PANDEY

Associate Professor

**LOVELY FACULTY OF BUSINESS & ARTS
LOVELY PROFESSIONAL UNIVERSITY**

PUNJAB – 144 411

JULY 2019



DECLARATION

I do hereby acknowledge that:

- 1) The thesis entitled “Orientation of Prosodic Phonemes as Pragmatic Markers in Classroom Discourse” is a presentation of my original work completed under the guidance of supervisor Dr. Neelam Yadav, Assistant Professor of Dr. B.R Ambedkar University and co-supervisor Dr. Sanjay Prasad Pandey, Associate Professor of Lovely Professional University. We made our utmost sincere efforts including suggestions mooted by the Department Doctoral Board of Lovely Professional University, Phagwara.
- 2) This thesis strictly avoided any form of plagiarism; and where ever due, proper acknowledgement was provided throughout the work to authors’ contribution.
- 3) The final version of printed as well as soft copies of the thesis went through rigorous proof reading.
- 4) The submission of the final version of the printed copy of the thesis is in accordance with Lovely Professional University guidelines.

Place: Phagwara
Date: July 15, 2019

Gurpal Singh Rana
Regn. No: 41200363



CERTIFICATE

This is to certify that Gurpal Singh Rana, with registration number 41200363, has prepared the thesis entitled “Orientation of Prosodic Phonemes as Pragmatic Markers in Classroom Discourse”. The same is submitted to Department of English, Lovely Professional University, Phagwara in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in English. It is an independent and original piece of research work. No part of the thesis has been submitted for the award of any other degree or diploma prior to this date.

The candidate has pursued the prescribed course work of research, and he has assimilated all the suggestions given by the Department Doctoral Board of the university during his annual presentations and pre-submission seminar.

Supervisor

Dr. Neelam Yadav

Assistant Professor

Dr. B.R Ambedkar University

Agra (Uttar Pradesh).

Co-Supervisor

Dr. Sanjay Prasad Pandey

Associate Professor

Lovely Professional University

Phagwara (Punjab).

Place: Phagwara

Date: July 15, 2019

ACKNOWLEDGEMENTS

First and foremost, I express my utmost gratitude to Dr. Neelam Yadav, my supervisor, for her words of encouragement, 24x7 readiness to provide assistance, and her genuine kindness. Her idea of not putting restraints on my experimenting streaks stimulated my curiosity and shaped the entire orientation towards research.

I am also thankful to Dr. Sanjay Prasad Pandey, my co-supervisor, for devoting long stretches of time period to review this work thus providing insightful perspectives.

I am deeply grateful to the members of the Department Doctoral Board of Lovely Professional University, especially Dr. Pavitar Prakash Singh, for their thread-bare dissection of thesis work and all those incisive suggestions.

My sincerest gratitude is due towards following set of individuals-organizations: a) All my students who became part of this research by gladly accepting to audio record their presentations; b) Praat designers, Paul Boersma and David Weenink, deserve a heartfelt thanks for creating such a powerful free computer software for speech analysis; and c) Coursera, a popular American online platform, merits a special mention for allowing me to complete range of courses on MS Excel, research methods, academic writing, and basic statistics.

I express my warmest thanks to my dearest wife, Mrs. Kulvinder Kaur Rana, whose sincere devotion towards completion of this goal helped me immensely to achieve this milestone. Finally, I thank my loving son Samar Pratap Singh Rana for repeatedly reminding me to finish this research as soon as possible.

(Gurpal Singh Rana)

CONTENTS

	Page No.
Declaration	ii
Certificate	iii
Acknowledgements	iv
Contents	v
Abstract	xvii
List of Tables	xxi
List of Figures	xxiv
List of Abbreviations	xxx

Sr. No.	Title	Page No.
1.	CHAPTER – 1: LANGUAGE LEARNING: ISSUES AND CHALLENGES	1-49
1.1	Explanation of the Title	3
1.2	Statement of the Research Problem	5
	1.2.1 Pedagogical-focus Related Challenges and Issues in Language Classroom	6
	1.2.2 Assessment-based Issues for Understanding Learner’s Oration Pattern	7
1.3	Structural Overview of the Study	8
1.4	Research Questions	10
	1.4.1 Role of Speech Rate Variation as Pragmatic Marker	12
	1.4.2 Role of Loudness Variation as Pragmatic Marker	13
	1.4.3 Role of Pitch Variation as Pragmatic Marker	13
	1.4.4 Role of Pause Placement as Pragmatic Marker	14
	1.4.5 Role of Prosodic Stress as Pragmatic Marker	16
	1.4.6 Role of Word-length Variation as Pragmatic Marker	17

Sr. No.	Title	Page No.
1.4.7	Challenges in Attaining Native-like Competence	18
1.5	Research Hypotheses, Objectives and Methodology	18
1.5.1	Explanation	18
1.5.2	Research Hypotheses	20
1.5.3	Research Objectives	20
1.5.4	Research Methodology	21
1.6	Prosodic Phoneme	23
1.6.1	Explanatory Definition	26
1.6.1.1	Speech Rate Variation	27
1.6.1.2	Loudness Variation	28
1.6.1.3	Pitch Variation	28
1.6.1.4	Pause Placement	29
1.6.1.5	Word-length Variation	29
1.6.1.6	Prosodic Stress Marking	30
1.6.2	Salient Features	30
1.6.2.1	Compositional in Nature	31
1.6.2.2	Cohesive in Nature	32
1.6.2.3	Interactional in Nature	32
1.6.2.4	Expressive in Nature	33
1.6.2.5	Disambiguating in Nature	34
1.6.2.6	Emotional Indicator in Nature	35
1.6.2.7	Musical in Nature	36
1.6.3	Functional Aspects	36
1.6.3.1	Native-like Proficiency	37
1.6.3.2	Overcoming Pragmatic Fossilization	37
1.6.3.3	Assigning Prominence	38

Sr. No.	Title	Page No.
	1.6.3.4 Communicative Competence Enhancement	39
1.6.4	Classroom Situational Examples	39
	1.6.4.1 Malleability of Meaning	39
	1.6.4.2 Incidence of Cues	40
1.7	Pedagogical Challenges in Prosodic Phoneme Oriented Teaching	40
	1.7.1 English Orthography Deficiency	41
	1.7.2 Dilemma in Analysis Options	41
	1.7.3 Prosodic Skill Deficiency among Teachers	42
	1.7.4 Automaticity Misperception	43
	1.7.5 Pedantic Orientation Misperception	44
	1.7.6 Biological Constraints Misperception	44
1.8	Pedagogical Solution for Challenges in Prosody Phoneme Oriented Teaching	45
	1.8.1 Orientation of Activities	45
	1.8.1.1 Sudden Swell of surprise- Chance Meeting Your Icon	46
	1.8.1.2 Purposive Placement of Pause: Time Travel to Nehru's Independence Speech	46
	1.8.1.3 Sense the Stress Presence: Stress Pulse	46
	1.8.1.4 Kazoo: Voicing Awareness Tool	47
	1.8.1.5 Stress and Vowel Length Awareness: Rubber Band Illustration	48
	1.8.1.6 Feel Facial Muscles: Mirror Match Expressions	48
	1.8.1.7 Musicality of Prosodic Phonemes	48

Sr. No.	Title	Page No.
2.	CHAPTER – 2 : LITERATURE REVIEW AND THEORETICAL FRAMEWORK	50-82
2.1	Introductory Background and Literature Review	50
2.1.1	Historical Overview	51
2.1.1.1	John Langshaw Austin	52
2.1.1.2	John Rogers Searle	53
2.1.1.3	Herbert Paul Grice	54
2.1.1.4	Philip Lieberman	55
2.1.1.5	Ilse Lehiste	55
2.1.1.6	Michael Alexander Kirkwood Halliday	55
2.1.1.7	David Brazil	56
2.1.1.8	Bob Ladd	56
2.1.1.9	Janet Pierrehumbert	56
2.1.1.10	Elizabeth Couper-Kuhlen	57
2.1.2	Literature Review	57
2.2	Pragmatic Markers	65
2.2.1	Definition	67
2.2.2	Salient Features	68
2.2.2.1	Direct Message Potential	70
2.2.2.2	Cohesive Device	70
2.2.2.3	Lexical Identity	71
2.2.2.4	Affiliation to Syntactic Class	71
2.2.2.5	Individual's Stylistic Orientation	71
2.2.3	Functional Aspects	71
2.2.3.1	Connecting Utterances	73
2.2.3.2	Interactive in Nature	73

Sr. No.	Title	Page No.
2.2.3.3	Express Oral Speech Attributes	74
2.2.3.4	Pragmatically Full, though Semantically Empty	74
2.2.3.5	Pragmatically Essential, though Syntactically Optional	74
2.2.4	Classroom Situational Examples	75
2.3	Classroom Discourse	75
2.3.1	Description	76
2.3.2	Salient Features	76
2.3.2.1	Socio-Cultural Theory in Language Learning	77
2.3.2.2	Structured Patterns of Communication	77
2.3.3	Functional Aspects	77
2.4	Orientation of Prosodic Phonemes as Pragmatic Markers	78
2.4.1	Definition	79
2.4.2	Salient Features	80
2.4.2.1	Nativization of Speech	80
2.4.2.2	Cure for Pragmatic Fossilization	81
2.4.2.3	Strengthening Pragmatic Competence	81
2.4.3	Functional Aspects	82
2.4.4	Classroom Situational Examples	82
3.	CHAPTER – 3 : PROCEDURAL DETAILS	83-106
3.1	Orientation of the Study	83
3.1.1	Subjects Profile	84
3.1.2	Salient Features of the Study	85

Sr. No.	Title	Page No.
	3.1.2.1 Role of Cues	87
	3.1.2.2 Role of Self Repairs	87
	3.1.3 Assumptions	88
3.2	Orientation of Evaluation	88
	3.2.1 Components of Dynamic Evaluation	89
	3.2.1.1 Learning and Scaffolding	90
	3.2.1.2 Zone of Proximal Development	90
	3.2.2 Shifting Trends in Classroom Evaluations	91
	3.2.3 Assumptions	91
3.3	Recording Procedures	92
	3.3.1 Structural Framework of Classroom Discourse	93
	3.3.2 Assumptions	94
3.4	Orientation of Analysis	95
	3.4.1 Experimental Phonetics	96
	3.4.2 Prosodic Transcription	97
	3.4.3 Impressionistic Model	98
	3.4.4 Acoustic Measurement Model	100
	3.4.5 Data Interpretation and Analysis	101
3.5	Orientation of Outcomes	102
	3.5.1 Proprioceptive Language Learning	102
	3.5.2 Production-for-Perception	103
	3.5.2.1 Production of Speech	104
	3.5.2.2 Perception of Speech	104
	3.5.2.3 Synthesis of Production and Perception	105
	3.5.3 Shifting Trends in Classroom Teaching	106

Sr. No.	Title	Page No.
4.	CHAPTER – 4 : IMPRESSIONISTIC TRANSCRIPTION	107-155
4.1	Introduction	107
4.1.1	Physiology of Prosodic Phonemes	108
4.1.2	Articulation of Prosodic Phonemes as Pragmatic Markers	110
4.2	Impressionistic Aspect of Prosodic Phoneme as Pragmatic Markers	111
4.2.1	Speech Rate Variation	112
4.2.2	Loudness Variation	112
4.2.3	Pitch Variation	113
4.2.4	Pause Placement	114
4.2.5	Prosodic Stress Marking	114
4.2.6	Word-length Variation	114
4.3	Functional Aspect of Prosodic Phoneme as Pragmatic Markers	114
4.3.1	Stress Driven Functional Roles	116
4.3.2	Rhythm Driven Functional Role	117
4.3.3	Intonation Driven Functional Role	118
4.4	Objective Orientation of Impressionistic Analysis	119
4.5	Adopted Methodology of the Study	121
4.5.1	Explanation	121
4.5.2	Assumptions	122
4.5.3	Limitations	123
4.5.4	Transcription Conventions	124
4.6	Experiment: Classroom Discourse Impressionistic Analysis	124
4.6.1	Prosodic Cues	124
4.6.2	Contextualization Cues	125

Sr. No.	Title	Page No.
4.6.3	Musicality Cues	127
4.6.4	Speech Repair Cues	129
4.6.4.1	Introductory Description	129
4.6.4.2	Classification of Speech Repairs	130
4.6.5	Classroom Discourse Landmark Events	130
4.7	Prosodeme-Pragmator Impressionistic Cues: Observations and Results	131
4.7.1	Impressionistic Analysis of Study Corpus Based Instances of Speech Rate Variation	133
4.7.2	Impressionistic Analysis of Study Corpus Based Instances of Loudness Variation	136
4.7.3	Impressionistic Analysis of Study Corpus Based Instances of Pitch Variation	140
4.7.4	Impressionistic Analysis of Study Corpus Based Instances of Pause Placement	143
4.7.5	Impressionistic Analysis of Study Corpus Based Instances of Prosodic Stress	145
4.7.6	Impressionistic Analysis of Study Corpus Based Instances of Word-length Variation	148
4.8	Summary Interpretation of Impressionistic Analysis	152
5.	CHAPTER – 5 : ACOUSTIC TRANSCRIPTION	156-238
5.1	Introductory Description	156
5.1.1	Meaning	157
5.1.2	Waveform	159
5.1.3	Spectrographic Analysis	160
5.2	Acoustic Aspect of Prosodic Phoneme as Pragmatic Markers	161
5.2.1	Acoustic Representation of Prosodic Phonemes as Pragmatic Markers	162

Sr. No.	Title	Page No.
	5.2.1.1 Speech Rate Variation	164
	5.2.1.2 Loudness Variation	164
	5.2.1.3 Pitch Variation	165
	5.2.1.4 Pause Placement	166
	5.2.1.5 Prosodic Stress	166
	5.2.1.6 Word-length Variation	167
	5.2.2 Acoustic of Prosodic Phonemes as Pragmatic Markers	168
5.3	Functional Aspect of Prosodic Phoneme as Pragmatic Markers	168
	5.3.1 Stress Driven Functional Role	169
	5.3.2 Rhythm Driven Functional Role	169
	5.3.3 Intonation Driven Functional Role	169
5.4	Orientation of Acoustic Analysis Objectives	170
5.5	Adopted Methodology in Acoustic Analysis	171
	5.5.1 Explanation	171
	5.5.2 Assumptions	172
	5.5.3 Limitations	172
	5.5.4 Transcription Conventions	173
5.6	Experiment: Classroom Discourse Acoustic Analysis	174
	5.6.1 Acoustic Cues	175
	5.6.1.1 Acoustic Cues of Segmental Sounds	175
	5.6.1.1.1 Acoustic Cues in the Perception of Consonants	176
	5.6.1.1.2 Acoustic Cues in the Perception of Vowels	177
	5.6.1.2 Acoustic Properties of Prosodic Phonemes Sound	177

Sr. No.	Title	Page No.
5.6.2	Contextualization Cues	178
5.6.3	Musicality Cues	178
5.6.4	Speech Repair Cues	178
5.6.5	Classroom Discourse Landmark Events	179
5.7	Prosodeme-Pragmatics Acoustic Representation: Observations and Results	179
5.7.1	Acoustic Analysis of Study Corpus Based Instances of Speech Rate Variation	181
5.7.2	Acoustic Analysis of Study Corpus Based Instances of Loudness Variation	193
5.7.3	Acoustic Analysis of Study Corpus Based Instances of Pitch Variation	203
5.7.4	Acoustic Analysis of Study Corpus Based Instances of Pause Placement	208
5.7.5	Acoustic Analysis of Study Corpus Based Instances of Prosodic Stress	215
5.7.6	Acoustic Analysis of Study Corpus Based Instances of Word-length Variation	222
5.8	Summary Interpretation of Impressionistic Analysis	231
6.	CHAPTER – 6 : OBSERVATION, RESEARCH CONTRIBUTION, AND CONCLUSION	239-306
6.1	Introductory Description	239
6.2	Explanation of Observation	240
6.2.1	Descriptive Data Analysis	240
6.2.1.1	Assessment Categories Explanation	240
6.2.1.2	Variable Categories Explanation	241
6.2.1.3	Descriptive Data Analysis	242
6.2.2	Validation of Research Hypotheses	246

Sr. No.	Title	Page No.
6.2.2.1	Statistical Data Conventions for Hypothesis Validation	247
6.2.2.2	Validation of Hypothesis 1	248
6.2.2.3	Validation of Hypothesis 2	255
6.2.2.4	Validation of Hypothesis 3	262
6.2.2.5	Validation of Hypothesis 4	269
6.2.2.6	Validation of Hypothesis 5	276
6.2.2.7	Validation of Hypothesis 6	283
6.3	Contributory Rationale behind the Thesis	290
6.3.1	Classroom Application Focus from Learner's Perspective	290
6.3.1.1	Prosodic highlighting	291
6.3.1.2	Syntactic Disambiguation	292
6.3.1.3	Signaling Pragmatic Relevance	292
6.3.1.4	Detecting Word Boundaries	293
6.3.1.5	Natural Speech Flair	294
6.3.1.6	Improvement in Coherence Quotient	295
6.3.1.7	Flair for Well-Pronounced Impromptu Speech	295
6.3.2	Classroom Application Focus from Teacher's Perspective	296
6.3.3	Significance and Contribution in Civic Life Scenarios	297
6.3.4	Significance and Contribution to the Field of Language Studies	299
6.3.4.1	Understanding Interlanguage Dynamics in Classroom Discourse	299
6.3.4.2	Expression in Speech: Analysis and Synthesis or Speech Emotion Recognition	300

Sr. No.	Title	Page No.
	6.3.4.3 Second Language Acquisition	301
	6.3.4.4 Idea of Dynamic Evaluation	302
	6.3.4.5 Current Impetus in Language Classroom	302
	6.4 Research limitations	304
	6.5 Conclusion	306
7.	BIBLIOGRAPHY	307-328
8.	APPENDICES	329-432
	Appendix-A : Audio Transcripts Coding	329-416
	Appendix-B : Continuous Assessment Details	417
	Appendix-C : CEFR Scale	418-421
	Appendix-D : Plagiarism Report	422-432

ABSTRACT

The research, titled *Orientation of Prosodic Phonemes as Pragmatic Markers in Classroom Discourse*, is an effort narrowing down availability of three key words into a formulation seeking to discover those speech instances where prosodic phonemes act as pragmatic markers. This special *arrangement* (of prosodic phonemes behaving like pragmatic markers) remains at the core of this study. On empirical grounds, two-pronged approach first used impressionistic and then acoustic analysis in an effort to corroborate, complement, and supplement vocal aspects of strategic voice modulations in varying dimensions where both the speaker and listener seem to be in synchronized state towards disseminating maximum of semantic and pragmatic meanings.

This *arrangement* premised on first finding those common denominators between the term prosodic phoneme and pragmatic marker. That gave rise to ten unique characteristics which would fall in that unique *arrangement*: augmenting coherence, raising comprehensibility for the audience, expressing illocutionary meanings, offering noticeable embedded cues, enhancing overall communicative quotient, raising pragmatic competence, assigning prominence to the salient portions, showing independence from syntax, reflecting syntactic flexibility, and displaying semantic emptiness. Out of these ten characteristics, two unique conditions were the real differentiator to bring a definitive meaning and correct orientation to all those findings. These two features are: showing independence from syntax and displaying semantic emptiness. This further brought six speech modulations to be ready for investigative observations in audio data collected over a span of two semesters from eight continuous assessment and these were: speech rate variation, loudness variation, pitch variation, pause placement, prosodic stress, and word-length variation.

Broadly defining, it was observed that prosodic phonemes orientate themselves in the functional role of pragmatic markers by incrementing the meaning quotient of the classroom discourse; and their functional roles can be classified into following categories: complementing previous prosodic pattern, or continuing the current prosodic pattern, or complementing any context-specific change in prosodic

requirement, or representing evolving prosodic pattern to support syntactical, or pragmatic needs of the phase of the discourse. Overall, these interventions help in raising the communicative quotient of the utterance as well as reflected that they possess dexterity in handling both segmental and prosodic features of speech.

The research methodology followed a rigorous ten-steps process, namely: audio recording of students' evaluation; filtering the selection of audios on the basis of: duration, marks obtained, and audio quality; transcribing audio files; adding codes for impressionistic analysis; recording instantiations of prosodic phonemes acting like pragmatic markers in MS Excel under the headings of dependent and independent variables representing qualitative approach; identifying functionality patterns in orientation of prosodic phonemes acting like pragmatic markers representing qualitative approach; generating audio files voice report through acoustic analysis; validating patterns of prosodic phonemes acting like pragmatic markers through acoustic analysis representing quantitative approach; undertaking statistical analysis of dependent and independent variable values generated through step five representing quantitative approach; and undertaking hypothesis validation of dependent and independent variable values generated through step five representing quantitative approach.

Those two-set of analysis, namely impressionistic and acoustic, validated each other's findings which in a sense add dimensions of qualitative and quantitative orientation to the research. In case of impressionistic analysis, the inquisition alluded that there is much more which is conveyed than just the morphological diversity, syntactic structures, and semantic content available to the speaker. It enabled the researcher to unravel the ways in which speakers deploy prosodic resources in pragmatic mold to display his or her very own understanding about their utilization in order to undertake interactional work of various kinds. So, in all, there were forty distinct instantiations which reflected usage of prosodic phoneme in pragmatic marker mold by the student in a classroom monologic oral presentation. Similarly, acoustic analysis documented acoustic elements which represented speech manipulation while making emotive expressions in the language classroom discourse. Here again, each of those forty template situations was cross validated

with acoustic values of frequency in hertz, intensity in decibel, time in seconds-milli second.

In the last segment of statistical analysis, a range of independent and dependent variables were first identified and then various statistical tools were applied. Orientation of prosodic phoneme acting as pragmatic markers offered a range of independent variables, and the list contains those six chosen prosodic phonemes. On the other hand, the Common European Framework of References scale provided a list of dependent variables which are as follows: vocabulary range and control, grammatical accuracy, phonological accuracy, thematic development, fluency, and coherence. Following this, all those six hypotheses mentioned in the beginning were tested for the observed data of 116 audio files using statistical tools of central tendencies, correlation coefficient, and scatterplot chart representation.

This exhaustive academic inquiry studied aspects of pragmatic orientation to prosodic phonemes in an English Language teaching classroom discourse where this *arrangement* enables users to express variety of meanings into their verbal presentations as part of continuous evaluation. The application-based purpose of the study is to probe near indispensable focus of prosodic elements of speech in language teaching as well as its learning, which needs to be simultaneously strengthened with lexical constituents of speech.

This investigation studied language learner's usage of prosodic phonemes indicating how the main topic of presentation and supporting sub-topic constituents are interlinked towards coming up as a single thought unit. Moving ahead in this way, prosodic cues function as pragmatic markers that reinforce cohesion at the larger discourse level. Apart from cohesion, *this alignment* brings ease of comprehension for the recipient as elaborate cues get automatically transmitted therefore resulting in contextual enrichment. Not only this but *this disposition* helps user to showcase range of illocutionary meanings. Other noticeable component in this audio corpus is the clear reflection of assigning prominence to the salient portions of the speech. Definitely the symbiotic relationship between pragmatic markers and prosodic features indicates important pointers in the meta-linguistic representation of linguistic relationships.

This detailed two-pronged analyses of those forty instantiations sufficed the aim of the study to discover all those co-occurring patterns of prosodic phonemes from pragmatic markers' perspective in order to examine the prolific use of prosodic characteristics in the actual speech according to the contextual information that they express while appearing in different speech scenarios. These finding suggested that study of discourse composition and its organization are surely to be enhanced with the inclusion of prosodic phonemes in a pragmatic marker role.

LIST OF TABLES

Table No.	Title	Page No.
4.1	Impressionistic Representation of Prosodic Components	124
5.1	Acoustic Representation of Prosodic Components	173
5.2	Supporting Anaphoric Rhythmic Pattern with Faster Speech Rate	183
5.3	Describing a General Fact with Faster Speech Rate	185
5.4	Expressing a Cliched Expression with Faster Speech Rate	187
5.5	Linking Explanatory Extension with the Preceding Sentences with Faster Speech Rate	189
5.6	Laying Emphasis on a Phrase of Importance with Slower Speech Rate	191
5.7	Providing Cue about the Impending Closure of the Speech with Slower Speech Rate	192
5.8	Adding an Emphasis to the Previous Statement with Added Loudness	194
5.9	Making a Passionate Beginning to the Presentation with Added Loudness	195
5.10	Making an Emphasis on a Supporting Intensifier with Added Loudness	196
5.11	Underlining Emphasis Onomatopoeically with Added Loudness	197
5.12	Furnishing Unanticipated Piece of Interesting Information with Significant Loudness	198
5.13	Highlighting the Adjective Stating the Frame of Mind with Added Loudness	199
5.14	Justifying Strong Emotional Build-up by with Added Loudness	200

Table No.	Title	Page No.
5.15	Placing Significant Emphasis on the Main Action Word with Added Loudness	201
5.16	Adding Intense Gradient by Placing Repetitive Loudness	202
5.17	Make a Passionate Start to the Presentation with Overarching Pitch Variation	204
5.18	Support Anaphoric Rhythmic Pattern with Pitch Variations	205
5.19	Express Continuation of Emotional Build-up with Overarching Pitch Variation	206
5.20	Adding Assertion to the Concluding Remarks with Pitch Variation	207
5.21	Adding Intense Gradient by Placing Repetitively Varying Pitch	208
5.22	Initiating Speech Repair with the Aid of Filled Pause	210
5.23	Initiating Speech Repair with the Aid of Natural Pause	211
5.24	Preceding a Salient Word by Placing Natural Pause	212
5.25	Preceding a Prosodic Stress by Placing Natural Pause	213
5.26	Segmenting Multiple Rhetorical Questions by Placing Natural Pauses in-between	214
5.27	Adding Complementary Phrases to the Main Statement Information while Placing a Filled Pause in-between	215
5.28	Making a Passionate Start to the Presentation with Overarching Prosodic Stress Markings	217
5.29	Supporting Anaphoric Rhythmic Pattern with Prosodic Stress Markings	218
5.30	Expressing Continuation of Emotional Build-up with Overarching Prosodic Stress Markings	219
5.31	Adding Assertion to the Concluding Remarks with Prosodic Stress Markings	220

Table No.	Title	Page No.
5.32	Adding Intense Gradient by Placing Repetitive Prosodic Stress Markings	222
5.33	Accentuating the Profoundness of the Situation with the Aid of Word-length Variation	223
5.34	Adding Natural Flair to the Utterance with the Aid of Word-length Variation	224
5.35	Orientating the Audience of the Primary Purpose of the Presentation with the Aid of Word-length Variation	225
5.36	Providing Important Contextual Clue for the List of Points to Follow with the Aid of Word-length Variation	226
5.37	Registering an Onomatopoeic Emphasis to the Action in the Context with the Aid of Word-length Variation	227
5.38	Extracting Little Extra Time to Arrange Connecting Thoughts with the Aid of Word-length Variation	228
5.39	Marking the Word Salient with the Aid of Word-length Variation	229
5.40	Emphasizing the Role of Connector by Extending its Overall Length	230
5.41	Highlighting the Adjective by Extending its Overall Length	231
6.1	Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 1	250
6.2	Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 2	257
6.3	Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 3	264
6.4	Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 4	271
6.5	Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 5	278
6.6	Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 6	285

LIST OF FIGURES

Figure No.	Title	Page No.
1.1	Venn diagram explaining the portion of the title Orientation of Prosodic Phonemes as Pragmatic Markers	5
1.2	Research methodology flow chart	22
5.1	Speech waveform model	159
5.2	Speech spectrogram model	161
5.3	Physiology of speech	162
5.4	Speech articulators	163
5.5	Faster speech rate supporting anaphoric rhythmic pattern	182
5.6	Faster speech rate describing a general fact	184
5.7	Faster speech rate expressing a cliched expression	186
5.8	Faster speech rate linking explanatory extension with the preceding sentences	188
5.9	Slower speech rate laying emphasis on a phrase of importance	190
5.10	Slower speech rate providing cue about the impending closure of the speech	192
5.11	Adding loudness emphasizing previous statement	194
5.12	Adding loudness making a passionate beginning to the presentation	195
5.13	Adding loudness emphasizing on a supporting intensifier	196
5.14	Adding loudness emphasizing onomatopoeic phrase	197
5.15	Adding loudness furnishing unanticipated piece of interesting information	198
5.16	Adding loudness highlighting the adjective stating the frame of mind	199

Figure No.	Title	Page No.
5.17	Adding loudness justifying the strong emotional build-up	200
5.18	Adding loudness placing a significant emphasis on the main action word	201
5.19	Adding loudness repetitively	202
5.20	Pitch variations making a passionate start to the presentation	204
5.21	Pitch variations supporting anaphoric rhythmic pattern	205
5.22	Pitch variation expressing continuation of emotional build-up	206
5.23	Pitch variations adding assertion to the concluding remarks	207
5.24	Pitch variations adding intense gradient by repetition	208
5.25	Using filled pause for initiating speech repair	209
5.26	Using natural pause for initiating speech repair	210
5.27	Using natural pause preceding a salient word	211
5.28	Using natural pause preceding a prosodic stress	212
5.29	Using natural pause for segmenting multiple rhetorical questions	213
5.30	Using filled pause for adding complementary phrases to the main statement	214
5.31	Using prosodic stress markings for making a passionate start to the presentation	216
5.32	Using prosodic stress markings supporting anaphoric rhythmic pattern	217
5.33	Using prosodic stress markings expressing continuation of emotional build-up	218
5.34	Using prosodic stress markings adding assertion to the concluding remarks	220

Figure No.	Title	Page No.
5.35	Using prosodic stress markings adding intense gradient by placing repetitive	221
5.36	Using word-length variation accentuating the profoundness of the situation	223
5.37	Using word-length variation adding natural flair to the utterance	224
5.38	Using word-length variation orientating the audience of the primary purpose of the presentation Using word-length variation orientating the audience of the primary purpose of the presentation	225
5.39	Using word-length variation providing important contextual clue for the list of points to follow	226
5.40	Using word-length variation for registering an onomatopoeic emphasis to the action in the context	227
5.41	Using word-length variation for extracting little extra time to arrange connecting thoughts	228
5.42	Using word-length variation marking the word salient	229
5.43	Using word-length variation emphasizing the role of connector	230
5.44	Using word-length variation highlighting the adjective	231
6.1	Mean value of CEFR parameters	242
6.2	Variance value of CEFR parameters (in percentage)	243
6.3	Variance value of CEFR parameters (in units of marks)	243
6.4	Coefficient of variance value of CEFR parameters (in percentage)	244
6.5	Standard deviation value of CEFR parameters (in units of marks)	245
6.6	Skewness Value of CEFR Parameters	245
6.7	Hypothesis 1 parameters and Speech rate variation	251

Figure No.	Title	Page No.
6.8	Hypothesis 1 parameters and Loudness variation range	251
6.9	Hypothesis 1 parameters and Instantiation of salient words based on loudness	252
6.10	Hypothesis 1 parameters and Pitch variation range	252
6.11	Hypothesis 1 parameters and Positive pause placement	253
6.12	Hypothesis 1 parameters and Negative pause placement	253
6.13	Hypothesis 1 parameters and Instantiation of prosodic stress marking	254
6.14	Hypothesis 1 parameters and Word-length variations	254
6.15	Hypothesis 2 parameters and Speech rate variation	258
6.16	Hypothesis 2 parameters and Loudness variation range	258
6.17	Hypothesis 2 parameters and Instantiation of salient words based on loudness	259
6.18	Hypothesis 2 parameters and Pitch variation range	259
6.19	Hypothesis 2 parameters and Positive pause placement	260
6.20	Hypothesis 2 parameters and Negative pause placement	260
6.21	Hypothesis 2 parameters and Instantiation of prosodic stress marking	261
6.22	Hypothesis 2 parameters and Word-length variations	261
6.23	Hypothesis 3 parameters and Speech rate variation	265
6.24	Hypothesis 3 parameters and Loudness variation range	265
6.25	Hypothesis 3 parameters and Instantiation of salient words based on loudness	266
6.26	Hypothesis 3 parameters and Pitch variation range	266
6.27	Hypothesis 3 parameters and Positive pause placement	267
6.28	Hypothesis 3 parameters and Negative pause placement	267

Figure No.	Title	Page No.
6.29	Hypothesis 3 parameters and Instantiation of prosodic stress marking	268
6.30	Hypothesis 3 parameters and Word-length variations	268
6.31	Hypothesis 4 parameters and Speech rate variation	272
6.32	Hypothesis 4 parameters and Loudness variation range	272
6.33	Hypothesis 4 parameters and Instantiation of salient words based on loudness	273
6.34	Hypothesis 4 parameters and Pitch variation range	273
6.35	Hypothesis 4 parameters and Positive pause placement	274
6.36	Hypothesis 4 parameters and Negative pause placement	274
6.37	Hypothesis 4 parameters and Instantiation of prosodic stress marking	275
6.38	Hypothesis 4 parameters and Word-length variations	275
6.39	Hypothesis 5 parameters and Speech rate variation	279
6.40	Hypothesis 5 parameters and Loudness variation range	279
6.41	Hypothesis 5 parameters and Instantiation of salient words based on loudness	280
6.42	Hypothesis 5 parameters and Pitch variation range	280
6.43	Hypothesis 5 parameters and Positive pause placement	281
6.44	Hypothesis 5 parameters and Negative pause placement	281
6.45	Hypothesis 5 parameters and Instantiation of prosodic stress marking	282
6.46	Hypothesis 5 parameters and Word-length variations	282
6.47	Hypothesis 6 parameters and Speech rate variation	286
6.48	Hypothesis 6 parameters and Loudness variation range	286

Figure No.	Title	Page No.
6.49	Hypothesis 6 parameters and Instantiation of salient words based on loudness	287
6.50	Hypothesis 6 parameters and Pitch variation range	287
6.51	Hypothesis 6 parameters and Positive pause placement	288
6.52	Hypothesis 6 parameters and Negative pause placement	288
6.53	Hypothesis 6 parameters and Instantiation of prosodic stress marking	289
6.54	Hypothesis 6 parameters and Word-length variations	289

LIST OF ABBREVIATIONS AND SYMBOLS USED

Acronyms		Full Forms
ATs	—	Academic Tasks
CA	—	Continuous Assessment
CEFR	—	Common European Framework of References
dB	—	Decibels
F ₀	—	Fundamental Frequency
F ₁	—	Formant Frequency 1
F ₂	—	Formant Frequency 2
F ₃	—	Formant Frequency 3
F ₄	—	Formant Frequency 4
Hz	—	Hertz
IPA	—	International Phonetic Association
LPU	—	Lovely Professional University
ms	—	milliseconds
MS Excel	—	Microsoft Excel
nos.	—	Numbers
r	—	Correlation coefficient value
sec.	—	seconds
UG	—	Under Graduate

Chapter – 1

Language Learning: Issues and Challenges

In the recent time period, research has turned attention towards classroom discourse for investigating discerning gains made into linguistic, non-linguistic, paralinguistic, and metalinguistic aspects of language in-use. This concerted move is motivated by issues rooted in a particularly established academic tradition, and each of the school of thought tends to lay focus on specific facets of spoken language. Linguists are regardful of the empirical findings indicating that understanding rests on context driven inferences, and that grammar and semantics cannot alone account for embedded meaning. Therefore, research gets oriented towards investigating classroom environment for evidence of how such inferential meaning works. It is a widely accepted fact that classroom discourse has inherent structural salient features of its own which are independent of grammar centric syntactical approach. This indicates a key role for prosodic phonemes in raising the communicative effectiveness index of any utterance, and in a classroom scenario this becomes much more vital for a student under the lens of evaluation to display ease of their use thus improving his chances to score better. Multitude of orientations have gone into examining the functional outlook of prosodic phonemes while studying them from variety of perspectives. Orientation of prosodic phonemes into pragmatic marker-like role is explored, while keeping primary focus on all sorts of meaning a speaker wants to express with their usage in verbal presentations as part of continuous evaluation, in an English language teaching-learning classroom discourse.

Imperative focus lies on prosodic elements of speech in both language teaching as well as its learning and this needs to be simultaneously strengthened with segmental constituents of speech. Therefore, prosodic orientation becomes much more important keeping in mind the dual impact it has in all forms of conversations and more so in classroom discourse where near-complete reception of delivered content is seen to be of prime importance. This duality comes into play where it is not only the language teacher who employs prosodic structural variations suited to organize information, but also has proven “that listeners use prosodic cues

2 Rana

to parse incoming information and predict upcoming discourse structure” (Pickering 4). It is hypothesized that prosodic annotation will yield intimately intertwined representation of forms corresponding to performing specific functions. In order to maintain fluidity of speech, speakers engage themselves with various strategies and provide numerous kinds of cues as well as clues to come to a common understanding at both individual and interpersonal levels.

Apart from prosodic phonemes, usage of pragmatic markers is one amongst those strategies employed to appreciably link the portions of discourse together thus augmenting the coherence quotient and comprehensibility of the discourse. Investigation moves forward with two-pronged analysis where impressionistic analysis looks for those specific instances of prosodic phonemes acting as pragmatic markers, which are then cross verified for significant speech modulations observed through acoustic analysis of the same orally presented audio data collected over a span of two semesters for eight continuous assessment (refer Appendix B for details).

The first-stage analysis of performing cursory impressionistic analysis (refer Appendix A for details) yields following general observations about the meaning signaling value of the prosodic cues: (a) student tries to drive the listener, teacher in this case, towards the pragmatic field through the select use of prosodic phonemes (acting as pragmatic markers) along with appropriate words; (b) student embeds these meaning enhancing speech manipulations to better one’s chances of higher scores; (c) student offers significant number of palpable cues for easy identification, while introducing above mentioned meaning enhancing speech modulations; (d) these speech modulations have some universally acknowledged features which allow an easy identification for any kind of investigation. Prosodic cues need to be in sync with the developing cognitive bubble puzzle which the speaker only is privy about, thus a concerted effort is made to present a unified meaning to the presentation. Though there is an individual specific side to it but interestingly they largely remain in our common comprehension domain as they are part of our cultural, academic, traditional, and language pattern while remaining entwined with our lexical usage.

The second-stage analysis performs spectrographic acoustic analysis where speech signals begin as a sequence of linguistic units carefully chosen by speakers,

where these units are inevitably realized in the acoustic correlates of time, frequency, and amplitude. As indicated before, the question to investigate is how speakers use prosodic phonemes in the role of pragmatic markers to initiate and sustain oral presentations. For acoustic analysis, prosodic phonemes include many components, like intonation contours through variations in pitch levels for a noticeable time span, variable changes in loudness, placing stress at intervals of choice of reason, perceptual variations in duration, variations in vowel length, phrasing of utterances by various means, and change in speech rate.

The central propositional argument states that studies of discourse organization will widen with the inclusion of prosodic phonemes in its new role. There are two lines of thought to deliberate upon: first, the consistent association between lexical pragmatic markers and prosodic phonemes and second, prosodic phonemes themselves can function as pragmatic markers. The explanation to the first option forwards the notion of lexical pragmatic markers superimposing themselves with wide range of prosodic phonemes when a speaker intends them to participate in the information framework of the discourse. On the other hand, the second option rests on the inclusive behavior of prosodic phonemes. This admixture of pragmatic markers and prosodic phonemes in language research is decisive for the analysis of real language use. Here, the prosody-pragmatics process is not treated merely as a pedantic exercise but in fact an essential task for teaching second language.

In order to summarize, it is hypothesized that the relationship between prosodic phonemes and lexical pragmatic markers is consistent with the informational contribution of these variations, as many of them not only perform organizational and interactional functions in text, but also remain extraneous to the propositional content. This aspect remains in sync with the hypothesis forwarded in the thesis about the utilitarian aspect of prosodic phonemes while acting as markers of oral discourse during presentation.

1.1 EXPLANATION OF THE TITLE

The word prosody is defined in different dictionaries and encyclopedias as follows: seen as “suprasegmental features of stress, pitch, tempo, loudness and rhythm” (Miller and Brown 364); has spread over “units greater than the individual

phonemes” (Bussmann 962); referred to as collection of “variations in PITCH, LOUDNESS, TEMPO and RHYTHM” (Crystal, Dictionary of Linguistics and Phonetics 393); described as “the rhythmic and intonational aspect of language” (“Prosody”), and those non-verbal meaning carriers providing “speech with much of its structure and expressiveness” (Crystal, Encyclopedia of the English Language 248).

Similarly, the word phoneme is defined in different dictionaries and encyclopedias as follows: seen as “the smallest contrastive unit in the sound system of a particular language” (Miller and Brown 339); has spread over “units greater than the individual phonemes” (Bussmann 962); referred to as “the minimal unit in the sound SYSTEM of a LANGUAGE” (Crystal, Dictionary of Linguistics and Phonetics 361), perceived as “a single distinctive sound in the language”, and those sound units “which can differentiate word meanings” (Crystal, Encyclopedia of the English Language 236).

As mentioned above, the term “prosodic phonemes” (Brosnahan and Malmberg 205) was synonymously used for the suprasegmental aspects of speech and this term is often used interchangeably with some of the other expressions, like prosody, speech melody, suprasegmental, and rhythmic melody of speech.

Orientation of prosodic phonemes as pragmatic markers will move towards those common denominators between the two terms, and following are the defining characteristics which suffice this arrangement:

- Augmenting coherence of the monologic presentation
- Raising comprehensibility for the audience, teacher-evaluator in this case
- Expressing illocutionary meanings as desired by the speaker
- Offering noticeable embedded cues for easy identification both at impressionist and acoustic level
- Enhancing overall communicative quotient of the monologic presentation
- Raising pragmatic competence of the monologic presentation
- Assigning prominence to the salient portions of the speech
- Showing independence from syntax in terms of necessity
- Reflecting syntactic flexibility in terms of placement
- Displaying semantic emptiness in terms of inherent meaning

The above-mentioned points can be explained through Venn diagram which are represented by that zone of intersection between two circles of Prosodic Phonemes and Pragmatic Markers respectively. So, this brings down the list of prosodic phonemes to six of them. Moreover, this orientation has to display functional characteristics as listed above.

Orientation of Prosodic Phonemes as Pragmatic Markers

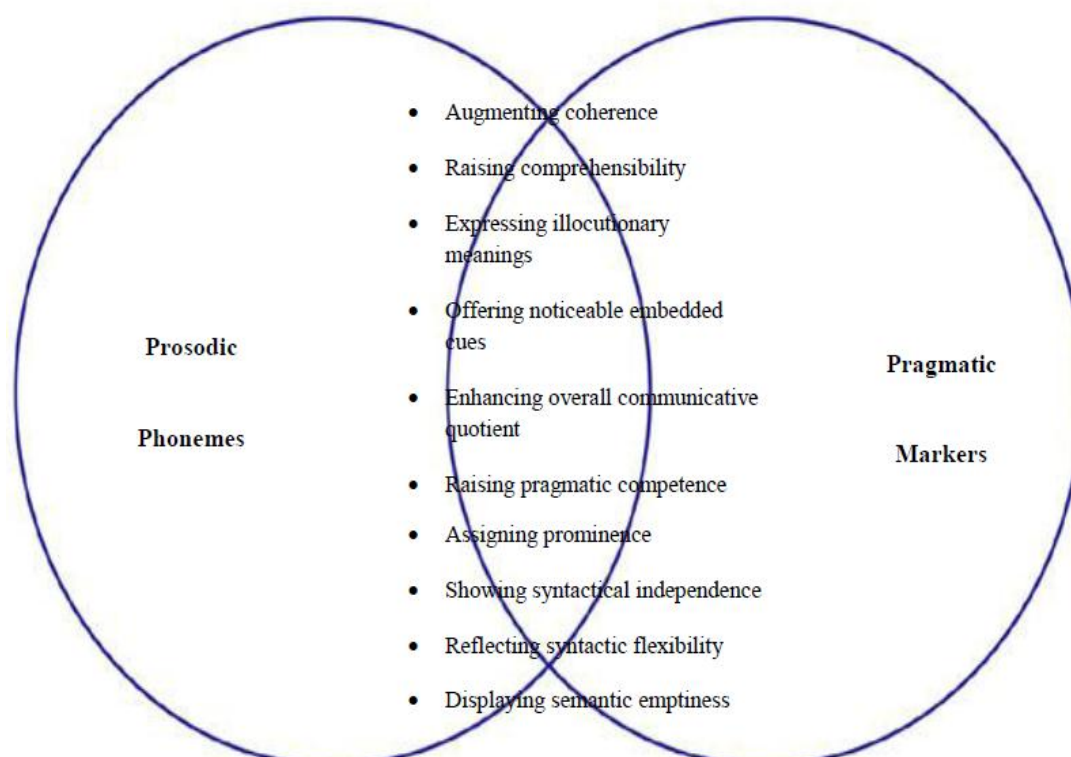


Fig. 1.1: Venn diagram explaining the portion of the title Orientation of Prosodic Phonemes as Pragmatic Markers

1.2 STATEMENT OF THE RESEARCH PROBLEM

The prime focus is on objectively defining the relationship between prosodic phonemes variations in meaning and the pragmatics of spoken language within the broad framework of speech act theory. It moves around that primary notion of the centrality of intentions in the speech act and how do prosodic phonemes in synchronized pact with the sense of pragmatic markers help to convey the speaker's intention in producing it. In other words, these are those classes of elements in language that can change their contextual meaning with such ease just by modifying their prosodic features. In fact, it can be easily asserted that their pragmatic

discursive meaning is always assigned by prosodic contours. This step-by-step process starts by first identifying and then analyzing those specific instances displaying their prominent prosodic nature that cannot be confined plainly in grammatical and lexical interpretations.

Number of findings were made, while examining spoken presentation in the classroom environment, on the level of perception of variety of nonverbal components thus suggesting that these properties are quite easily identifiable. Not only that, but they are well represented; high on informative scale; and extremely vital for spoken communication. In a way this approach addresses the problem of attributed neglect to these speech characteristics despite their importance with regards to emphatic contributions to linguistic processing. Having underlined the primacy of speech, near-native-like fluency still remains too near yet too far kind of a task to most of the language learners especially in Indian scenario. This is the scene despite advancements in teaching pedagogies about pronunciation, and this effort should be seen as providing answers for the same.

1.2.1 Pedagogical-focus Related Challenges and Issues in Language Classroom

The contemporary language classrooms are focusing more on making students aware about dynamics of the communicative spoken discourse which needs an application of a range of sub skills and tactics in order to equip professional students to undertake variety of academic and communication centered tasks. All the pedagogical efforts are made to enhance oral proficiency of the learner by confronting them with less predictable communication scenarios quite simulating the real-life speech scenarios. But the real challenge lies in finding an effective product-mix of pedagogical tools to teach the same in language classrooms as these situations expect learner to transform and expand exploratory repertoires in the second language. The answers lie in making students cognizant of structural framework of spoken events and making concerted effort to make pedagogical implications thus assisting teachers in making considerable adaptations for language classrooms.

In this scenario, the driving idea is to tangibly enable the learner towards displaying independent and much more controlled use of spoken aspect of language.

Undoubtedly, considerable efforts are now made to strike a balance between theory and practice. In fact, primacy is laid on raising overall “communicative competence” (Hymes 281) of the learner in order to make him more autonomous. While moving forward with this mindset, even untested innovative practices are encouraged to be practiced in the classrooms with open mind. This flexibility in approach characterizes the very nature of language learning which does not have any one unequivocal one-size-fit-all method. This reflects an understanding developed over a period of time which now realizes the importance of experimenting with variety of choices and case specific appropriate decisions taken in diverse classroom profile. Here the focus lies on synthesizing two aspects of language use, prosodic phonemes and pragmatic markers, into one.

1.2.2 Assessment-based Issues for Understanding Learner’s Oration Pattern

A major apprehension of English language classroom for teachers has been to assess and evaluate students’ advancement during the entire duration of the enrolled course while underlying the importance of qualitative judgments that are periodically given to improve students' learning. Apart from this, the whole set of evaluative processes also enable teachers to improve upon their teaching practices. In fact, with the aid of relevant classroom assessment strategies and techniques, teachers keep on increasing their students' motivation and also show them the areas of further improvement. In this sense, the purpose of evaluation goes beyond just registering students' achievements by looking into those aspects where educational decisions impact the growth trajectory in the student which can further be used to look for alternative forms of assessment and evaluation. The basic utilitarian purpose of learners’ classroom performance appraisal is to give opportunity to show what they have grasped rather than to show what they have not.

In plain measures, learners’ classroom appraisal serves vital opportunities for professional development as the information resulting from such evaluations empowers teachers not only with valuable insight into instructional effectiveness of the teaching practices but also allow them to develop and improve their professional skills. In today’s scenario, teachers are encouraged to conduct research in their own classrooms and here it was done for the extended time period of two semesters. An effective classroom intervention of evaluation expects teachers to become change-

agents in their classrooms by sincerely using the results of assessment to improve upon the deficits, if results so indicate, in learning environments they had been creating. The principal role of the teacher in a multidimensional language class is to ingeniously create conditions and develop activities so that students are able to practice the language in a meaningful context. It is the teacher who does perform multipronged tasks of a facilitator, resource person, and language model for the language learners.

These ideas promote classroom to become hub of student-centered activities rather than teacher-centered; the students do actively participate rather than passively listen and the role of the teacher is to facilitate, offer advice, provide assistance, and offer guidance. The challenge lies in explaining the importance of assessment in devising pedagogical initiative for the overall improvement of oral competence.

1.3 STRUCTURAL OVERVIEW OF THE STUDY

The research, titled Orientation of Prosodic Phonemes as Pragmatic Markers in Classroom Discourse, is an effort which has an aerodynamic approach of tapering the concept to a specific point of convergence. The topic has multiple key words which can drag the research into an abyss of infinite possibilities, but in actual it has narrowed down in order to discover those speech instances where prosodic phonemes act as pragmatic markers. This presents an empirical study conducted on the selected set of students about their vocal behavior in English language teaching classroom discourse in order to investigate a pattern of usage of prosodic phonemes advertently or inadvertently as pragmatic markers. And these patterns will be corroborated on two counts: one, an impressionistic auditory investigation into variable components of speech; and two, acoustic correlates of speech variations. This two-dimensional investigation will corroborate, complement, and supplement vocal aspects of strategic voice modulations in varying dimensions where both the speaker and listener seem to be in synchronized state towards disseminating maximum of semantic and pragmatic meanings.

Prosodic orientation contributes to the “illocutionary force” (Searle 30) of a speech, where different language-dimensions of the speaker get space and, equally so, pragmatic markers have similar role to play in oral use of language. These

illocutionary intentions can be the prevalent state of emotion, or inducing contextual relevance to the speech, or any other situation-specific intended function of the speech. Individuals exhibiting efficient usage of the language would automatically mean that they possess dexterity in handling both segmental and prosodic features of speech; segmental components include consonants and vowels whereas prosodic elements have their overarching presence over multiple segments through variations in stress patterns, pitch, speech rate, length and loudness. Possession of this flair has come to the center stage in the recent times as pedagogical alignments are more towards functions of language than structural parameters; henceforth, this has set the stage for some considerable space for prosodic orientation to be incorporated in the syllabus structure.

An investigative effort is made into prosodic variations exercised by a learner in a classroom environment and the more research is put into this aspect of English language learning the more equipped our teaching fraternity becomes with tools for making autonomous learners.

So, any avoidance of investigation from discourse analyst's perspective will do no good to the growth prospects of prosodic awareness in its usage. Discourse analytic approach to the study of prosody is needed today as we move towards exposures which are more global and provide diverse networks of social interaction and increasingly available technological tools to promote contacts of language. Awareness of prosody remains essential to the understanding of spoken language as it naturally occurs in all variety of social contexts which certainly brings an element of coherence into extended sessions of oral discourse as in turn it gives much more meaningful voice to variety of human emotions. Thus, rather than behaving as like monotonous robots, we come out playing our musical tones of everyday speech like "creative musicians in the symphony of communication that forms the basis of our lives as social beings" (Wennerstrom, *The Music of Everyday Speech* 263).

Diversified nature of the classroom composition has to be kept in mind and then that same understanding has to percolate into thought process while considering the discourse of learners of English from other native-language backgrounds. Explanatory observations are made about prosodic phonemes role and involvement in information structure, organizational layout of the topic, pragmatic fulfillment of

meaning, various kinds of embedded cues, channelizing the discourse direction, and other functions of language at the discourse level. Therefore, it becomes ever so necessary for those language learners whose one of the goals is to participate in English language conversations with ease and comfort, and to have an understanding of the English language specific aspects of prosodic phonemes in order to enhance their communicative quotient.

This specific investigation, while keeping a strong foundational base of theoretical interest in second-language discourse, will try to assimilate prosodic phonemes into account along with features of pragmatic markers in language use.

1.4 RESEARCH QUESTIONS

Majority of the investigative research into complex interaction between prosody and speaker meaning has been done by phonologists, like Halliday (1963, 1967a, 1967b); Lehiste (1970); Bolinger (1972); O'Connor and Arnold (1973); Brazil (1975, 1980); Pierrehumbert and Hirschberg (1990); Cruttenden (1997); Gussenhoven (2006), and Stewart (2010). This work brings pragmatic aspect of classroom discourse suggested by the likes of Austin (1962), Searle (1969), Habermas (1970), Levinson (1983), Sperber and Wilson (1986), Yule (1996), and Trillo (2012) into the context.

Expression aspect of spontaneous speech is very different from the idealized version usually reproduced in a written version of that utterance, say in a student's fair typed document corresponding to class notes while attending a classroom. Unlike the heavily edited written text, a spoken form in a real impromptu or well-rehearsed speech is usually fraught with false starts, repetitions, self-correction, silent pauses, gaps in the verbal content filled by articulations such [aa] or [uh], stretching of parts of the utterance, the intermittent slip of the tongue, and sometimes its subsequent correction too. It is clear that the various elements of prosody do not all work in the same way. The question pertains to the role played by prosodic phonemes while acting as pragmatic markers towards adding a concrete value towards discourse coherence and other elements (which will be taken up in later portions of this study). Here the effort is made to see not only how prosodic phonemes associate with information structure but also figure out how they healthily

contribute to the organization of an utterance thus raising overall communicative quotient of the learner's oration while acting as pragmatic marker.

Acknowledging prosody as a natural ingredient of all languages, speakers obviously need to learn to produce utterances with appropriate prosodic patterns, both in their native language as well as in the foreign languages they acquire. From the pedagogical dimensions of second language learning, few exploratory queries need to be answered, such as:

- How does speech rate variation, an important prosodic phoneme, enhance overall communicative quotient of the learner's oration while acting as pragmatic marker?
- How does loudness variation, an important prosodic phoneme, enhance overall communicative quotient of the learner's oration while acting as pragmatic marker?
- How does pitch variation, an important prosodic phoneme, enhance overall communicative quotient of the learner's oration while acting as pragmatic marker?
- How does pause placement, an important prosodic phoneme, enhance overall communicative quotient of the learner's oration while acting as pragmatic marker?
- How does prosodic stress, an important prosodic phoneme, enhance overall communicative quotient of the learner's oration while acting as pragmatic marker?
- How does word-length variation, an important prosodic phoneme, enhance overall communicative quotient of the learner's oration while acting as pragmatic marker?
- What are those challenges of building native like oral competence, in terms of prosodic use, in second language usage while keeping in mind that the same learner instinctively learned the same prosodic competence in first language without any overt conscious efforts?

This research effort can also be seen as proposal suggesting a pedagogical tool for doing prosodic research, especially in view of availability of plenty of programs offering second-language learning opportunities.

1.4.1 Role of Speech Rate Variation as Pragmatic Marker

Speech rate is the term which measures the rate at which one speaks including all those non-verbal elements. This gets affected by multiple factors, like the bio profile of the speaker, subject matter, current emotional state, audience profile, situational characteristics, individual speaker's habitual pattern, and influenced to some extent by the cultural background of the speaker.

Goldman-Eisler (1956, 1958a, 1958b, 1961) pioneered the research on speech rate from his works in late 50s extending into early 60s. Other researchers underlined speech rate role in multitude of speech related features, processes or sub processes, like: indicating "vocal intensity and frequency" (Feldstein and Bond 387); playing the role of "contextualization cue" (Uhmann 297); assisting in "personality perception" (Smith et al. 145); influencing "interpersonal perceptions" (Peterson et al. 12); helping in "segmental and suprasegmental learning" (Trofimovich and Baker 2); signaling "dimension of emotion" (Frick 418); enhancing "listening comprehension" (Sticht 171); representing "manipulation of the speech material of the utterance" (Laver 67); working "as a general cue that augments credibility" (Miller et al. 615) of the speaker; depending upon "the physical, social and psychological markings of speech" (Jacewicz et al. 839); associating speaker's "faster rates with competence" (Street et al. 290), and influencing "personal attributions to speakers" (Apple et al. 715).

This all indicate that it is one of the important components of effective communication where speaker modulates the variation as necessitated by the speech situations in order to prominently introduce salient oral landmarks thus enabling ease of listener's perception of the illocutionary meanings. All these inflections reflect maturity, control, and linguistic skill set of the user and in these monologic oral presentation speaker makes conscious efforts of introducing these prosodic manipulations at periodic intervals.

All those instances are listed where fluctuation in speech rate, one of the important elements of class of prosodic phonemes, is used in the functional role of pragmatic marker in an English classroom environment by language learner while participating in a monologic evaluative presentation.

1.4.2 Role of Loudness Variation as Pragmatic Marker

Impressionistically speaking, loudness variation or modulation or prominence marking or intensity expresses the feature of speaker's voice. Loudness is the perceived reception of intensity of the speaker's voice and is a feature-correlate of the physiological dimensions of amplitude. Acoustically speaking, loudness variations correspond to amplitude of the wave signal generated for spectrographic analysis. It helps in performing multiple functions, like conveying specific emotions linked with lexical content; expressing attitude of the speaker; performing grammatical disambiguation; and marking the speech segment salient.

S. S. Stevens (1946) pioneered the research on loudness by making an attempt to give a scale of measuring "human sensation" (677) with the name of Sone scale of loudness. Other researchers underlined loudness variation role in multitude of speech related features, processes or sub processes, like: cueing an important "juncture in a sentence" (Frick 416); assisting "listener judgements of vocal effort" (Brandt et al. 1548); expressing "agonist emotions" (Laver 506); clearly "reflecting relative strength of articulation" (Fox 130); and providing a tool for "the placement of maximum prominence" (Crystal 35).

All those instances are listed where variation in loudness, one of the important elements of class of prosodic phonemes, is used in the functional role of pragmatic marker in an English classroom environment by language learner while participating in a monologic evaluative presentation.

1.4.3 Role of Pitch Variation as Pragmatic Marker

Pitch reflects the relative perception of frequency range of vocal cords and the changes in the pitch have significant linguistic functions, like marking the sentence type and its category with pitch markings spread over longer stretch of speech; identifying places of prominence in an utterance by making them salient through noticeable pitch variations; distinguishing sentence functions; assisting the listener to disambiguate the speech for elements of figures of speech (e.g. irony, humor, sarcasm etc.); helping listeners to segment the speech where pitch specific cues play a role in easy detection of word boundaries; helping language learners ability to recall the content shared in the class; and also identifying a unique pattern

of an individual as pitch profile is seen as an aspect of individuality. So, pitch variations can be seen as a tool to convey lots of linguistic as well as non-linguistic information thus helping listener to make appropriate “judgements of several state and trait variables” (Apple et al. 717) of the speaker.

Pierrehumbert (1980), and Ladd (1996) pioneered the research on pitch variation. Other researchers underlined pitch variation role in multitude of speech related features, processes or sub processes, like: acting as “clues for detecting word boundaries” (Rao and Srichland 813); exhibiting remarkable similarity of being used as signaling tool “across languages and cultures” (Ohala 1); contributing towards better “understanding of speech melody” (Xu 220); synchronizing with “articulatory landmarks of accented syllables” (Kohler 88); playing a pivotal role “in conveying the hierarchical segmentation of discourse” (Ayers 1); and allowing objective assessment through “computer-based annotation” (Roach et al. 83).

All those instances are listed where variation in pitch, one of the important elements of class of prosodic phonemes, is used in the functional role of pragmatic marker in an English classroom environment by language learner while participating in a monologic evaluative presentation.

1.4.4 Role of Pause Placement as Pragmatic Marker

Cursory inspection of audio corpus enlightens the abstract logic of tendency towards pause occurrence whether they were used consciously or unconsciously. Pauses, in general, are seen as “the delay between stimulus and response” (Butterworth 155) and the straight forward logic suggests the longer it is, the more cognitive operations were at work which consequently forced the individual speaker to take a pause. They are linked to points of uncertainty in the ordering of thought units thus larger the set of linguistic options candidates have for inclusion in the scheme of things for an utterance, the more likely a speaker is to pause while considering the choice.

Boomer (1965), Goldman-Eisler (1968), Rochester (1973), and Butterworth (1980) pioneered the research on pauses in speech. Other researchers emphasized the role of pause placement in multitude of speech related features, processes or sub

processes, like: underlining “the syntactic distribution of pauses” (Duez 11); signaling pause functionality “in terms of cognitive, affective-state, and social interaction variables” (Rochester 51); indicating an important tool for “monologues” (Lallgee and Cook 24); hinting anticipation about “increase of information in subsequent speech” (Goldman-Eisler 96); suggesting thoughtfulness about speaker’s concern for “the next word”(Boomer and Dittmann 219) in the continuous speech; reflecting their occurrence as a function of “speaker’s organizational processes during sentential encoding” (Ruder and Jensen 57), representing “processes underlying speech utterance” (Goldman-Eisler 237); acting “as stylistic devices in order to increase the sense of anticipation” (Mukherjee 571) for the ease of listener’s comprehension; and helping to make speech more intelligible when these “pauses are systematically integrated into the verbal stream” (Zellner 60).

Here, investigation is made into that dimension of pause which stems from a conscious decision rather an inadvertent speech dysfluency and therefore it takes an appreciative viewpoint of pause occurrence in an oral speech. There are multiple functional usages of pauses, such as: seeking attention of the listener; thinking of a connecting thought to the continuous discourse; drawing attention before placing a position of prominence; initiating a false start, preceding a repeat; iterating the same word or stretch of words; prefacing self-corrections; and reflecting anxiety related to the speech situation.

It appears reasonably fair to state that pause-related phenomena as like pragmatic markers are often treated as non-significant events in terms of their functions in isolation, but in actual speech when they mingle with lexical units they play a role “to identify linguistically relevant units, such as junctures located at the boundaries of phonemes, morphemes, words, phrases, and sentences” (Maclay and Osgood 20). Research will note about elaborate instances of pauses in terms of parameters, like the number of occurrences, the place of occurrence, the length of the pausal occurrence and also their meaning-derivatives. Proper caution will be taken to keep differentiating between instances of pause and hesitation as there are chances of overlap in usage or meaning. A clear-cut distinction is made between the two, as pauses are shorter in duration and do not interrupt the flow of speech, whereas hesitation signifies event that is grossly noticeable and does interrupt the flow of speech.

All those instances are listed where pause placement, one of the important elements of class of prosodic phonemes, is used in the functional role of pragmatic marker in an English classroom environment by language learner while participating in a monologic evaluative presentation.

1.4.5 Role of Prosodic Stress as Pragmatic Marker

Definitely, English language offers flexibility in placement of stress performing various functions in oral discourse and there are few synonymous terms too which are often used in place of stress, like: lexical stress, or word stress, or word prominence, or salient phrase. This word Prosodic Stress here means the spread of stress patterns on more than one word. Prosodic stress has links with other prosodic phonemes too and it is seen to be reflected in speech through modulations in loudness, variations in length, and pitch alterations. Primary purpose of stress is to mark a syllable, or a word, or stretch of words in an utterance for prominence thus making it distinguishably salient with regards to its neighboring syllables, words, or cluster of words. Utility of prosodic stress can easily be understood by taking an example of two utterances identical with regards to the choice of word units and also the syntactical composition but still they become entirely distinct in contextual meaning and the prominent reason lies in use of different stress markings.

There are other common functional properties of prosodic stress too, like identifying the morphological category of the word (e.g. whether a particular word is used as a noun or a verb in an utterance); or categorizing words into broader categories of content or function words; or expressing the syntactical identity of an utterance as a unit (e.g. whether a particular utterance is declarative or interrogative in nature); or adding a rhythmic pattern to a speech; offering a range to express variety of contextual expressions linked with the utterance; providing range of phonology based stress rules (e.g. affixes or inflections linked) to be drilled in pronunciation focus classes; segmenting the discourse into speaker intended word boundaries in an utterance; and distinguishing a nativity quotient of natural flow of speech in a language user. But the first two usages get eliminated when prosodic stress has to behave in a pragmatic marker manner because these two functions are syntactically necessary as well as semantically meaningful. This care was well taken while registering these modulations in MS Excel data as the arrangement must meet those common characteristics (refer to Venn diagram in fig. 1.1).

Lehiste (1970), Ladefoged (1971), and Liberman and Prince (1977) pioneered the research on stress in speech. Other researchers underlined role of prosodic stress in multitude of speech related features, processes or sub processes, like: underlining “the relative effects of intensity, duration and pitch” (Morton and Jassem 180) in order to perceive stress; seen as “a reliable signpost” (Field 418) for the speech intelligibility, and reflecting “phrase- or utterance-level prominence rather than” (Gordon 83) just at word-level.

All those instances are listed where prosodic stress, one of the important elements of class of prosodic phonemes, is used in the functional role of pragmatic marker in an English classroom environment by language learner while participating in a monologic evaluative presentation.

1.4.6 Role of Word-length Variation as Pragmatic Marker

Cursory inspection of audio corpus enlightens the abstract logic of tendency towards word-length variations in order to fulfill their functional role in an utterance. These variations, in general, are seen as the manifestation of adapting their “performance according to communicative and situational demands” (Lindblom 403) and the straight forward logic suggests that the adept user will display more use of these speech embedment. This work looks into that dimension of word-length variation which stems from a conscious decision rather an inadvertent speech dysfluency and therefore takes an appreciative viewpoint about its usage in an oral speech.

There are multiple functional usages of word-length variations, such as: seeking attention of the listener; thinking of a connecting thought to the continuous discourse; drawing attention before placing a position of prominence; initiating a false start, preceding a repeat; iterating the same word or stretch of words; prefacing self-corrections; and reflecting anxiety related to the speech situation. It appears reasonably fair to conclude that word-length variation as like pragmatic markers is often treated as non-significant events in terms of their functions in isolation, but in an actual speech when they mingle with lexical units then they play a role “in speaking mode for the express purpose of enhancing speech intelligibility” (Smiljanic and Bradlow 91).

Lehiste (1972) and Klatt (1976) pioneered the research on word-length variation in speech. Other researchers underlined word-length variation role in multitude of speech related features, processes or sub processes, like: associating strongly “with subjectivity and sentiment” (Brody and Diakopoulos 562) emanating at a given point of time; inducing component of variability in speaker’s “rate of articulation” (Zellner 49); acknowledging “their effects of prominence” (Windmann et al. 4) placement in the speech; differentiating “careful speaking styles” (Turk and Shattuck-Hufnagel 427) from the casual styles; and reflecting upon an interdependent “relation between word lengthening and pausing” (Ferreira 233) denoting a distinct prosodic representation. Research will note about elaborate instances of word-length variations in terms of parameters, like the number of occurrences, the place of occurrence, the length of the individual occurrence, and also those meaning-derivatives.

All those instances are listed where variation in word-length, one of the important elements of class of prosodic phonemes, is used in the functional role of pragmatic marker in an English classroom environment by language learner while participating in a monologic evaluative presentation.

1.4.7 Challenges in Attaining Native-like Competence

Native-like competence remains an attainment goal but there lie lot many challenges. A detailed list of those reasons, misconceptions and challenges emerged from this research which adversely affect language learners from attaining that native-like competence.

1.5 RESEARCH HYPOTHESES, OBJECTIVES AND METHODOLOGY

1.5.1 Explanation

A contrary stand is taken from the viewpoint expressed by a pioneer, named J L Austin, of many linguistic concepts like performatives, speech-act, illocutionary act etc. This study took a cue while comprehending the notion forwarded in Austin’s extant work *How to Do Things with Words* where he categorically referred "tone of voice, cadence, emphasis" as among the "more primitive devices in speech" (73-74) for which word order and the word choice provide more explicit alternatives. Inadvertently, this view certainly dominated language-related fields for long enough

span of the time to do considerable damage to the favorable positioning of prosodic importance. Throughout the history, prosodic phonemes have been considered just that extra flourish rather than that extraordinary flourish which somewhat gets stereotyped merely as a nuanced way of saying things. This misperception forced it to be relegated into the oblivion somewhat and get pushed beyond the scope of mainstream analysis. A favorable proposition is made denoting that prosody deserves more careful, considerate, and central attention because without flavor of prosodic variation, speech would not only be very monotonous and lackluster but would also lack multifold components of meaning.

Taking the idea further, synthesizing prosodic elements into the role akin to pragmatic markers will enable language user to take sentence representation provided by the grammar to a new raised level where it transparently expresses the context in which the sentence is uttered. Deliberation is made on this synthesized speech process in which the linguistically encoded utterance furnishes substantial number of cues denoting variety of meanings intended by the speaker. These cues result in raising pragmatic competence of the speaker while delivering oral presentation as part of the evaluation. These prosodic phonemes orient themselves into the role of pragmatic markers and can be categorized into following broad categories: complementing a prior prosodic pattern, or continuing prosodic pattern, or complementing any contingent change in prosodic requirement, or representing emergent prosodic pattern to support syntactical and pragmatic needs of the stage of the discourse. This all help in raising the coherence quotient of the utterance.

No doubt classroom communication offers array of oral activities and actions but for this study purposes we focus on one aspect: a monologic presentation. This represents an all-too-likelihood scenario where, for the purpose of continuous evaluation, presenter will try utmost possible care to communicate thoughts about the topic. To carry out such verbal delivery, in order to appreciatively attract evaluating teacher's attention, the presenter needs to possess prosodic phonemes awareness along with grammatical competence. All those situations-specific-scenarios are tabulated where prosodic phonemes are used in the capacity of pragmatic markers as part of classroom discourse. These are the following hypothesis and research objectives of this study:

1.5.2 Research Hypotheses

- The variation in prosodic phonemes, while performing the role of pragmatic markers, allows expression of illocutionary meaning along with lexical content.
- The variation in prosodic phonemes, while performing the role of pragmatic markers, allows ease of comprehension of illocutionary meaning for the listener.
- Oral presentation presents significant number of cues reflecting pragmatic competence of the presenter.
- Speech with considerable instances of prosodic phonemes in the role of pragmatic marker makes the oral discourse more coherent by binding together all its elements.
- Actual speech is full of those observable speech markers indicating usage of prosodic phoneme as like pragmatic marker thereby strengthening the contextual quotient of the speech.
- Near-native like oral competence is successfully displayed through speech modulations when prosodic phonemes acted in a pragmatic marker role.

1.5.3 Research Objectives

- To position favorable notion about the utility of prosodic phonemes in expressing variety of speaker's intentions flavored with lexical component of the utterance.
- To validate the notion that the variation in prosodic phonemes, while performing the role of pragmatic markers, allows ease of comprehension of speaker's intentions to the listener.
- To substantiate utility of prosodic phonemes, while acting as pragmatic markers, in aiding pragmatic competence through corresponding embedded cues in the presenter's oration.
- To tabulate instantiations of cohesion enhancing interventions where different prosodic phonemes act as pragmatic marker to do the same.

- To survey and classify those speech instances which show prosodic-pragmatic marker orientation used with a purpose of building contextual relevance.
- To propose a model for attaining native like oral competence.

1.5.4 Research Methodology

The nature of the investigation is both qualitative and quantitative where two-pronged analysis was carried out on students' audio presentation corpus. Each of the audio file was individually screened first through impressionistic analysis for those instantiations where prosodic phonemes were acting as pragmatic markers. Then the same audio corpus was cross verified for similar orientation of all those same instantiations through acoustic analysis.

Going in details, the whole process had ten different steps, namely: Audio recording of students' evaluation; Filtering the selection of audios on the basis of: Duration, Marks obtained, and Audio quality; Transcribing audio files; Adding codes for impressionistic analysis; Recording instantiations of prosodic phonemes acting like pragmatic markers in MS Excel under the headings of dependent and independent variables representing qualitative approach; Identifying functionality patterns in orientation of prosodic phonemes acting like pragmatic markers representing qualitative approach; Generating audio files voice report through acoustic analysis; Validating patterns of prosodic phonemes acting like pragmatic markers through acoustic analysis representing quantitative approach; Undertaking statistical analysis of dependent and independent variable values generated through step 5 representing quantitative approach; and Undertaking hypothesis validation of dependent and independent variable values generated through step 5 representing quantitative approach.

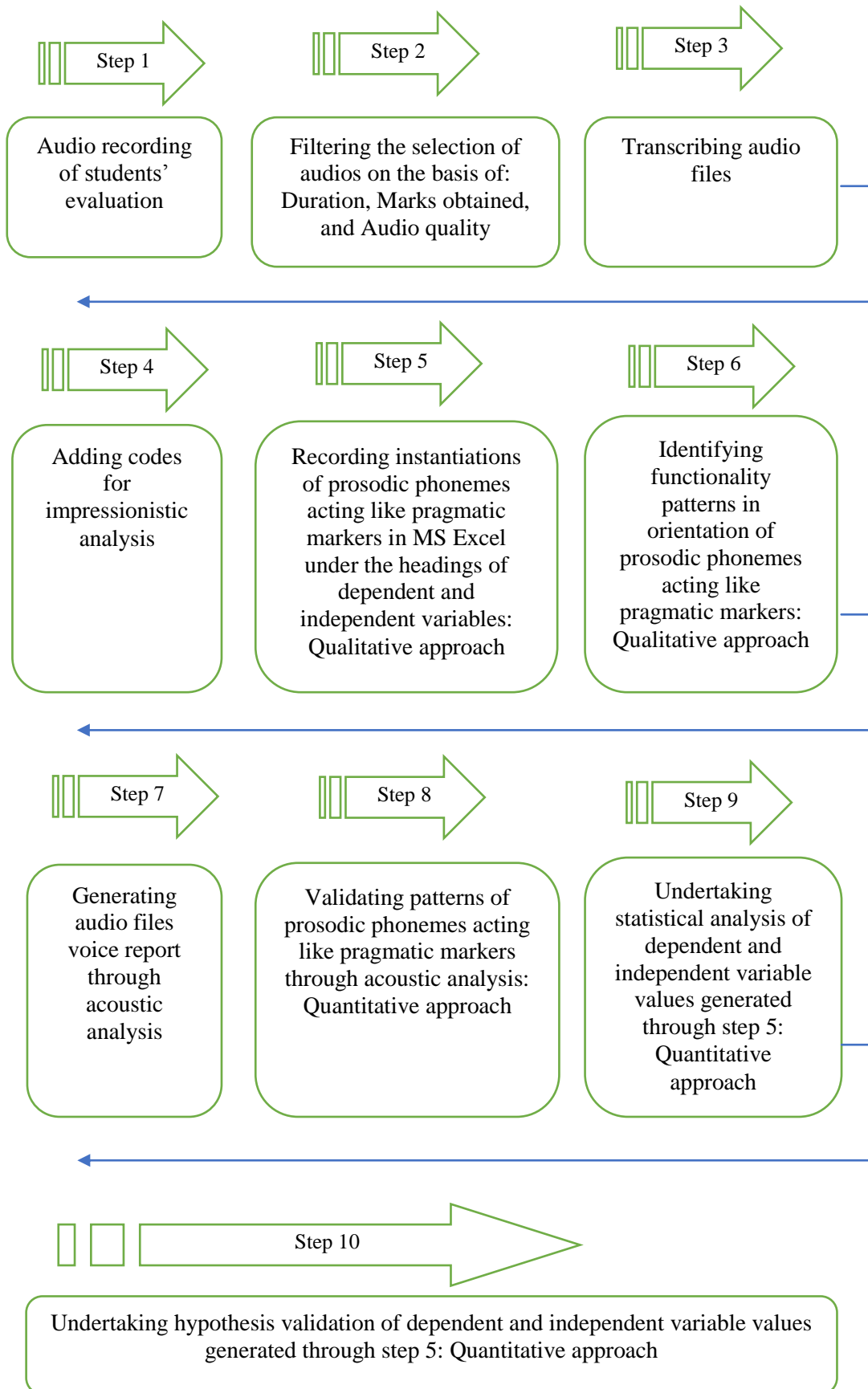


Fig. 1.2: Research methodology flow chart

In order to understand research methodology, above-mentioned flow chart gives an outline of the various steps taken to arrive upon conclusive findings for the research questions.

In other words, pivot of the entire research methodology moved around both impressionistic and acoustic analysis. So, the first-stage analysis performs impressionistic scrutiny underlining the meaning-signaling-value of the prosodic cues where student is found to be doing multiple things, like: (a) driving the teacher-evaluator towards the pragmatic field through the select use of prosodic phonemes while they were acting as pragmatic markers; (b) embedding those meaning augmenting speech manipulations to attain higher scores; (c) offering significant number of cues for easy identification while making meaning augmenting speech modulations; (d) underlining the universality of these speech modulations across languages. The second-stage analysis performs spectrographic acoustic inspection where the modulations observed in the stage I are realized in the correlates of time, frequency, and amplitude. Incidentally, this validates how speakers use prosodic phonemes in the role of pragmatic markers to perform multiple functions in their oral presentations.

1.6 PROSODIC PHONEME

To explain the term Prosodic Phoneme, etymological explanation is attempted of both the composite units: Prosodic and Phoneme. The first word derives itself from the Greek word *prosōidia* which is a musical term connoting “song sung to music” (Harper), clearly suggesting that prosody is the musical accompaniment to words. Prosody has Latin connection too which comes from *prosodia* which means “accent of a syllable” (ibid). The second word derives itself from the Greek word *phonema* connoting “a sound made, voice” (ibid), from *phonein* meaning “to sound or speak” (ibid). Phoneme has French connection too which comes from *phonème* which means “distinctive sound or group of sounds” (ibid). This term also suggests presence of musical dimension to it.

Prosody (also known as, prosodic phoneme) has been defined and qualified in many different ways like, as “secondary phonemes” (Bloomfield 90); as “intersyllabic or intrasyllabic” (Jakobson and Halle 22); as performing “overlaid function of inherent features” (Lehiste, *Suprasegmentals* 2) in human speech; as

those “features which run through sequences of two or more segments, up to whole utterances” (Laver 152); as a kind of “modulation of the human voice in reading poetry” (Nootboom, *Prosody of Speech* 640) thus adding musical emphasis to speech; acts as “an intrinsic determinant of the form of spoken language” (Cutler et al., *Prosody in the Comprehension* 141); as a tool providing vital information for “text-to-speech and speech understanding systems” (Hirschberg, *Communication and Prosody* 31); as collection of speech features “which encode information that conveys information about emotional states and attitudes” (Wharton 109); as a source provider of “a specific semantic or communicative context that facilitates and shapes lexical processing” (Nygaard and Queen 1025) of the message; as the way of saying “words and phrases beyond their phonemic and lexical qualities” (Erekson 80); as a kind of “musical accompaniment to the words themselves” (Fox, *Prosodic Features* 1) which is present all the time in everyone’s speech though measure of presence may vary; or seen as characterizing properties related to “larger stretches of speech than the individual segment” (ibid 333). This constellation of definitions underlines the extent of its role in human speech.

Prosody is among the first language phenomena experienced by a child. Even before they are born, children are exposed to the lyrical patterns and rhythms of their mother’s language. Though at this stage semantic interpretation is mostly lacking, it has been shown that babies just a few weeks old show preference for the language with which they were surrounded prior to birth. In the subsequent pre-linguistic period, prosody continues to play an important role in helping to distinguish between speech and non-speech sounds (such as laugh, grunt, giggle, cry etc.) and in supporting speech segmentation (Brent and Siskind 2001; Soderstrom et al. 2008). Linguists for long drew a basic distinction between what they call as innately core and peripheral features of language. Innately core features of language are those which straightaway can be distinctively perceived and thus provide referential information, examples of the same are: complete list of segmental phonemes, exhaustive list of grammatical markers, and their syntactical derivatives. Peripheral features of language, categorized as prosodic phoneme in this study, such as pitch variations resulting in intonation rise-fall, rhythm in speech, range of pause options, universal elements of stress markings, and loudness range are all counted as supplementary features of language. They are said to affect the expressive

dimensions of a message qualitatively without affecting much the basic intrinsic meaning.

Lehiste's extant work, *Suprasegmentals*, is seen as the first linguistically acclaimed academic work on suprasegmentals (also known as prosody or prosodic phonemes) and this research premised her thoughts with acknowledgement of the fact that there is a difference between segmental phonemes and suprasegmental features. A segment, as a component of speech, is defined by the interlocking co-presence of multiple distinctive features which can be regarded as inherent to the concerned segment identification. On the other hand, suprasegmental phonemes are rather overlaid on segments and are not innately attached to the segmental phonemes. The syllable will become the first prosodic unit carrying a product-mix of lexical segmental components as well as overlaid prosodic features.

All those speech features which have presence spread over longer speech segments, as like syllables, words and sentences, are called as prosodic features. They characterize general features of the speech such as rhythmic tone, stress patterns, intonation levels, loudness range, individual's attitude, varied emotions and so on. It is a challenging task to derive qualified correlates to represent the above-mentioned speech quality features. Human beings perceive emotions present in speech by decoding the prosodic features; and these features are explored for classifying these speech modulations. Patterns of dynamically changing syllabic prominence resulted from the interactive forces of four elements, namely pitch, loudness, duration, and sub-glottal quality which give English language a characteristic texture above the segmental components of the language. This unique texture is resultant effect of the interweaving of three prominent patterns of prosodic organization, which are prosodic, metrical, and temporal organization of the speech content.

Comprehensive meaning suggests prosodic phonemes as the defining features of expressive speech like variations in time span, unique phrasing patterns, placing strategic emphasis, and intonational swings which help in conveying aspects of meaning thus making speech more effective and appealing. This is paramount to acknowledge that while prosodic placement signals important syntactic, semantic, pragmatic, and attitudinal expressive information; however, it also involves a degree

of optionality as like pragmatic markers. This freedom of choice in fact seems to be more related to that which one can observe in lexical selection. This means understanding prosodic phonemes certainly becomes an asset in the study of culture where one could link and associate aspects of an oral presentation with the cultural homogeneity of the classroom composition.

1.6.1 Explanatory Definition

According to Longman Dictionary of Language Teaching and Applied Linguistic (Richard and Schmidt 574), suprasegmental (read as, Prosodic phoneme) is a unit which extends over more than one sound in an utterance. Similarly, Ladefoged and Johnson describe prosodic features as “those aspects of speech that involve more than single consonants or vowels” (243). And this describe quite a natural character of human communication, as in many ways we are biologically tuned to communicate while using an exquisite vocal structure which is quite productive at creating wide range of sounds. The position of larynx and various sound producing cavities help us to make it physiologically possible as articulatory manipulations can take place not only at pharyngeal cavity but also at oral, nasal, oro-nasal, and oro-labial cavity. And these vocal folds allow decent amount of flexibility for producing extensive range of vocal maneuvering.

Explaining in structural terminology, it all begins from the feature levels of the sounds to individual phonemes which further are strung in formations of morpheme, the next step that comes is of stringing these meaning units in a syntactical order giving an expression of thought on semantic as well as pragmatic levels. Here these prosodic phonemes are truly a conscious endeavor proliferating dimensions of meaning by the user which are in many ways acknowledged as universally available aspect of spoken language used across human languages of the world “which can alter perceived sentence meaning without changing the segmental identity of the components” (Price et al. 2956).

Primary members of prosodic phonemes are stress positioning, length variations, fluctuating pitch patterns, modulating loudness, and variable pause lengths. “Prosody is a general term encompassing intonation, rhythm, tempo, loudness, and pauses, as these interact with syntax, lexical meaning, and segmental phonology in spoken texts” (Wennerstrom, *The Music of Everyday Speech* 4).

These are commonly referred to as suprasegmentals or prosodic features or non-segmental features indicating that they extend their presence over segments in syllables, words, phrases, sentences, and discourse. These plaited variations not only have effect on articulatory aspect of speech segments but also give a rhythmical tinge showing presence over longer stretches of utterance. This admixture supplants “an expressive dimension to the communication process: by modifying the prosodic features the speaker can supplement his utterance with elements of meaning that are not explicitly contained in its lexical and syntactic make-up” (t Hart et al. 1). Prosodic units and phenomena are physically interposed in the speech continuum by modifying a set of phonetic parameters, like F0, length variation, placement of pauses, and variation in loudness which are seen as phonetic correlates of prosody.

Summing up all, the term prosodic phoneme encompasses a broad compilation of facts, principles, concepts, articulations, and phenomena, periodically refined as well as defined by researchers working across variety of theories, frameworks, and languages. In the following sections, brief ideas about various prosodic phonemes descriptions are provided.

1.6.1.1 Speech Rate Variation

Definition of rate of speech needs to discriminate between the speed with which an individual utterance is produced and the rate at which an overall multi-utterance speaking-span is performed. The tempo with which an individual utterance is spoken can be called the articulation rate, and the overall tempo of a speaking-span can be called the speech rate. Articulation rate describes the tempo of articulating an utterance, barring any silent pauses, but embodying non-linguistic speech material such as filled pauses and lengthening of syllables. Articulation rate thus refers to the tempo of performance of all audible, vocalized speech within an individual utterance; no matter whether that speech consists of manifestation of linguistic units or of paralinguistic signals of hesitation. Speech rate refers to the broad scale performance not only of all utterances in the particular speaking turn, including any filled pauses and prolonging of syllables within the utterances, but also those durations of any silent pauses between the utterances making up the speaking-turn. Here in this work, the term speech rate is measured for its variation.

At the same time, this work only looks for those specific instances of meaningful variations in speech rate when they are acting as pragmatic markers.

1.6.1.2 Loudness Variation

Phonetically illustrating, loudness refers to that extra amount of sub-glottal pressure exercised while articulating sound or stretch of sounds; whereas phonologically it brings contrast, puts focus, and results in prominence while superimposing itself on the segmental component of speech. On the other hand, acoustically it is the measurement of intensity with which sound is produced which is measured in decibels (dB). Occurrence of variations in loudness is an imperative part of the connected speech as it refers to the comparable prominence placed on a particular syllable of the word, or particular word, or particular stretch of words representing a thoughtful action conditioned for the reasons of semantic-pragmatic sense in the speaker's mind.

This transient instance of inserting loudness variations in a speaker's utterance, regardless of the local influence of segmental content and the stressed or unstressed nature of the syllables concerned, has a regulative paralinguistic role to play in a participant's staking a claim to hold the floor at the beginning of one's turn. In everyday conversations, where speakers jostled for the floor with the other participant speaking simultaneously, loudness is normally boosted till the speaker grabs the chance. Once the floor is successfully claimed then normal loudness declination can proceed. Exploiting variations in loudness is a regular salient feature of showing prosodic control over the tone of voice. Many of the behaviorally intense emotions, such as anger, excitement, exasperation, annoyance, irritation, grief, awe etc., tend to be superimposed while invoking loudness factor in the speech. At the same time, this work only looks for those specific instances of meaningful variations in loudness rate when they are acting as pragmatic markers.

1.6.1.3 Pitch Variation

Illustrating phonetically, pitch is a result of a physiological action of the vibration of the vocal cords located within the larynx, whereas phonologically speaking though it is somewhat fixed for each of the sound but special reference of pitch comes with regard to overspread of meaning it brings to the speech.

Meanwhile, acoustically speaking it is known as fundamental frequency or F0 of the sound wave created at glottis region, which is measured in the values of hertz (henceforth Hz) or also known as cycles per second. Now here comes the important stage of perception of pitch by listener where extra amount of sub-glottal pressure creates an impact on how loudness and duration is received. This perception is played out in the listener mind as pitch contours in a connected speech rather than just discrete units in any of these patterns, like rising, falling, rise-fall, fall-rise, or neutral pitch variations. At the same time, this work only looks for those specific instances of meaningful variations in pitch when they are acting as pragmatic markers.

1.6.1.4 Pause Placement

The interspersion of pauses in the discourse is one of the ways of marking prosodic formulaic phrasing. Speech rate may also decide the location of a pause and few non-linguistic factors that decide the insertion of a pause, like physiological, as the need of breathing, medical issues; or psycholinguistic, as in case of hesitation, anxiety, excitement etc. At the same time, this work only looks for those specific instances of meaningful pause placement when they are acting as pragmatic markers.

1.6.1.5 Word-length Variation

International Phonetic Association (1999) identifies each sound of English language with some values of inherently linked duration for the reasons based on its articulation, but it varies in an utterance for numerous linguistic and non-linguistic reasons. Phonetically explaining length refers to the physiological duration of an individual sound, whereas phonologically speaking it comes into role of bringing prominence to the stretch of sound where it layers itself on the segmental component of speech. On the other hand, acoustically it is the measurement for the duration of sound in milliseconds (henceforth ms). This contrastive use of length overlaid on segmental components will bring important adjunct meanings and prominence to that stretch of speech. At the same time, this work only looks for those specific instances of meaningful word-length variations in speech when they are acting as pragmatic markers.

1.6.1.6 Prosodic Stress Marking

Phonetically speaking stress is an integration of multiple articulatory manoeuvre which provides an observable difference in intensity of stressed syllable or syllables in relation to the neighboring ones. These stressed syllables signal the point of inflection. However, in everyday normal conversation we listen as well as use speech with stress on specific words, in fact it is placed on content words which carry prominence in terms of meaning in speech continuum. Phonologically speaking stress is the relative emphasis given to specific syllable in a word, or to specific word in a phrase, or in any larger order of discourse. Perception wise in English, stressed syllables are louder, longer, as well as have a higher pitch than non-stressed syllables. English is acknowledged somewhat more of a stress- timed language, thus meaning that stressed syllables appear more or less uniformly in prominence, whereas un-stressed syllables are shortened.

The function of emphatic stress is to galvanize listener's attention to a given syllable or word with greater insistence than what is accorded normally by neutral patterns. This study articulates the aspect of stress as a unit of meaning which spreads itself beyond segmental levels of phonemic representation to syllable and then phrases or sentences or longer stretches of discourse in the functional role of a pragmatic marker.

1.6.2 Salient Features

Prosodic phonemes are seen to be displaying interactive collaborative leanings as they are used as reflective reaction to other speakers using them as well. Not only this but also the speech profile suggests how does speaker maintain connect with his previous speech component, thus maintaining a continuation in speech characteristics. This becomes quite relevant in those instances where the prosodic profile of response is also characterized to the discourse content happened previous to the response or the course of longer oral presentation in this case. In simpler words, the continuous speech does reflect that speaker accomplishes many goals of expressive communication through manipulation at speech sequence level. Prosodic phonemes do act like pragmatic markers in certain instances and this specific orientation is explored while observing speech acts of students presented at various time periods in their classroom session spread over two semesters. Prosodic

features overlap segments and serve variety of purposes, including: contrastive stress, lexical stress, communicative intent, emotion, and attitude. Prosodic phonemes are essentially needed to keep any speech alive and are needed to initiate as well as sustain forward a range of verbal necessities in order to comprehensively communicate variety of thoughts.

All these above components occupy audible distinctive markings in the speech through manipulation of three primary phonological aspects of frequency, amplitude and duration. Now here, a list of salient features of prosodic phonemes functionality is provided:

1.6.2.1 Compositional in Nature

Various researches supported the compositional nature of prosodic phoneme, like: assists in leading “a more comprehensive view of human speech processing” (Price et al. 2956); assimilates “all aspects of nonsegmental variability” (Crystal, Prosodic Development 34); includes multitude of features of not only encoding “emotions, speaker involvement, and attitude, it also plays a crucial role in expressing linguistic meaning” (Roettger et al. 1); helps to “create impressions, convey information about emotions or attitudes” (Wharton 1), and context specific modifications where “the same prosodic feature can be used to communicate many different meanings” (Hirschberg 31).

The term prosodic phoneme definitely covers a broad spectrum of phenomena which includes the variables of pitch movements, volume modulation, and durational variations. The task of making a wise choice is made easier by following an interpretational model in which intonational units are comparatively smaller in word per sentence criteria than those in many other suggested models. This unique framework allows the researcher to segregate the contribution of pitch accents from that of the boundaries in an analysis and this distinction allows for a validated interpretation. Likewise, the placement of an intonational unit in the text can be decided as well as discussed separately from the higher gradient of emphasis it receives and the unique values of loudness, pitch, and voice quality with which it is delivered. Finally, the timing of speech rate, the rhythm, the pause length, and the strategic pause placement can also be further analyzed independently. In total, many

phenomena work together under the complex umbrella of the term prosodic phonemes which ultimately contribute effectively to the communication process.

Here the examination is undertaken to study the way in which prosody reflects its compositional dimension into linguistic processing in a classroom monologic discourse.

1.6.2.2 Cohesive in Nature

Various researches supported the cohesive nature of prosodic phoneme, like: as it “plays an important role in the creation of cohesion” (Mahlberg 373); as one of the prosodic phonemes in the form of intonation “contributes linguistically to the cohesion of discourse” (Wennerstrom, *The Paratone* 2); and cohesion is attained through “prosodic construction schemata” (Selting 491)

One important component which makes presentation appealing other than multiple other factors is its cohesive composition, and teacher will keep this evaluation parameter in mind. Quite clearly given a group of utterances in context, it is usually possible to determine whether they form a coherent whole or not. Very importantly, from this thesis perspectives part of this determination involves identifying the cohesion among the component units of utterances and this includes presence of prosodic phonemes. Many researchers also validate this commonsense view and provide evidence that prosody performs multiple functions to bring coherence of discourse, beyond the sentence level.

Here the examination is undertaken to study the way in which prosody assists in developing coherence into linguistic processing in a classroom monologic discourse.

1.6.2.3 Interactional in Nature

Various researches supported the interactional nature of prosodic phoneme, like: suggesting association of a range of prosodic cues “with turn-yielding and thus potentially relevant for interaction control” (Edlund and Heldner 216); underlines the importance “in facilitating social interaction in dialogue” (Crystal, *Prosodic Development* 37); illustrating the meaning of prosody vis-à-vis its interaction “with syntax, lexical meaning, and segmental phonology” (Wennerstrom, *Music of*

Everyday Speech 4); and defining prosodic profile of the speakers as part of “interactional collaboration by displaying in their own prosodic delivery that a preceding prosodic pattern is being responded” (Reed, Prosodic Orientation 2) well maintaining a continuity of an exchange.

This research adds further component of understanding, based on a study of considerable time period as well as sample size, towards empirical research on prosodic role in classroom discourse. Here the examination is undertaken to study the way in which prosody brings interactive dimensions into linguistic processing in a classroom monologic discourse.

1.6.2.4 Expressive in Nature

Various researches supported the expressive nature of prosodic phoneme, like: stating “prosodic variations conveying expressiveness” (Mozziconacci 7); underlining importance for expressing meaning “not only for attitudes, but also for grammatical patterning” (Crystal, Prosodic Development 34); emphasizing the notion that range of “emotions can be communicated through the prosodic features of speech” (Frick 426); and using these speech features provide “an iconic force which is more directly expressive than a purely verbal description” (Reed 130) of a given expression;

Prosodic phonemes act as an enabler for providing infinite possibilities to the speaker to express themselves beyond the basics of word choice and word order through subtle variations in timing, pitch, volume, and voice quality to express one's point of view very clearly. Overt signs of all these machinations can be observed in the form of a pregnant pause filled with lot of anticipation, an angry reaction to let the receiver feel the pulse, the scornful hoot, or may be the high-pitched assertive warning and many more everyday examples can be graphed accordingly.

These speech components of stress, rhythm, intonation, and other supra-segments are used in order to communicate meaning in the context of discourse that too along with retaining the role of segmental components like vowel and consonant sounds with their combinations. In brief, it is widely recognized now that prosody is as vital to communicative competence as segmental structures. Prosodic orientation to convey meaning at the discourse level and its acquisition remains a paramount

focus of the teaching efforts. Therefore, we find a new resurgence of active orientation to these factors of language learning in teaching materials that now vigorously address spoken communication for non-native speakers of English. Clearly without a doubt, prosody is not just a superficial flourish to be artificially superimposed on regular language but it carries meaning of its own in a privileged way.

The continuation of speech and the rate of formulation of individual utterances are seen non-linguistic in nature as they observe communication for attitudinal or emotional states as enthusiasm, impatience, contemplation, excitement, happiness, dissatisfaction, or sadness which are paralinguistic in nature. Of course, the way we say the words makes an impressive contribution to our intended meaning. So, it reflects that the way we say what we say is capable of conferring entirely new layers of meaning on those words. This work examines the way in which prosody adds flavor of expressiveness into linguistic processing in a classroom monologic discourse.

1.6.2.5 Disambiguating in Nature

Various researches supported the disambiguating nature of prosodic phoneme, like: as even in case of variety of syntactic constructions “listeners can reliably separate meanings on the basis of differences in prosodic information” (Price et al. 2965); disambiguates the content with “extensive effects on segmental durations through reduction and lengthening processes” (Redford 379); provides enough number of “cues to lexical-embedding disambiguation” (Salverda et al. 51); and confirms that the “speakers use prosodic cues, such as intonation and timing to make the meaning of syntactically ambiguous sentences explicit” (Lehiste et al., Role of Duration 1199).

Characteristics of prosodic phonemes are quite important in ascertaining word meaning, lexical access, word and sentence parsing, and correct interpretation of syntactic order. Prosodic phonemes help listeners to easily segment the speech continuum and facilitate lexical access along with easy word recognition. There is a clear evidence of the fact that sentential prosodic elements allow easy disambiguation of the syntactic structure in spoken sentences. Prosodic contours

provide reliable information about syntactic boundaries in utterances, signal phrasal and sentential boundaries, and also help in determining utterance type. All these aspects of spoken language are linguistic in nature as they provide lexical, syntactic, semantic, and pragmatic information.

The basic acoustic parameters that measure these individual features are duration, intensity, formants, pulses and pitch levels. All these elements characterize specific features that allow linguists to describe utterances in great detail. Based on the acoustic performance of language, pragmatics intends to identify those intentions with which utterances are pronounced and how they may help clarify the meaning behind some grammatical structures that do not render their transparent pragmatic force on the basis of their construction. This research examines the way in which prosody assists disambiguation into linguistic processing in a classroom monologic discourse.

1.6.2.6 Emotional Indicator in Nature

Various researches supported the emotional indicator nature of prosodic phoneme, like: describing promising “correlations between dimensions of emotions and prosodic features” (Frick 412); all the attitudinal “emotions are signaled concerning the subject matter or context of an utterance” (Crystal, *Prosodic Development* 36); elaborating on the “findings that communication of emotion in the auditory domain arises from structured modulations in the intensity, duration, and frequency components of” the speech (Coutinho and Dikken 678); and underlying the availability of prosodic cues “to speaker and listener in order to encode and decode the full” (Mozziconacci 477) oral presentation. Substantial amount of corpus of research has investigated those specific properties of the speech signal which carry emotional information and how listeners use that information to correctly recognize emotional prosody (Scherer et al., 1991; Murray & Arnott, 1993). Individuals who face difficulties with perception and correct identification of emotional tone have been shown to have difficulty even conducting themselves effectively in social situations (Nowicki & Carton, 1997). These findings unequivocally suggest that in everyday conversation emotional component of prosody is crucially informative.

Prosody reveals emotional state or attitude as it has been argued to be capable of encoding emotional valence, it is more similar to emoticons and emojis than to exclamation marks. Prosody has been shown to be able to reflect various basic emotions. Out of multitude of speech expressions, one particularly salient type of surface form is emotional tone of voice which gets very prominently noticed. Therefore, listeners readily identify the emotional state of a conversational partner from their speech. This research examines the way in which emotions are incorporated into linguistic processing in a classroom monologic discourse.

1.6.2.7 Musical in Nature

Various researches supported the musical nature of prosodic phoneme, like: asserting that “formal training in music is associated with an enhanced ability to perceive prosody in speech” (Thompson et al. 530); presenting results favoring the notion “that similar cognitive computations and neural systems are involved in the integration of pitch processing” (Schön et al. 348) both in language and music; indicating “that there is a robust link between music and speech perception” (Hausen et al. 1) which is mediated by speech rhythm cues of stress and timing; and empirically claims “that spoken prosody leaves an imprint on the music of a culture” (Patel and Daniele B35).

Suprasegmentals and prosodic phonemes are two synonymous terms describing patterned variation in pitch, stress, volume, and duration. These properties of spoken language share a common link in definite ways with the properties of music. The machinations of pitch variations infuse spoken language with melodic traits, while stress introduces a sense of beat. Staging a contrast between long and short duration also contributes to the heightened development of perception about rhythmic character of the language. This research examines the way in which musical dimension of prosody reflects into linguistic processing in a classroom monologic discourse.

1.6.3 Functional Aspects

Prosodic phonemes hold centerstage in developing a thought quotient about interpreting spoken language in terms of layers of pragmatic meanings in them and for that, familiarity with basic principles of phonology and phonetics is paramount.

This is needed as any attempt to decipher numerous functional aspects of prosodic features of language would take us through the maze of technical jargon.

The purpose of this dissertation is to demonstrate the centrality of prosodic phonemes while performing as pragmatic markers during monologic oral presentation of language learners. Here is the list of functional properties of prosodic phonemes:

1.6.3.1 Native-like Proficiency

Recent trends in the expectation from a professional student desire them to be able to express thoughts on any given point with comfortable ease as like a native speaker of the language. Pickering's thesis corroborated the pattern where non-native speakers of English language "were able to approximate prosodic patterns, but unable to consistently use" (Analysis of Prosodic Systems 246) them in varying situational contexts. Of course, grammatical competence takes student to a certain level of proficient delivery but beyond that they seem to reach a dead-end. In order to upscale language learner skill set in spoken aspect of language use, prosodic phoneme along with the usage of pragmatic markers take the learner to that level.

Native like proficiency is an indicator of language competence of an individual where a user shows skills, like: easily understanding everything heard or read; spontaneously expressing thoughts quite fluently and precisely even in the unrehearsed contexts; effectively summarizing information heard or read from different individuals or texts while adding own inferences into it; naturally picking up subtle nuances of speech with dosages of prosodic elements and pragmatic markers; elaborately using paralinguistic means to express verbal communication; and displaying elaborate vocabulary range.

1.6.3.2 Overcoming Pragmatic Fossilization

Ever since the phenomenon of fossilization was proposed by Selinker (Interlanguage 1972), it had attracted lot many of its implication in fields, like: phonetics, syntax, semantics, and pragmatics. This fossilization may reflect in any of the following shapes: first-language-influenced wrong phonemic pronunciation; repeated use of erroneous forms of syntactic constructions (especially tenses); persistent difficulty with specific aspects of language; cessation of improvement in

language output over a long stretch of time period, say like years; wrong juxtaposition of first language forms into English language use; underutilization of the pragmatic landscape of the utterance, or repeated display of aberrant forms of English language.

Orientation of prosodic phonemes as pragmatic markers offers a solution, a kind of learning strategy, to overcome components of pragmatic fossilization in a learner's abstract language system.

1.6.3.3 Assigning Prominence

In natural speech, all of us do not pronounce the way written texts are presented where each word is followed by a blank space, then next word and this remains a recurring process till the sentence is completed by any punctuation mark. Fluent, continuous speech follows a rhythmic pattern where phonemes, syllable, words, and even larger chunks of words trespass into each other's territories. In this scenario, assigning prominence helps the cause of making communication easy and convenient both for the speaker and the listener. A particular segment of the speech is said to be "prominent when it stands out from its environment by virtue of its prosodic characteristics" (Terken and Hermes 89).

This act of assigning prominence in a speech is a conscious decision of the speaker to convey specific meaning or any special intent that is not expressed entirely through the lexical choice. So, prominence placement works well for both speaker and listener's convenience thus minimizing the loss of meaning in transit. Prosodic phonemes, as mentioned above, are prime candidates to be used for highlighting speech prominence and this study suggests synthesis of prosodic phoneme acting as like pragmatic marker in order to assign prominence in the speech. There can be instances of prominence assignment at syllable levels, or word levels or phrase levels or beyond.

The methodology here first observes impressionistically those specific points of prominence placement in an oral presentation of the learner and the manifestation of the same is analyzed through acoustic parameters.

1.6.3.4 Communicative Competence Enhancement

Prosodic phonemes have a prospect of conveying a level of excitement, similar to exclamation marks in orthography and with the advent of emoticons we can include them as well in this list. Particularly in informal writing, such as email or text messages exchanged over social-networking platforms, exclamation marks play an important role in influencing the possible conclusion drawn by the reader. An evaluative statement without an exclamation mark might readily be construed as less positive than originally envisaged. And yet a non-literal interpretation can also come about through exuberance, in case one adds a pair of exclamation marks to it. Similarly, a highly positive lexical choice used without proportional emotive excitement might lead to an understated inference. So prosodic phonemes and pragmatic markers have a role to play here in this scenario.

This study examines the way in which prosodic phonemes add to the communicative competence of the linguistic processing in a classroom monologic discourse.

1.6.4 Classroom Situational Examples

Socio-cultural diversity, especially a trait of every classroom at Lovely Professional University, offers an added advantage to visualize situational examples where students display their best of the abilities in oral presentation. This study presents specific examples of classroom application where prosodic phonemes acted in the pragmatic markers mold and each of the scenes shall be developed for contextual clarity too. This aspect will move around two prominent aspects summing up prosodic orientation, namely: malleability of meaning and incidence of communicative cues.

1.6.4.1 Malleability of Meaning

As the name suggests, malleability of meaning will look for those speech specific landmarks where there are signs of conscious manoeuvring at any level of language use. This all can range from sound pattern to syntactical order, from word choices to word play, from semantics to pragmatic meanings, and to the levels of discourse. More importantly, all this involve a degree of selection for a preferred choice and raising consciousness in use. In fact, this amount of insertion of

conscious flexibility (or more importantly, malleability here) is part of everyday talk and this becomes apparently more visible when a student-learner has to participate in a spoken evaluative process. This scenario expects a raised awareness level for using more instances of diversity in meaning in order to impress teacher-evaluator.

This study located and analyzed those specific instantiations where prosodic phonemes acting as pragmatic markers aided speaker to showcase more comprehensive control while offering variety in communicative expressions.

1.6.4.2 Incidence of Cues

Speech sometimes is projected to be the most mundane things to have happened to us but at the same time it is presented as a very complicated process keeping in mind the heavy dosages of cues used by all of us in everyday speech. Speakers, across the globe, use all kinds of verbal and non-verbal cues for communicative purposes. Though at times there can be some cues which are too obvious to be recognized and some of the time they are quite subtle to be observed only after having attained a definite skill set. All these speech prompts help enhancing the articulation quotient of the speaker and also help listener to disambiguate information more effectively.

This study located and analyzed those specific instantiations where prosodic phonemes acting as pragmatic markers helped speaker to showcase more elaborate control while projecting variety in communicative expressions through the range of cues.

1.7 PEDAGOGICAL CHALLENGES IN PROSODIC PHONEME ORIENTED TEACHING

There are certain inherent flaws in our English language teaching framework where we witness continuous disregard towards exploring scope of functional spectrum available through prosodic orientation, and therefore it remains absent from the syllabi devised for students of professional streams across the educational set-up. This research delved into reasons, functional applications, misperception, challenges and solutions about imparting prosodic orientation to English language teaching. Lastly, the pragmatic markers-prosodic phonemes common link of expressing speakers' intention remains unexplored to the tune that they are generally seen as two separate fields of study.

There are manifold challenges in allowing prosodic phonemes to attain their deserved appropriate status appreciating their utility in language discourse. To name few of those bottlenecks, there are certain focus areas where improvements can be made to establish primacy of prosodic orientation to speech. Here is the list of those objections challenging the spread of prosody driven pedagogical initiatives:

1.7.1 English Orthography Deficiency

English orthography does offer very little manoeuvring space for prosodic display and that results in loss of meanings while transcribing spoken discourse into the written one. Except punctuation marks, which serve a limited purpose in comparison to actual usage of prosodic attributes in the speech, there is little amount of help to translate and percolate the same essence into spoken aspect of language use.

Language teaching remained affected by certain impairments which hamper efforts to standardize and incorporate prosodic focus as English alphabet (with exception to punctuation marks or any other stylistic arbitrary interventions) does not offer any standard symbols to classify speech attributes. This inadequacy of standard customary symbols is one of the constraints which inhibit a student to identify, use and understand their active involvement in speech all the time.

1.7.2 Dilemma in Analysis Options

There are three important ways by which a researcher can analyze prosodic interventions in the oral presentation of classroom discourse and this study chooses a combinatory mixture of impressionistic-acoustic where one validates the findings surfaced from the analysis done on the other method. A brief cursory profile is prepared here to express the dilemma of making a choice from the available options suited for this research purpose.

The first one is Conversation Analysis. Three renowned sociologists named Harvey Sacks, Emanuel Schegloff, and Gail Jefferson underlined the sociological significance of language thus formulated themselves as well allowed tools for future scholars to analysis language through conventions of conversation analysis. This kind of analysis covers subtleties of language to a large extent but still remain silent on many of the prosodic phonemes variation which remain outside the purview of its

classification. Moreover, especially for this study, consideration is for prosodic components in monologic presentation not in dialogic or conversation mode which predominantly is what conversation analysis is used.

The second one is Impressionistic Analysis. In this analysis an effort is made to try capturing as much detail as possible, and it is principally an auditory skill requiring the researcher to listen carefully to the utterance to be transcribed, and then to record the components of special investigation using an appropriate phonetic script. Abercrombie (*Elements of General Phonetics* 127) suggested the use of notational symbols offered in the IPA chart which provides unambiguous phonetic representation for each articulatory manoeuvre. Most of the times, while doing impressionistic analysis, researcher uses sight to affirm auditory impressions (for eg. degree of opening of mouth, varying postures of lips, facial expressions, hand movements etcetera).

The third one is Acoustic Analysis. It is fast becoming an attractive option to explore minute details of attributes of speech where it serves a purpose of bridging the acts of speech production and speech perception. Even the growth in digital processing has lowered the difficulty level of comprehension component while making observations during acoustic analysis. Having said all this, it still remains out of purview of a layman to really comment upon a spectrographic picture for analysis least of all to talk about occurrence of prosodic phonemes. Non-specialist in basic phonetics or phonology will find it extremely difficult to gather any piece of information from acoustic analysis.

To sum up all, representation of prosodic phoneme acting as pragmatic marker while transcribing oral speech remains an underwhelming effort as transcription conventions are lesser in number and more complex to use for non-specialist. This study suggests amalgamated remedy for the same where we use impressionistic and acoustic analysis.

1.7.3 Prosodic Skill Deficiency among Teachers

The common refrain of language teachers for not using a particular pedagogical initiative suggests skill deficiency as one of the primary reasons along with others depending on the situational context. As a result, the pedagogical

orientation of prosodic functional applications gets hampered primarily as even language teachers themselves believe display of these speech characteristics as an embedded nativity-related component of language use which cannot be taught, in other words the lack of sensible awareness hampers the passing of the same to students.

Almost all language teachers in India are non-native speakers of the target language which certainly affects the drive as well as reasons to take risk of teaching components which they themselves are not much privy about. This is one of the major reasons for prosodic neglect in English language teaching. Pickering's dissertation thesis investigating the nature of classroom discourse on multiple parameters over extended time period for native and nonnative speakers of English language. It made forceful representation of variable prosodic structures well supported by acoustic analysis covering varied aspects, like fundamental frequency values, formant frequencies, intonational patterns, placement of stress at morphological level, and incidence of pauses. This same research found out that prosodic awareness of native speaker would always "lead to improved discourse competence, a more effective teaching style, and improved classroom management" (Pickering, Role of Tone Choice 258). This proves that there are distinct differences in prosodic usage between native and non-native users, and our category of teachers fall in the latter classification of non-native teachers.

Another reason for neglect is the overly grammar orientation of language learning courses. Especially so in Indian set up, this takes serious proportion where language teachers themselves have picked language abilities more through reading-based efforts, which can be gaining literature knowledge beyond graduation levels or mastering grammar either during school days or while teaching. So, the focus predominantly lies on grammar inputs whether through worksheets or now the new focus shifts towards activity-based learning but prosody remains neglected all the time. To sum up, this overall lack of awareness about the multitude of functional roles prosodic phonemes can perform thus still persists.

1.7.4 Automaticity Misperception

Prosodic orientation suffers neglect for a reason that all those prosodic components are presumed to be automatically learnt by students on their own in

some unexplained unconscious way, so no collaborated efforts are made to impart them through any significant classroom teaching intervention. When this is the state of general perception, then any contemplation about pragmatic-marker-like role of prosodic features will remain a far cry from reality. It is commonly observed that non-native speakers do come across a stage of language-growth-inertia, “Pragmatic Fossilization” (Romero-Trillo, Pragmatic Fossilization 2002) in their language usage abilities where stagnation starts setting in till it is cured with specific inputs of metalinguistic awareness.

1.7.5 Pedantic Orientation Misperception

Research orientation has explored prosody from various other dimensions, where relationship with all other subfields of linguistics like phonology, phonetics, morphology, syntax, semantics, pragmatics, discourse is studied. Language learning and acquisition are those other sections which profile this research’s purpose while focusing prosody’s role in learner’s evaluative performances. Numerous researches have perspicuously supported the utilitarian importance of prosodic orientation enabling learners’ communicative as well as pragmatic competence.

Prosodic functional aspect of language is seen as an academic study falling in the domain either of higher order learning for students enrolled with linguistic programs or teachers enrolled with teacher-training modules. It is regarded as a highly specialised course with certain prerequisite level of understanding about basic linguistic terminologies. The serviceability dimension of prosodic orientation as pragmatic markers discussed in this study negates the pedantic point of view of it as a mere academic activity.

1.7.6 Biological Constraints Misperception

Apart from the automaticity misperception, there is widespread false impression about prosodic skills attainment linked with age defined skill drive. The acquisition of second language prosody is undoubtedly a formidable task. Somewhere there in our assumptive thought process we are still entrapped in the Lenneberg idea of “critical period hypothesis” (1967) where we strangely assume our students to have passed that age. This idea positioned the caveat to finish second language acquisition before the cerebral lateralization completes itself as thereafter

any new learning in language would remain affected. There were many researches which support vehemently this paradigm of negative correlation of age with language acquisition but later on, once the euphoria settled, many interesting findings came to the fore supporting the contrary view.

However, an emergent corpus of experimental work supports the view that, as with segmental aspects of speech, the innate drive of learning is not closed even in adulthood. This is because difficulties in L2 learning are principally caused by native language experience and not because of an age-linked change in neural inflexibility that would make learning untenable. This is suggested here to defy this age-old impractical logic thus suggesting a change in approach.

1.8 PEDAGOGICAL SOLUTION FOR CHALLENGES IN PROSODY PHONEME ORIENTED TEACHING

The fast-changing emergent need of the time is to take observable shift the way we teach English language: it has to be taught as communicative tool rather than a set of structured rules focusing on the memory-intensive cognitive activity. Procedural means are to be governed by justifiable ends of upgrading functional component of language usage in learner's mind. Speech bereft of prosodic characteristics would not only sound more like a monotone but also be lesser on meaning quotients. Concerted efforts are made to register as well as define speech markers in discourse which are frequently used in an English language classroom to strengthen contextual meanings and unravel how these are deciphered simultaneously reflecting the innateness of these speech features.

This aspect of language suggests universality of prosodic phonemes in their application. Pedagogically speaking, this research undertook detailed study of the prosodic features of pragmatic markers positioning it as fundamental tool for the correct linguistic behavior of second language-learner speakers, as it can help them not only to sound more native-like in their speech, but also to become more pragmatically accurate in the specific functions that these elements undertake.

1.8.1 Orientation of Activities

Teaching abstract side of prosodic elements will always be a challenge in the English language learning classroom environment as there remain a lot of

subjectivity in it but if we use the “kinesthetic memories” (Fry, Experiments in the Perception of Stress 128) of the listener so as to widen as well as strengthen his conscious awareness about musicality component in the speech, then the understanding about the role of these variations becomes easy. These set of activities allow the learner to fun-learn the role of suprasegmentals in elevating, understanding, and practicing musicality components in actual speech. Here is a list of activities which target a specific suprasegmental aspect of the speech:

1.8.1.1 Sudden Swell of surprise- Chance Meeting Your Icon

Assign students a task to first create and then dramatize a story about their visit to a new planet which is much more differently advanced than Earth and they can brainstorm amongst the group formed for this specific purpose. The teacher can participate and preside by giving a presentation to begin with while envisaging about his presence in the same scenario situation, this all happen while students are asked to be observant about swings of pitch variation. This task shall help augmenting students’ conscious awareness about intonation swing patterns.

1.8.1.2 Purposive Placement of Pause: Time Travel to Nehru’s Independence Speech

Assign students a task to express the groundswell of feelings in them if they were part of the audience assembled in the parliament on the eve of India’s Independence on 15 August 1947 when Jawaharlal Nehru, the first Prime Minister of independent India, delivered a famous speech-address of Tryst with Destiny. Students can brainstorm amongst the group formed for this specific purpose. The teacher can participate and preside by giving a presentation to begin with while envisaging about his presence in the same scenario situation, this all happen while students are asked to be observant about purposeful placement of pauses and their corresponding functions. This task shall help augmenting students’ conscious awareness about relevance and importance of pauses in speech.

1.8.1.3 Sense the Stress Presence: Stress Pulse

Assign students a task to read a sentence as many times as the number of words in it, and the example sentence is – I didn’t say Sanjay stole my laptop.

Sentence	Meaning
I didn't say Sanjay stole my laptop	(not me, but somebody else)
I didn't say Sanjay stole my laptop	(have not said till now, maybe or maybe not in the future)
I didn't say Sanjay stole my laptop	(did not say at least; may be gestured, or wrote, or hinted)
I didn't say Sanjay stole my laptop	(not Sanjay for sure, but somebody else)
I didn't say Sanjay stole my laptop	(did not steal; may be rented, loaned, or just sold)
I didn't say Sanjay stole my laptop	(surely not mine, but of somebody else)
I didn't say Sanjay stole my laptop	(not my laptop; but phone, or wallet or something else)

Students will notice each time the sentence will mean differently. They can brainstorm amongst the group formed for this specific purpose. The teacher can participate and preside by giving a presentation to begin with while sensing the change in meaning of the sentence. This task shall help enhancing students' conscious awareness about relevance and importance of stress in speech.

1.8.1.4 Kazoo: Voicing Awareness Tool

In order to improve melodic quotient in one's speech, learner has to raise conscious awareness level through closely observing for musicality with more intentness and keenness. Kazoo is an easy toy tool for enhancing melodic awareness, the hollow design assists in amplifying humming and therefore learners can use it to follow and practice familiar pitch changes in language use. It amplifies voicing component of the sound produced by vocal cords and in case one tries blowing, then no vibration will take place thus no melody. Thus, this comes out to be an interesting technique for "eliminating all distractions of other elements of speech, so that students can concentrate on the placing of pitch changes" (Gilbert, Teaching Pronunciation 35). The example template for practice can be a mixture of last two sub headings "Sense the Stress Presence – Stress Pulse" can be used here as well.

1.8.1.5 Stress and Vowel Length Awareness: Rubber Band Illustration

Prosodic characteristics are used to indicate the mood of the speaker, in order to emphasize certain words and also to determine which syllables are made prominent in polysyllabic words. The most salient prosodic feature for indicating stress and word prominence is pitch by particularly changing it on stressed syllables. Sound duration also increases for stressed syllables, but there are many other factors that affect durations of sounds, such as their positions in a sentence and the identities of the neighboring sounds. Although prominent syllables do tend to be slightly more intense, and low-pitched sounds at the ends of phrases are often a few decibels weaker, intensity is less noticeable in assisting speech interpretation than are pitch and duration.

This benign looking exercise works perfectly well in making the learner realize the contrast in duration on the principle of “kinesthetic focusing tool to reinforce” (Gilbert, *Teaching Pronunciation* 38) every time one stretches the rubber for longer stressed syllables or vowels. Example words can be, like: Sand / sænd/; Farm / fa:m/; Grouping /gru: piŋ/; Author /ɔ: θər/. Learners will get a chance to experience and feel the sensation of longer duration while simultaneously extending the rubber.

1.8.1.6 Feel Facial Muscles: Mirror Match Expressions

This activity helps the learner to pick subtle nuances of facial expressions by sensitizing first to keenly observe native speaker or teacher’s demo sessions. The primary focus will be on compatibility of facial muscular manipulation to make a specific meaningful intervention, and then the same is imitated closely under teacher monitoring along with self-practice sessions in front of the mirror, thus the name “Mirror Match”.

1.8.1.7 Musicality of Prosodic Phonemes

Musicality trait of speech has all those enabling abilities allowing speaker to express an extensive range of mental and emotional states like happiness, enthusiasm, nervousness, anger, surprise, annoyance, boredom, displeasure etc. by using pitch variations, intensity manipulation, or changes in loudness. Apart from these, there are multiple other core linguistic functions which musicality introduces

into the speech, like grammatical demarcation; emphasizing communicative intent; signaling new elements of discourse; raising overall pragmatic quotient; and interactive component thus making communication more meaningful.

Conventionally most of the language learners as well as teachers believe that the word is the all-important basic meaning-making unit in a language, maybe reason for this belief lies in the overwhelming focus on spelling drills during early interaction with English language. The description about musicality will move beyond the limited focus on words and its compositional units in syntactical structure, as prosodic phonemes components exist on and above morphological units. This aspect of musicality somewhat comes naturally to a native speaker of a language and the real challenge lies in imparting the same to second language learner.

Teaching musicality in language has to follow an approach which affects learner's all senses, feelings, apprehensions, curiosities and perceptions. There are more than obvious reasons to draw an analogy between music and language: both use variations in pitch, periodic fluctuations of rhythm, changes in loudness, occurrence of pauses in order to convey specific meanings.

Chapter – 2

Literature Review and Theoretical Framework

2.1 INTRODUCTORY BACKGROUND AND LITERATURE REVIEW

This effort empirically proves the notion about prosodic phonemes providing valuable cues in discourse process while acting as pragmatic markers. Prosodic phoneme orientation is to be recognized as necessary tool to “sophisticated communicative competence” (Pickering, *Analysis of Prosodic Systems* 1) along with segmental components of speech. Title of the thesis explores the pedagogical importance of prosody’s operational profile in English language teaching which works towards enhancing learner’s language autonomy. This orientation means not only about enabling doorway to linguistic information through various structural clustering of variable lengths, or providing newer information in a continuous discourse, or disambiguating any stretch of sentences that probably may leave the listener uncertain in ascertaining the meaning; but also providing information beyond linguistic dimension, i.e., behavioral, demographic, and psychological state of the speaker. This study took few cues from the one conducted by Pickering concluding “that prosodic structure forms a natural link between grammatical and sociolinguistic competence” (ibid v).

Prosodic orientation inherently does provide representation, especially in classroom discourse, to multiple communicative cues at different levels, i.e., lexical, arrangement of words, prosodic and paralinguistic. Similarly, it does have the ability to answer and display the “malleability of meaning” (Romero-Trillo, *Pragmatics and Prosody in ELT* 117) while originating from the language user abstract notion to the listener perception of the same. This all sound a canonical example of ideal communicative scenario where the idea generated at one end is well received as it is without any loss of meaning. Whereas in reality, it does indicate that in some measures all the intended meanings do not reach to the comprehension level of the audience because of broad two reasons, either they were not expressed explicitly or there is lack of receptive skill-set at the receiver’s end. This takes us to the central issues of finding a comprehensive model of enhanced communicative quotient

which suggests first identification and then classification of optimal utilization of prosodic phonemes.

Essentially an important aspect of prosodic orientation, while keeping language use inside the classroom context, is its functional role of empowering speakers to use it as pragmatic markers fulfilling a range of speech purposes. These can be intonational swings, stress placement in sync with syntax choice, conscious placement of pauses, and all other kinds of context-relevant cues.

Prosodic characteristics have been defined as the “grouping and relative prominence of the elements making up the speech signal” (Pierrehumbert, *Phonology and Phonetics of English Intonation* 36). Having said all this, prosody suffered a state of neglect in all the speech analysis for certain compelling reasons which makes it more of an absentia component. First, English orthography does not provide us with a support mechanism which helps us to systematically represent prosodic occurrences in the discourse. Thus, any effort to prototypically register its occurrence would result in some loss of meanings. At the best, standard punctuation marks serve some purpose in marking prosodic superimpositions and largely remain way short of giving an exact facsimile of the actual prosodic usage.

The core of this investigation underscores the centrality of prosodic phonemes in the guise of pragmatic markers for furnishing interpretive meanings to classroom discourse. There is a settled understanding about the manipulative usage of enough audible signs to convey and express different varieties of meaning at a given point of utterance, and this all is carried out at the level of words, phrases, or clusters of bigger dimensions. Throughout this segment, a cursory review of few time-established research’s findings is laid out.

2.1.1 Historical Overview

A brief historical profile is provided here to augment the idea of giving primacy to the expression of intentions through various means in a speech other than just the option of lexical choice. In this direction speech act theory laid foundation of this effort and in that, three very prominent philosophers have made the most substantial contribution: Austin, Searle, and Grice.

Looking back into the writing of 1940s to the decades of 1970s, these three initiated a fierce philosophical debate between the earlier logical positivists, such as Ayer and Russell and the pragmatists, such as Peirce, Strawson and Wittgenstein. These positivists all the while wanted to reduce language knowing efforts to a mathematical system of logic which was firmly rooted on structuralist model of language where any utterance could be parsed into its constituents. In this scenario, these three philosophers brought a fresh breath of air by maintaining distinction between confirmable facts and any emotional, expressive, or contextual expressions, which were considered till that time period as extraneous to the meaning.

The pragmatist philosophers, however, countered with impunity the notion of absolute truth and put forward an argument that linguistic meaning resided instead in the consequence of an utterance in the real world. Strawson (1952) attacked the adequacy of truth value as a measure of valid interpretation on the grounds that an utterance could be neither true nor false if the presuppositions behind it were false on the first count. One can see the pragmatists' influence in later works of discourse analysis in that where they placed a viewpoint that a philosophy of language is not fully explanatory if it ignores the role of context and all the related factors which add to the build-up of it too. Thus, maintaining continuity in the same vein, Austin, Searle, and Grice elaborated and rightly so introduced the pragmatist philosophy further into speech act theory. A brief profile is presented here to set the tone for introduction of pragmatic dimensions into prosodic aspects of speech.

2.1.1.1 John Langshaw Austin

A great proponent of language philosophy, Austin gave a new meaningful dimension through a compendium of lectures delivered at Harvard University which were subsequently published in the form of a book titled *How to Do Things with Words* (1955). This way Austin put forth his theory of Speech Acts. Tenets of this theory have gained widespread acceptance today in the academic discussion of most discourse analysts. His method, simply put, involved a discussion of *performatives* utterances that by their very nature of the content can change some state of affairs in reality. He used simplistic examples to put forward his points assertively and among the more obvious of these are utterances that contain *performative verbs*, such as *dub* in *I dub thee knight*, or *pronounce* in *I pronounce you husband and wife*. Such

utterances, he pointed out, were neither true nor false as was the criteria laid to test truth conditions. He rightly observed that there were dozens of other performative verbs, such as to greet, to invite, to order, to warn, to promise, and so on which constituted a speech act on the part of the speaker describing the intent in the shape of a greeting, an invitation, an order, a warning, a promise, and so on so forth.

He clearly demonstrated that such speech acts did not necessarily depend on the lexico- grammatical form of the utterance for their success, so here come visible as well as audible tell tales signs to support what is just talked about. These indications will clear an air of certainty about the execution of an act as it is suitably appropriated with other speech components and rightly so Austen brought into focus the non-declarative uses of language. Now looking into what he proposed, it is found that Austin's (1955) earliest narrative was built around pragmatics of language use; thereby linking different speech acts with specific utterances while placing prime focus on verbs.

However, Searle (1969) on the other hand termed the Austin's effort of classification serving a purpose of merely categorizing English illocutionary verbs and instead asserted that the basic semantic differences may have syntactical consequences beyond the roles of just verbs only. Thus, Searle showed how those different basic illocutionary types are ascertained in the syntax of English speech. The presence of a wide range of linguistic actualizations that allows the speaker to instantiate meaning is related to one of the key aspects in pragmatics, which is about continuously making conscious linguistic choices.

This investigation looks into those speech instantiations where prosodic phonemes design their role in placing themselves in a position enhancing pragmatic orientation of the utterance.

2.1.1.2 John Rogers Searle

Searle's work was seen as refinement of Austin's originally introduced term of *illocutionary* act where he tried adding a psychological interpretation to speech acts. Here he refined and classified speech acts into categories and thus established overriding ostensible feature associated with a particular speech act. Searle (1969) recognized five broad types of speech acts, whose purposes are summarized by

Martinich (60) as follows: Representatives, *to say how something is*; Directives, *to get the hearer to do something*; Commissive, *to impose an obligation on the speaker*; Expressives, *to express some attitude*; and Declaratives, *to create a fact*. Searle centered his line of research about the notion that when we cannot completely rely on linguistic form to recognize a speech act for providing different shades of meaning, then in that scenario the interpretation of speaker's intention becomes a grave challenge.

While explaining more precisely how speech acts could succeed, Searle identified necessary and sufficient conditions that must happen in the real world for a speech act of a particular class to be recognized. And all these were not only logical conditions but also valid descriptions of the speaker's and hearer's desires, intentions, and sincere level of participation in communicative act. To explain through example, imagine if I promise my friend Sanjay that *I will bring Kumar Sanu's hit songs in a pen drive*, my utterance of that promise might take a number of different forms, from the direct, "I promise to bring Kumar Sanu's hit songs," to the more indirect, "I would be very glad to bring Kumar Sanu's hit songs, " or little vague to say the least, "I will get your Sanu's song soooooon!," or widely vague reference, "I will make your day special!". In all these instances Sanjay would still recognize the utterance as a promise as long as certain conditions take place.

So as to paraphrase Searle, one does not need to say exact words of action to complement *that* action but contextual references also indicate *that* action. This perspective provides an account of interpretation that resides neither in pure logic nor remains strictly dependent on linguistic structural rules for its derivation. This notion in a way signals the validity of orientation of prosodic phonemes towards being used as pragmatic markers in evaluation situations of classroom discourse.

2.1.1.3 Herbert Paul Grice

A third pragmatist, whose work is traditionally associated with speech act theory, is Grice and same like Searle his concern was also with the conditions surrounding the interpretation of indirect speech acts. He proposed that participants in conversation are always aware of cooperative principle, which he very interestingly formulated as follows: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of

the talk exchange in which you are engaged" (45). He then outlined a simple self-explanatory framework of conversational maxims to explain how a listener could determine a speaker's intentions. In actual though, speakers blatantly flout Grice's maxims (of quantity, quality, relation and manner) to achieve particular goals.

The result of these manipulations is what Grice termed as *conversational implicature* for which the interpretation of a speech act requires more than just the knowledge of the conventional linguistic meaning. Instead, listeners assume that the cooperative principle remains in force and make inferences, taking into account the context of the conversation and their knowledge of the world to derive an interpretation.

2.1.1.4 Philip Lieberman

Lieberman (1975) is a cognitive science expert who wrote extensively on topics of evolutionary phenomenon of language with specific foci on wide ranging issues related to vocal tract, brain, cognitive process, and language change. His studies augmented the view that neural bases of human cognitive competence reflect the assimilation of both Darwinian Natural Selection and uncontrolled sporadic events which changed brain mechanisms whose primary function was seen to be coordinating muscular framework of the human body. This provides a sensible input for the thought in consideration for focusing on the proprioceptive learning of speech sound structure.

2.1.1.5 Ilse Lehiste

Lehiste (1970, 1972, 1976) contributed richly in the fields of acoustic phonetics, phonology, and prosody. She also made an in-depth study contrasting rhythmic structure of poetry with the musicality component in spoken language. These orientations are important thought points for this study as metrical structure of poetry is shown to exhibit similarity of pattern with prosodic variations in actual speech.

2.1.1.6 Michael Alexander Kirkwood Halliday

Halliday (1963) is credited with providing internationally acclaimed *Systemic Functional Grammar* model while refining foundational thoughts

forwarded by J R Firth of the Prague school of thought. He had an elaborate exposure of working at different parts of the world investigating varied language structures and this wide scale experience reflected in his theories about principles and practices of language education. His notion about language meta-functions allows clarity of purpose in approaching language for its utilitarian aspects where he classified them into three segments: ideational, interpersonal, and intertextual meanings.

2.1.1.7 David Brazil

Brazil (1975) worked on exploring discoursal function of intonation thus placing forward explanatory clarification on prosodic application in everyday conversation. The various functional strategies employed by the interactants to manage one's way through the discourse. These ideas find an echo in this study too where it is a given fact that oral presentation presents a platform for the learner to collectively present ideas emanating at a given point of time as well as the thoughtful meditative planning before the evaluation.

2.1.1.8 Bob Ladd

Ladd (1980, 1996, 1983) kept exploring his research interest on topics of intonation and prosody covering dimensions like: typology of phonological structures; phonetic classification on the basis of articulation, transmission and perception; and paralinguistic interventions. He has extensively served his findings for clarifying concepts on laboratory phonology while working upon multiple tonal languages. He also offered his experience through symposiums on establishing common connections between language and music. Later on, he devoted his time working on editorial board of prestigious journals in the field of phonology, phonetics, and psycholinguistics.

2.1.1.9 Janet Pierrehumbert

Pierrehumbert (1980) is a Professor of Language Modeling who researches on experimental and computational methods to investigate deeper into the sound structure of language. In her thesis, she proposed an intonational model of including grammar of intonation patterns and comprehensive algorithmic rule for formulating pitch contours in speech. Her various researches have been of great influence in

speech related technological solutions, psycholinguistics research, and various theories of language form and meaning.

2.1.1.10 Elizabeth Couper-Kuhlen

Couper-Kuhlen has contributed immensely in the emerging field of interactional linguistics by researching everyday conversational platforms about the use of language in social scenarios. The prime focus lies on the speech dynamics of prosody and its contributory role in raising the pragmatic competence of the user. This aspect of his research studies, blending prosodic usage in everyday speech scenario, is explored in the English language teaching classroom scenario.

2.1.2 Literature Review

An exhaustive list of works is arranged in a manner covering various aspects of the researches conducted on the similar lines linked with the thesis statement. Here is a list of popular works supporting opinions about establishing primacy of prosodic phonemes in speech and have also included extensive references to prosodic impact and effects.

Quite a many number of discourse analysis books include coding systems for prosodic variables so as to formulate extensive conventions for prosodic analysis, transcription and explanation. Some of the works like Heritage and Atkinson (1984a), Tannen (1984), Brown (1995), Coulthard and Montgomery (1981), Eggins and Slade (1997), Schiffrin (1994), and Tsui (1994) have special tables or explanatory appendices devoted to the details of prosodic coding of texts. Along the sidelines, there has been a general tendency for discourse analytic treatments of prosody to arise as byproducts of other notable investigations rather than as part of a systematic basis of inquiry. Example in point, Schiffrin (1987) set out to examine all cases of pragmatic markers in a corpus of conversation in order to discover their functional patterns. While doing so, she also uncovered interesting subcategories for most pragmatic markers whose function shows variations depending on their intonation.

Prosodic phenomena have been considered for research inquisitions from a variety of perspectives. They have been evaluated for their role as elements of syntactic and lexical (Bresnan 1971, Berman & Szamosi 1972) as well as pragmatic

competence (Bolinger 1972; Brazil & Coulthard 1980). Despite differences of opinion, linguists and phoneticians have not only provided good number of conventions of English prosodic usage, but also about the nature of the semantic information communicated by prosody. The question raised here is one which has hitherto received less amount of attention: What are those instances where prosodic phonemes act as pragmatic markers during oral presentation as part of classroom evaluation?

There has been a resurgent interest in looking for those dimensions of language learning which impart non-native learner with near-native like abilities and definitely prosodic components come quite relevant in this new focused approach. That is why in the English Language Learning textbook market prosody appears to be a new favorite topic on which multitude of well-received books have devoted quite a significant portion of their content. Going back into the past, during late 80s and throughout 90s, second language authors of pronunciation textbooks for students raised the status-quotient of prosody by including core units on topics, like: rhythm, kinds of pauses, stress markings, and intonation levels.

Here is the list of those works: Bradford (1988); Wennerstrom (1991); Hagen & Grogan (1992); Dauer (1993); Gilbert (1993); Grant (1993); Morley (1993); and Hahn & Dickerson (1999). A specific case in point is Linda Grant's pronunciation textbook, *Well Said*, which includes chapter headings such as *Stress in Words*, *Rhythm in Sentences*, *Sentence Focus and Intonation*, and *Phrasing, Pausing and Blending*. Furthermore, textbooks aimed at English language teaching educators reflect an urgent priority for topics on prosodic aspects of speech. Wong (1987) outlined a time-tested systematic approach to the development of pronunciation materials based almost entirely on the interaction link between rhythm of speech and intonational contours.

Celce-Murcia, Brinton, and Goodwin (1996) diligently devoted two out of their four chapters on the sound system of English emphasizing upon stress placement, rhythm composition, prominence markings, and intonation patterns. Pennington (1996) sincerely included a detailed chapter on prosody in a volume on phonology for English language teachers. Kreidler (1997) allocated five chapters out of twelve to topics of prosody in his introduction to spoken English for students of

linguistics. All these can be seen coming-of-the-age kind of second-language pedagogical initiatives which allow. A noteworthy article by Morley comes to a similar conclusion about the shift toward an emphasis on prosodic phonemes in textbooks, references, research books, and journals while covering English language pronunciation efforts. There she described the whole paradigmatic transitional shift as "a redirection of priorities within the sound system to a focus on the critical importance of suprasegmentals" (*Pronunciation Component in Teaching English* 493).

This prosodic cum pragmatic status has often been underrepresented in many studies of prosody and pragmatics but this research opens a new window for the interpretation of language in use that needs further exploration from an acoustic perspective. This section, specially devoted for the review of literature, covers well written and widely accepted findings of PhD theses, monographs, books, and research papers and for ready reference a brief summary snapshot is arranged below for the reader to place thesis effort in the right earnest.

- *A Phonetic Model of English Intonation*. Ph D. Dissertation; Taylor, Paul A; 1992.

This thesis underscored the utilitarian dimension of computer aided model, after having comparatively analyzed various available models, in the processes of speech synthesis and recognition.

- *An Analysis of Prosodic Systems in the Classroom Discourse of Native Speaker and Nonnative Speaker Teaching Assistants*. Ph D. Dissertation; Pickering, Lucy; 1999.

This thesis upholds the imperative position of prosodic characteristics of speech in raising the communicative quotient thus making it easy for comprehension. The comparative analysis of recorded teaching presentations of native and non-native speaker showed distinguishable variations in prosodic cues where native speakers are easily comprehended by students vis-à-vis other category of teaching assistants. This study takes into account three prosodic variables for analysis: intonation patterns, stress, and occurrence of pauses.

- *Prosodic Features in Spontaneous Narratives*. Ph D. Dissertation; Oliveira Jr, Miguel; 2000.

This thesis examines the well-defined structured role performed by prosody in demarcating boundaries in narrative discourse. And to prove the same, this research takes into account rich profile of prosodic variables like pause, speech rate, pitch range, and boundary tones.

- *Voice Quality and Prosody in English*. Ph D. Dissertation; Epstein, Melissa Ann; 2002.

This thesis explores prosodic effect on voice quality on account of three variants of a sentence on the scale of prominence marking, phrase edges, and phonological tone. The analysis took into consideration both perceptual and acoustic measurements of voice quality values.

- *A Predictive Model of Prosody through Grammatical Interface: A Computational Approach*. Ph D. Dissertation; Yoon, Tae-Jin; 2007.

This thesis emphasizes interrelated link between features of prosodic structure and other features identified with phonological, morphological, syntactic, semantic, and pragmatic contexts; in order to verify the hypothesis, acoustic and perceptual analysis are carried out. Acoustic analysis of prosody is reflected through correlated values of F0, duration, and intensity. This research also focuses on corresponding articulatory, perceptual, and acoustic cues of prosodic embedment.

- *Role of Prosodic Cues in Speech Intelligibility*. Ph D. Dissertation; Binns, Christine; 2007.

This thesis underlines the importance of overt prosodic cues embedded in the speech which make processing convenient for the listeners to draw intended meanings. The study singled out experiments based on the role of manipulation of fundamental frequency (F0) cues in proper meaning dissemination for an intelligible speech.

- *Phonological Issues in the Production of Prosody by Francophone and Sinophone Learners of English as a Second Language*. Ph D. Dissertation; Ploquin, Marie; 2009.

This thesis places primacy on the progressive nature of growth in language competence and its successful culmination through awareness of phonological typology and organization of prosody. This will also help in reducing the foreignness quotient from the learner's speech.

- *Automatic Detection and Classification of Prosodic Events*; Ph D. Dissertation; Rosenberg, Andrew; 2009.

This thesis laid focus on equipping machines with an ability to emulate speech characteristics of humans for elements of prosodic information. It describes findings on the area of detection and classification of prosodic instantiations with primary focus on pitch accents and phrase boundaries segmenting prosodic use. This all will lead to have a comprehensive understanding about human speech processes using prosody as a tool to express extensive information in order to make processing of the same by machines easier.

- *Prosody: A Taught Means to an End or an End Result?* Ph D. Dissertation; Veal, Margo L; 2011.

This thesis premised itself on the hypothesis that practice of prosody in speech impacts the comprehension aspect of the learner. Here it investigates the effectiveness index of teaching prosody in a particular format based on theatrics along with discussions to strengthen comprehension. Favorable results emerged after a consistent practice of the technique for a period of 12 days where each day 30 minutes were devoted for the said experimental study.

- *Developing Communicative Competence through Participation in an International Teaching Assistant Program*. Ph D. Dissertation; De Rezende, Sandra; 2012.

This thesis investigated oral presentation of participants of a specific course for components of communicative competence with focus on grammatical as well as socio cultural dimensions of oral ability.

- *Evaluating the Effectiveness of Teaching Intonation to Learners in an Intensive English Program*. Ph D. Dissertation; Zhuang, Yuan; 2015.

This thesis unequivocally affirmed the utility of Praat software as an effective tool to raise level of understanding about use of intonation in actual speech. The completion of inputs spanning four weeks showed remarkable improvement in the conscious awareness level of the participant groups.

- "Emotions and Speech: Some Acoustical Correlates"; Williams, Carl E., and Kenneth N. Stevens; 1972.

This paper made an effort to identify and measure those parameters in the speech signal that reflect the emotional state of a speaker while making findings on the basis of high-quality recordings of professional actors enacting dialogues expressing basic manifestation of various emotional situations.

- "Evidence from Pauses in Speech." *Language Production* 1 (1980): Butterworth, Brian. 155-176.

This chapter of the book proposes a brief synopsis clarifying the concept of pause through following sub points: role of planning in order to speak, communicative functions of pauses, assumptive positions, role of lexical selection with regards to planning a speech, and syntactical choice.

- "On the Controlled Elicitation of Spontaneous Speech"; Swerts, Marc, and René Collier; 1992.

This research looks into a method of extraction allowing regulated analysis of continuous speech while identifying melodic traits in the discourse endings.

- "The Prosody of Information Units in Spontaneous Monologue"; Swerts, Marc, and Ronald Geluykens; 1993.

The study analyzed intonational swings and pauses of variable durations, the two prosodic aspects of speech where subjects were subjected with three unintelligible versions of a fragment of the elicited monologue. The result

suggested that intonation is perceptually a more important factor than pause for contextual clarification.

- "Toward the Simulation of Emotion in Synthetic Speech: A Review of the Literature on Human Vocal Emotion"; Murray, Iain R., and John L. Arnott; 1993.

This research provides a comprehensive list of efforts made to visualize expression quotient in the speech and to present the same, it chooses three parameters of the utterance: voice quality, timing, and pitch contour. Here it is discussed how variations in speech parameters can allow simulation of a vocal emotion of a choice.

- "Pauses and the Temporal Structure of Speech." Zellner, Brigitte; 1994.

This paper presents a short study on understanding the role of pauses and temporal structure on prosodic performance in the speech, so that the same knowledge can be utilized for text-to-speech synthesis process. This all will result in synthesized speech coming close to natural speech which reflects an array of modulations.

- "Prosody as a Marker of Information Flow in Spoken Discourse"; Swerts, Marc, and Ronald Geluykens; 1994.

This study investigated the role of prosody in the structuring of information in monologue discourse, from the point of view of production as well as perception. Here two distinct prosodic variables of speech melody and pauses were investigated. It was found that in the absence of semantic cues both the distinct components are used by listeners to process the incoming signal in terms of discourse structure.

- "A Prosodic Analysis of Discourse Segments in Direction-Giving Monologues"; Hirschberg, Julia, and Christine H. Nakatani; 1996.

This paper empirically proves the notion about intonation providing valuable cues in discourse process by acting as discourse markers.

- "Prosodic Correlates of Discourse Markers in Dialogue"; Hansson, Petra; 1999.

The study investigated how Swedish discourse markers along with their prosodic characteristics make certain allusions, like: the beginning of a new topic, return to previous topic, and different kinds of dialogue moves. Paper explored the likelihood of using prosody to automatically detect discourse markers in speech.

- "The Production and Recognition of Emotions in Speech: Features and Algorithms"; Pierre-Yves, Oudeyer; 2003.

This paper proposes use of algorithmic instructions for a robot in order to express different human-like emotions through variations in intonation. The study also premised itself on discovering acoustic correlates of embedded emotions in speech and the same can be translated in machine learning technology through speech synthesis techniques.

- "English in English Language Teaching: Shifting Values and Assumptions in Changing Circumstances." Dewey, Martin, and Constant Leung; 2010.

This paper takes into consideration contemporary challenges and issues of language teaching in order to effectively evolve curriculum and pedagogies with the changing educational requirements in these changed times.

- "Experimental Methods and Paradigms for Prosodic Analysis." Prieto, Pilar; 2012.

This paper presents a list of new phonetic-phonological approaches for the analyses of speech production and perception linked with prosodic elements, such as acoustic analysis, measuring articulatory movements, associated brain activity, priming model, eye-tracking model, and attention patterns in babies. Especially for thesis purposes, mention of Praat's utility corroborating theoretical concepts was a point worth noticing.

- "Prosodic Elements to Improve Pronunciation in English Language Learners: A Short Report." Adams-Goertel, Rachel; 2013.

This paper validates suggestion of utilizing prosodic elements to enhance communication quotient of the speech with better pronunciation thus raising prospect for speech's easy comprehension as well. All these improvements are sure signs of native-like competency of a language learner and the same can be targeted in the language teaching classrooms while integrating them smartly with other communicative activities.

- "Speech Prosody: Theories, Models and Analysis." Xu Yi; 2015.

This paper provides a compendium of theories, models and levels of analysis for understanding prosodic use in speech.

- "Prosodic Modeling and Position Analysis of Pragmatic Markers in English Conversation." Romero-Trillo, Jesús; 2016.

This paper studies positioning of three specific pragmatic markers in the prosodic model where pattern as well as position of the tone is analyzed. This underlies the primacy of this type of speech orientation where it provides assistance to the hearer to make an informed opinion about the forthcoming discourse.

2.2 PRAGMATIC MARKERS

Pragmatic Markers represent a term which reflects its inclusive nature with categories from lexical to non-lexical means of language, including components of paralanguage as well. For this research, focus remains on identifying speech instances where prosodic phonemes are introduced in the role of pragmatic markers; but in order to realize that objective, first of all an explanation of their various functions is needed in the beginning. Linguistic items from different class of words could function as pragmatic markers (for example: conjunctions, adverbs, verbal phrases). As a rule of thumb, pragmatic marker is not completely a conjunction or an adverb or a verbal phrase, though it shares some features with these very word categories. They are considered as those elements which remain outside the propositional content of a sentence and serve to establish the relationship between the speaker and the message.

A proposition is forwarded where usage of pragmatic markers is encouraged, practiced, and suggested to take spoken language skills to native language competence levels. This is surmised on the notion that this practice essentially provides “contextual coordinates for utterances” (Schiffrin, *Discourse Markers* 326) allowing easy and correct interpretation of illocutionary meanings in interactions. Moreover, this salient aspect of language-use supports possession of consciously aware sense of language, where expressions are loaded with multiplicity of meaning. In all, regular frequency of the above practice will be reflecting abilities of language competence which have evolved and moved forward in a language user from the cognitive level of having-learned a language to having-acquired it.

Brinton (1996) underlined the textual functions of pragmatic markers, such as initiating and closing discourse, marking topic shifts, indicating new and old information, and constraining the relevance of adjoining utterances. Yilmaz (2004) added to the list of textual domains by suggesting other functions too, such as: signaling topic change, constraining the relevance of adjacent utterances, elaborating or commenting on a preceding utterance, and self- correcting. Pragmatic markers at the interpersonal level are used subjectively to express attitude and to achieve intimacy between speaker and listener thus contributing to the establishment and maintenance of this relationship. They are also used as hedges to express uncertainty and as appeals to the hearer for confirmation and are also used as a reaction to the preceding utterance.

Two broad set of approaches can be used to define the meaning component of pragmatic markers, first one on structural lines visualizing about them working as effective cohesive agent by interlacing all facets of discourse at different levels of meaning, second one will see them from functional aspect where they are seen to be performing a role of marking relations between various speech exchanges as thought by the user. The touch point of variability in approach of having pragmatic markers as part of English language teaching is in understanding the difference between grammatically correct written sentences and proficient utterances of verbal communication. “An utterance has a variety of properties, both linguistic and non-linguistic” (Sperber and Wilson 9) and usage of pragmatic markers does answer well the purpose of increased verbal comprehension by listeners in actual class evaluative presentation scenarios.

Here a model is presented premising on quiet a paradox about the nature of pragmatic markers, which are such that their absence will neither affect grammatical correctness nor bring a considerable change in the core meaning of the utterance. However, they remain indispensable in terms of variety and range in meaning they bring to spoken aspect of language.

This study has chosen *pragmatic marker* as a convenient cover term because it appears to be the one with the most expansive title and offers the least restricted range of application. This all enable this research to include broad variety of elements under a single generic term. At present, the term *pragmatic marker* has been widely accepted as the super-ordinate category for those elements whose meaning resists truth-conditional interpretation (Levinson 1983). In this sense, they are those elements that typically establish link between a clause and its preceding as well as succeeding segment thus raising contextual perspective.

2.2.1 Definition

The term pragmatic marker is observed to be the most appropriate denomination for those seemingly empty expressions found in oral discourse, such as *actually, oh, like, right, well, I mean, and you know*. There is an elaborate list of names given to this concept by various other researchers that include “interjection” (James, *Aspects of the Syntax and Semantics of Interjections* 162); “marker” (Sinclair and Coulthard 38); “connective” (Crystal and Davy 90); “pragmatic connective” (van Dijk 449); “fumble” (Edmondson 153); “discourse particle” (Goldberg 1982); “filler” (Brown and Yule 106); “hedge” (Levinson 162); “discourse deictic item” (Levinson 128); “pragmatic particle” (Levinson 372); “discourse operator” (Redeker, *Linguistic Markers* 1139); and “discourse connective” (Blakemore, *Understanding Utterances* 137).

The term *pragmatic* suggests that the items described above function on a level above the syntax of a single sentence, and thus not ascribing to the items denoting limiting functions like *connective* or *initiator* or lacking function as reflected from the words like *filler*. The term *marker* is preferable to either word or particle since it can encompass single-word items such as *so* as well as phrases such as *you know*. And also, the term proposed does not have the derisory connotation of words such as *fumble* or *filler*.

As mentioned above, various researchers have termed pragmatic markers with different names which is illustrative of the diversity of functions they perform in the discourse. The study of pragmatic markers has journeyed different stages in the past years, ranging from a more textual to a more contextual orientation. Fraser, an expounder of the textual approach, described discourse markers (also known as pragmatic markers) as: “A class of lexical expressions drawn primarily from the syntactic classes of conjunctions, adverbs and prepositional phrases” (*What are Discourse Markers* 931). These categories of words signal relationship between the interpretation of the segment they introduce and the prior segment. This definition contrasted with Schiffrin’s contextual description of pragmatic markers as “sequentially dependent elements that bracket units of talk” (*Discourse Markers* 31). Apparently, what Pierrehumbert and Hirschberg call *cue phrases* are what Schiffrin call *discourse markers* which are termed as pragmatic markers in this work.

Pragmatic markers are those category of meaning making devices which identify themselves with structural categories of adverbs (e.g., now, then, normally, etc.), conjunctions (e.g., and, but, or, etc.), interjections (e.g., oh!, wow!, bravo!, etc.), prepositional phrases (e.g., in the first place, in brief, in other words, etc.), prosodic phonemes, and lexical phrases (e.g., you know, I mean, Are you getting me, etc.). They act similarly like functional words which have inherently less lexical leanings but perform other critical functions, like: expressing grammatical relationships with other words, or specifying attitude of the user, or describing the mood of the speech situation, or acting the role of thumbtacks by binding together other speech elements. They are also seen as having “procedural meaning” (Fraser, *Pragmatic Markers* 170), where the usage and choice are specifically linked with preceding as well as succeeding discourse. And they do not make any contribution to the representative sentence meaning. And the same line of thought gets approval from Schourup while acknowledging them as a subset of those linguistic expressions which would not “affect the propositional content of utterances in which they occur” (*Discourse Markers* 227).

2.2.2 Salient Features

Brevity is not all the time the soul of wit, this distortion of Shakespearean quote come true more in job selection scenarios where a student’s communicative

dexterity is examined on the scale of how long a student can effectively stretch his *content-full* answer. Rightly so in a classroom scenario, there is high amount of anticipation about “sophisticated communicative competence” (Pickering, *An Analysis of Prosodic Systems* 1) which allows the user to express any amount of thought taking shape in any situational context. Frequent usage of pragmatic markers allows the candidate appearing in a professional interview multiple advantages: a special flexibility to willfully change course of his answer, stretching the time span which is a decisive factor more so in professional job selection processes, and makes a component of speech salient displaying enriched language usage. Schiffrin mentioned pragmatic markers as that kind of “linguistic items that function in cognitive, expressive, social, and textual domains” (*Language Meaning and Context* 54) which worked on “different planes: a participation framework, information state, ideational structure, action structure, exchange structure” (ibid 57). Their steady usage represents strengthened mental competence side of language allowing the individual to exhibit highly progressive socially-governed speech performances. So, they do materialize consolidation of Chomskian *competence* and *performance* at the discourse level.

Four basic features can be enumerated that characterize pragmatic markers. These are: (1) They do not alter the truth conditions of an utterance; (2) They do not make any addition to the propositional content of an utterance; (3) They are linked to the speech situation rather than to the situation talked about; and (4) They have an emotive, expressive function rather than a referential, denotative, or cognitive function. On analyzing all these above-mentioned functions, we can easily categorize first two as semantic in nature, the third one is pragmatic and the fourth has functional orientation.

Apart from the salient features of pragmatic markers, there are certain features which are prominently positioned by various researches, as like the following: (1) They are uniformly present in almost in all languages as suggested by Lenk (1998), Yilmaz (2004); (2) They are syntactically independent as proposed by Schiffrin (1987); (3) They are syntactically flexible as they may appear at the beginning, in the middle or at the end of an utterance which thus contribute to their enormous usefulness and high frequency in discourse; (4) They do not influence the

propositional meaning of utterance as positioned by Brinton (1996), Schiffrin (1987); (5) They negotiate with the pragmatic aspects of discourse as forwarded by Andersen (2001), Fraser (1990), Yilmaz (2004); and (6) They are clearly multifunctional in use as forwarded by Schiffrin (1987), Fraser (1990), Yilmaz (2004).

2.2.2.1 Direct Message Potential

Fraser idea of “Direct Message Potential” (*Pragmatic Markers* 167) indicates that an utterance can have multiplicity of meanings in it most of the times and this becomes more well established with informed use of discourse markers depending upon the context. Quite appropriately pragmatic markers help the user to communicate purposeful meaning by placing these markers at specific locations in the entire discourse.

Meaning wise, the information encoded by linguistic expressions can be segmented into two distinct parts. On the one side, a sentence typically encodes a proposition which represents a state of the world which the speaker intends to bring to the addressee’s notice. This rendering of sentence meaning is generally referred to as the propositional content of the sentence. On the other side lies *everything else* which represent mood markers which brings a range of contextual meanings. It is on this *everything else* that this work looked into while delving into their functionality as driven by prosodic orientation.

2.2.2.2 Cohesive Device

Deborah Schiffrin’s carried out a detailed analysis of list of around dozen pragmatic markers in English. Assuming that “language is designed to reflect its communicative basis” (*Discourse Markers* 6). Schiffrin evolved a conceptual model in an attempt to show how pragmatic markers significantly add to the coherence quotient of conversation discourse by cementing units of talk depending on their placement in conversation. This elaborate account of these language markers reflects a sociolinguistic approach towards the markers; and the discourse within which they function illustrates their behavior on different levels.

2.2.2.3 Lexical Identity

Lot of research on pragmatic markers has expanded the functional meaning horizons of the term and this effort looked for prosodic phonemes acting like pragmatic markers in an utterance. They maintain their innate identities as well as functional identities in an utterance. This way they play an important role in improving the overall understanding of the discourse as well as help in progression of information in a fluid manner. Their functional utility can be gauged from the fact that though they can optionally work inside as well as outside the oral discourse yet they reflect the overall pragmatic and communicative competence of the user.

2.2.2.4 Affiliation to Syntactic Class

Schiffrin (1987) famously defined important feature of pragmatic markers as providing *contextual coordinates* to an utterance made in any situation, this underlined their primary function in a speech. This becomes possible as these special categories of words are taken from different syntactic and prosodic classes. In syntactic classification they can be sourced from a list of adverbs, conjunctions, conjunctions or Interjections; classifying prosodically, they can be sourced from a list of speech modulations like variations in pitch, loudness, pause, speech rate, word-length, or stress over multiple segments.

2.2.2.5 Individual's Stylistic Orientation

Longacre referred to pragmatic markers as “mystery particles” (1) and this suggested that they can bring surprising result to its user. Language use is always a reflection of distinctive voiceprints as like fingerprints, and provides an intrusive perspective to the internal mechanism of language fundamentals of an individual. Usage of pragmatic markers in an oral discourse too remains a reflection of unique style of a language user.

2.2.3 Functional Aspects

Pragmatic markers are multifunctional in their dimensions of operations be it on morphophonemic, syntactic, semantic, or pragmatic levels. Though the list of itemized function included in the category of pragmatic marker in English is highly diverse, still a broad characteristic profile can be formed. There is a list of broad functions under which pragmatic markers role can be categorized.

Brinton (*Pragmatic Markers in English* 37) categorized pragmatic markers on their various functional aspects in discourse with cross references spread across multitude of works, as like:

- Initiating discourse, words like *well; ok; let us start* etc., has a role to commence discourse which most of the times become representative of individual habit and can be seen as a clichéd expression of a particular user.
- Marking boundary, words like *though; however; on the other hand* etc., acts as transition markers cohering one segment of discourse to another and concurrently they bring an element of overall conformity amongst the different elements of the whole discourse.
- Prefacing a response, words like *right; actually; I'm afraid* etc., resonates more as accepted standard set of phrases or individual's clichéd expressions often starting a response, which is a regular everyday practice in oral communication.
- Delaying tactic, words like *I mean; I suppose; I think* etc., performs a role to buy some time to frame utterances and this *tactic* is needed more so in speaking where spontaneity is the key and longer pauses are seen as inability of spoken competence.
- Aiding in holding the floor, words like *let me put it like this; of course there is no doubt; let me clarify this* etc., helps the speaker to keep continue holding on to the chance to speak and drawing hearer attention as well.
- Referencing cataphorically or anaphorically, word phrases like *on that basis, in that case, rather than this/that, do you know what I mean* etc., means maintaining connectivity with prior as well future discourse elements thus enabling more cohesive utterances.
- Repairing one's own or participant's discourse helps going back and changing something which one has just said.

Speech has the ability to realize subtle hues of meaning that are quite difficult to express in text, where one's only options available are in the word choice and punctuation. Both speech and text have their own characteristics ways of conveying ideas, and it would be wrong to regard either as poor substitute for the other. Thesis findings would give researcher a room to explore those instantiations in an objective

way to trace and figure out the subtle variations in the language users in the environment of classroom discourse. Here is the list of some of the observable functions of pragmatic markers in actual speech as envisioned by various researches:

2.2.3.1 Connecting Utterances

The primary function of pragmatic markers is to express a link of relevance to the utterance, or to the context, or to the preceding utterance in a speech. In other words, these linguistic expression bridges the link between two immediately connected utterances by signaling the relation of an utterance to its immediate context (Redeker, *Ideational and Pragmatic Markers* 372) thus it serves the underlying function of bringing to the listener's attention a particular kind of contextual reference point to the upcoming utterance. Interesting functional aspect of pragmatic markers is that they act as a speaker's intention linkage signaling device vis-à-vis prior discourse. To sum up in an iconic phrase, pragmatic markers represent "sequentially dependent elements which bracket units of talk" (Schiffrin, *Discourse Markers* 31).

Fraser furnishes a relatively comprehensive definition of pragmatic markers while classifying them as a set "of lexical expressions that signal a relationship between the interpretation of the segment they introduce, S2, and the prior segment, S1" (*What are DMs* 931). These also allow speaker to segment speech message into chunks of information thereby helping the listener also in the process of decoding these information units. This way they serve the purpose of controlled demarcation and concatenation of speech components.

2.2.3.2 Interactive in Nature

Pragmatic markers are seen to be "essentially interactive" (Stubbs 70) which "implicitly anchor" (Östman, *A Discourse Functional Study* 5) the act of communication to the speaker's attitudes towards aspects of the on-going interaction. Moving a step forward, they also act "as vehicles for the establishment and maintenance of interpersonal relations between interlocutors" (James, *Compromisers in English* 193).

2.2.3.3 Express Oral Speech Attributes

Pragmatic markers are also seen as speech attribute of interlacing prominence into signals as advocated by multiple researchers. They embody the range of conventionalized responses in English while acting as an intermediary between the “covert thinking” (Schourup, *Common Discourse Particles* 3) of participants and displayed verbal behavior.

Pragmatic markers are seen principally a feature of oral rather than of written discourse. Their occurrence is a result of the informality of oral discourse and the grammatical "fragmentation" (Östman, *Symbiotic Relationship* 169) triggered by the lack of planning time, which makes the use of pragmatic markers somewhat necessary. In fact, Watts reckons them as "one of the most perceptually salient features of oral style" (*Native Speakers' Perception* 208) while making their occurrence in a discourse as a sufficient condition for regarding that discourse to look naturally oral. There is a flip side though, because of their frequency and oral nature, pragmatic markers are seen as aberrations and many a times written attempt of students in formal discourse are penalized. This work placed practical question about envisaging an approach to strike a balance between written and oral discourse profiles.

2.2.3.4 Pragmatically Full, though Semantically Empty

Pragmatic markers are considered to have little or no propositional meaning, or at least to be difficult to specify lexically and Schiffrin attested the same while propounding the "meaning- minimalist view" (*Discourse Markers* 42). They have shown a unique character where they do not directly participate in the bare-essential semantic content of an utterance. Semantically speaking, pragmatic markers are more of outliers residing on the margins of the lexical meaning turf but in building pragmatic sense they are extremely effective. They do not originate from a single grammatical source but from a variety of conventional categories like interjections, function words, particles, and adverbs.

2.2.3.5 Pragmatically Essential, though Syntactically Optional

Pragmatic markers are either external to the syntactic structure or loosely attached to it thus directly-indirectly limiting their grammatical role in an utterance

and rightly so have been described as "agrammatical" (Goldberg 7). They fall in discretionary rather than obligatory feature of speech which "represent optional cues which writers and speakers may use in organising what they want to communicate" (Brown and Yule 106). Their absence does not make a sentence ungrammatical or unintelligible but does "remove a powerful clue" (Fraser, *Types of English Discourse Markers* 22). A pragmatic marker does not create an independent meaning but definitely "orients the reader" (Fraser, *Approach to Discourse Markers* 390) to a particular discourse relationship.

2.2.4 Classroom Situational Examples

An extensive module is observed here where each of the audio file of the student evaluation is first transcribed for number of speech modulations (which are mentioned with a title name for them, followed by short form and symbol in the square brackets) and then their occurrences were fed into MS Excel for descriptive statistical analysis.

Apart from transcription, Praat software was used to get exact corresponding values of the acoustic characteristics of the audio files. All the above-mentioned speech inflections from the student's audio recording of the continuous evaluation will be explained and analysed on the basis of corresponding acoustic values of voice report.

2.3 CLASSROOM DISCOURSE

The interpretation of classroom discourse becomes challenging because of reasons of its all-embracing diversity where there is a confluence of students coming from different cultural backgrounds, states of India, countries of the world, educational backgrounds, and their unique mental make-ups. Here the analyses will be of a particular segment of classroom discourse exploring longer stretches of speech rather than isolated utterances, so as to allow prosodic-pragmatic modulations occurring coming in good measure. Analysis of classroom discourse allows the realization about the imperative importance of prosody as adding components to the grammatical sense of the language used, where prosodic orientation as pragmatic marker comes into play affecting the meaning of utterances.

2.3.1 Description

Discourse, in simple words, is explained as "the language in use" (Cook, *Discourse in Language Teaching* 6) where discourse analysis can be easily seen as the "the analysis of language in use" (Brown and Yule 1). The word discourse is explained as a "process of understanding, reasoning, thought" (Harper "discourse") through which a group of individuals communicate about a particular topic. There is another meaning too with reference to texts, where it is defined as "a continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit such as a sermon, argument, joke, or narrative" (Crystal, *Introducing Linguistics* 25).

Zellig Haris was the first one to use the term *discourse* in 1960s and later on many scholars (Bellack, Sinclair, Coulthard, Sacks, Van Dijk, Halliday, Nunan, Ellis, and Steve Walsh) researched discourse from multiple perspectives. English language classroom discourse has shifted paradigmatically from teacher-centered approach to student-centered aspect of language teaching and learning. Teachers, all across the professional educational institutes, have started using target language not only as a mode of teaching but also along with other academic activities, like: giving instructions; directing activities; allotting assignments; doing evaluations; and offering feedbacks of all kinds. This study focused on usage of prosodic phonemes in the role of pragmatic markers by language learners in their oral presentation.

2.3.2 Salient Features

The characteristic features of English language classroom discourse centers around the teacher who controls both the topic of conversation and the entire steps of learning process. This regulation takes place practically through the ways in which they restrict or allow learners' interaction (Ellis 1998), take control of the topic (Slimani 1989), and facilitate or hinder learning opportunities (Walsh 2002). Thus, even in the most laissez faire sort of freewheeling sessions driven English language teaching classroom, it is the teacher who "orchestrates the interaction" (Breen 119). But this research looked into one aspect of the classroom discourse i.e. monologic oral presentation.

2.3.2.1 Socio-Cultural Theory in Language Learning

Emulating socio-cultural theories of learning foregrounds its social nature in which learners interact with the *expert* adult teacher “in a context of social interactions leading to understanding” (Rohler and Cantlon 2). According to this view, learners collectively and assiduously construct their own knowledge and understanding by making associations, building mental schemata, and generalizations through cooperative meaning-making as the mind gets mediated. Socio-cultural theory of mind, Vygotsky (1962, 1978) proposes that human beings make use of language as a symbolic tool to both interpret and regulate the world we live in and thus balancing our relationships with each other. In a way our relationship with the world is a mediated one as substantiated through the use of symbolic tools. This Vygotskian perspective, comprehending the ways in which human social and mental activity are systematized through symbolic tools come under the purview of psychology.

2.3.2.2 Structured Patterns of Communication

“Control of patterns of communication” (Walsh, *Investigating Classroom Discourse* 5) is that common featured characteristic of English language classroom discourse which is needed to be underlined before moving to the *interlanguage* aspect that investigates more of a psychological impact of the classroom inputs. Tight leash is put around the learner with well-defined day wise plan of the content already made available to them, periodic availability of student notes, planned schedule of evaluations, and structured scheduled scrutiny sessions in order to overcome language inaccuracies.

2.3.3 Functional Aspects

The application of classroom discourse analysis can allow us to reveal performance of teachers in their pedagogical practices in order to see areas of improvement in the same, thus reflecting upon how teachers use language components in the classroom. Primary function of language is to enable learner with the ability to communicate and clearly that remains a coherent outward extension of thoughts emanating from the mind.

2.4 ORIENTATION OF PROSODIC PHONEMES AS PRAGMATIC MARKERS

Aspects of language usage in classroom can be calibrated on various counts to come to an understanding of discovering specific instances of usage of Prosodic Phonemes as pragmatic markers. Deborah Schiffrin, a pioneer in discourse analysis, who analyzed pragmatic markers in a large corpus of conversation, defines them as “sequentially dependent elements which bracket units of talk” (*Discourse Markers* 31). According to him, *sequentially dependent* means that the occurrence of a marker depends on the sequence of those events at the broader level of the discourse, rather than at the narrower level of the clause. *Bracket* means that pragmatic markers are often found occurring at the periphery of other *units of talk*. Schiffrin deliberately showed flexibility in approach about how a unit is to be defined, thus pointing out that they may associate themselves at multiple levels and with very many different types of constituents. These units can be any of these: may be syntactic like a phrase or clause; semantic proposition; or phonological expression in the form of an intonational phrase. In her sense, the word *element* refers to lexical elements, but as this work projected, there is no reason why prosodic elements cannot be seen as pragmatic markers of the discourse.

The effort to examine prosodic phoneme use as pragmatic marker has the same resonance as in case of use of a word either as a pragmatic marker or purely in its lexical meaning. The prosodic marker alone is enough to signal the topic shift and act as lexical transition markers of the written discourse. Pierrehumbert and Hirschberg (1990) briefly made note of this phenomenon, suggesting that there is an expansion of the speaker’s pitch range to signal the beginning of a new topic, whereas the degree of final lowering at the end of an utterance reflects its finality in the discourse organization. On the other hand, in a conversational monologue, Brown et al. identified a “topic pause” (*Questions of Intonation* 68) that ranged from 1.0 to 1.8 seconds. Similarly, in data from public speaking, Stenstrom (1986) found that long unfilled pauses characterized topic transitions and volume may also be a distinguishing feature, as Brown and Yule’s (1983) definition describes a loss of amplitude at the end of a topic unit, and this thesis will support this framework of thought with new findings.

It is quite challenging to derive suitable correlates of prosodic orientation to represent those above-mentioned speech quality features. Especially in the poetic literature, prosodic orientation is given a prominent place because of its ability to convey wide variety of emotions with the same intensity as author first imagined and this is achieved by manipulating pitch, duration, energy, volume, pauses and other features. All these prosodic features are also called as supra-segmental or wide-spread features. We all naturally perceive emotions present in speech by exploiting the prosodic features, and in this study, these features are explored for identifying their usage in a classroom environment as pragmatic markers.

An effort is made to contribute for the progress in our understanding of prosodic patterns and their roles in speech. It has been long assumed that segmental and prosodic aspects of speech pertain to very different fields. Segments refer to vowels and consonants which are classified as phonemes that make up the parts of speech. They are viewed as the core elements of speech whereas prosodic phonemes, also known as suprasegmentals, refer to properties like stress, timing, duration, and intonation. This definition refers consonants and vowels as speech sounds; and prosodic phonemes are treated as properties that accompany the speech sounds.

This study explored the pragmatic implications of prosodic phoneme acting as like pragmatic markers; here the foundations of the study lie in the observation that interaction is based not only on the correct transmission of meaning by the speaker, but also on correct processing by the listener. Henceforth, those instances where prosodic phonemes perform some of the functions in similar manner as like lexical pragmatic markers were closely observed.

2.4.1 Definition

There are many tangible and intangible variations which one does while expressing in an ideal scenario of a full-fledged expressive speech; these all indicate the presence of speech features which can be extracted from longer speech segments. These are known as prosodic features which represent overall quality of the speech such as musical rhythm, variations in stress patterns, dives-surges of intonation, modulating levels of loudness, expressing emotions, and few more. They can be observed easily though, but to segregate them from segmental units and that

too representing separately is a challenge which has to be tackled through multiple means. This study suggested two ways of handling it, one is impressionistic analysis to look into apparently audible signs of prosodic orientation and second step is to do acoustic analysis of those speech maneuvers.

2.4.2 Salient Features

The starting point to arrive upon a thesis statement was carried out by keeping lexical pragmatic markers aside instead the focus was laid on the relationship between prosodic phonemes themselves and organizational structure. Here is a list of features of this special orientation of prosodic phonemes acting as pragmatic markers:

2.4.2.1 Nativization of Speech

One important dimension of variation in between a native speaker and non-native is the role of prosodic structure they assign differently in language use. The results of the Pickering's thesis corroborated the "typical prosodic profile" (*Analysis of Prosodic Systems* 247) of the native speaker, where all prosodic elements are elaborately used for various purposes in actual speech. On the similar lines, Romero-Trillo's research explored frequency of usage of pragmatic markers in native and non-native speakers of English language and tried establishing reasons of this variance. It identifies "binary track" (*Pragmatic Fossilization of Discourse Markers* 770) development of language abilities in a non-native learner; where he will undergo formal English language inputs focusing more on the grammaticalness and then moving to the next higher stage of socio-linguistic competence. This understanding brings us to contrast with linguistic development of native speakers, where these two tracks go along developing concurrently. This dyadic exposure to near-complete components of language allows the native speaker to use language differently and more naturally than non-native learner.

A cursory glance into the "proficient user" (CEFR scales 2018, updated during thesis writing stage) of spoken language would allow us to realize that there are very many lexical items and prosodic variations used which probably at first might appear not to be contributing much to the semantic value of the conversation; but are vital for organizing, structuring, and monitoring of discourse. Also, they

allow smooth transitional turn-taking in everyday conversation along with making clarity about speakers' attitude embedded in the message. But there are issues where usage of pragmatic markers by non-native speaker is not picked up unconsciously in substantive quantity in order to raise performance of the learner to a better level. In fact, a concerted approach needs to be followed to make it happen and that is what is suggested in this research as a substitute model.

2.4.2.2 Cure for Pragmatic Fossilization

The primary reason for pragmatic fossilization is the deficiency in the extent of exposure of the second language, which remains quite under explored unlike the first language exposure. In all probability non-native speakers do come across a stage of stasis, 'Pragmatic Fossilization' (Romero-Trillo 769), in their learning process where stagnation starts settling in till it is remedied with generic as well as specific inputs of metalinguistic awareness. This fossilization might spread itself into other structural components of language where over a period of time observable differences can be seen the way a non-native user use language vis-à-vis native speaker.

These seemingly visible differences, especially in spoken English, between a native and non-native speaker have taken a new dimension in Indian context where almost all the teachers teaching English at different levels of educational set up are themselves non-native speakers. This investigative study has taken cognizance of an amendatory approach of bringing coequality in the skill sets of trained students to the level of proficient user as like native language user, as we all agree to the actual objective situation in India where we have a rich reservoir of non-native teachers of language who themselves "have inevitably acquired the language to varying degrees of adequacy" (Quirk 9). The imperative need here in the present context is to condition non-native teachers to appreciate and objectively identify refined nuances of native language proficiency.

2.4.2.3 Strengthening Pragmatic Competence

The annals of teaching second language show variety of perspectives and pedagogical orientation to teaching, each making an effort to be a major improvement over the previous ones. In the mid-1970s, a paradigmatic shift was

observed from concentrating only on isolated grammatical forms to start focusing on language as a vehicle for communication with an underlying practical purpose that students need to acquire knowledge to be able to comprehend and produce meaning in context. Therefore, teaching a language means much more than just teaching its sound systems, syntax, morphology, lexicon, and semantics. Second language learners needed also to know pragmatics, or “the way in which we use language in context” (Gass & Selinker 13) in order to become communicatively competent in a second language.

This approach is supported by Bachman’s (1990) language competence model, in which language competence is seen to be having both organizational and pragmatic competence. The first term refers to the knowledge of linguistic units at the sentence and discourse level and second term refers to the knowledge of speech acts and speech functions and ability to use language appropriately according to context. This implies that a proficient speaker knows not only the linguistic forms to perform a language function, but also the contexts in which these forms are used.

2.4.3 Functional Aspects

Prosodic phonemes acting as pragmatic markers offer plenitude of functions which they discharge, like: connecting discourse, turn-taking, seeking participant’s confirmation, signaling familiarity, switching topic, marking moments of hesitation, drawing boundaries, filling pauses, prompting a thought connection, repairing self-speech, attributing attitude, eluding devices, and few more.

2.4.4 Classroom Situational Examples

Socio-cultural diversity, an important trait of every classroom at Lovely Professional University, presents an additional advantage to envisage situational examples where students exhibit their best of the abilities in oral presentation. This study tabulated specific examples of classroom application where prosodic phonemes acted in the pragmatic markers mold and each of those scene settings was developed for contextual clarity.

Chapter – 3

Procedural Details

3.1 ORIENTATION OF THE STUDY

Proper care needs to be taken while advocating newer well accepted principles, and this can be resolved by meticulously planning the profile of study. Here a sincere effort is maintained to broaden the profile of participants in terms of their geographical location, cultural background, and time span of exposure to English language teaching. This resulted in more uniformity while arriving on abstractions based upon incidence of empirical data. Ferdinand de Saussure's often quoted classic dichotomy between *parole* or speech events and *langue* or language structure underlying contrast at the level of sound and meaning is an appropriate example. Concept of *parole* refers to the actual speech utterances produced by individual speaker on specific occasions which interestingly never remain the same from across different scenarios. On the other side, concept of *Langue* is the underlying abstract system which reflects what is standard about particular speech instances. In fact, most of the information on language is ultimately inferred from speech.

Analysis of classroom discourse on multitude fronts will allow us to look into tell-tale signs of "language transfer" (Selinker, *Papers in Interlanguage* 6) vis-à-vis morphological range, syntactical composition, semantic forms, pragmatic orientation, and transition markers usage while going through their written continuous assessments. In the same manner spoken aspect of the continuous evaluation allowed the evaluator to closely examine usage of language while exhibiting lexical range, word order, sentence semantics, pragmatics awareness, frequency of pragmatic markers usage, and overlaying prosodic constituents. While evaluating student's performance in classroom spoken continuous assessments, the teacher needs to continually maintain that the oral presentation not only remains in sync with the keywords raised in the question but also maintains gradual flow of ideas towards materializing into one coherent thought unit. In order to make it all possible, the teacher must scan the stream of oral presentation to group words into clausal utterances, to distinguish main from qualifying phrases and supplementary

remarks. This all frame-fit into a constant one theme. On the scale of semantic process, this involved categorizing the incoming information in terms of one after another linked activity.

From student's perspective, knowledge of the evaluative activity entails expectations about possible goals or outcomes for the presentation, like: what information remains salient; how it is likely to be signaled properly; what are those relevant aspects of expressing intentions; and what will count as confident expressive attempt. A bare minimum requirement for successful presentation is that the students participating in the evaluations show awareness about these expectations, this implies they must also have a widely accepted system for signaling intentions or negotiating shifts or transitions from one thought sub unit to another. This study examined the role of prosodic phonemes as pragmatic markers in this inferential process and also evaluated how those elements interact with other modalities to signal thematic connections while making it convenient for the evaluator interpreting communicative intent.

3.1.1 Subjects Profile

Thesis findings spanned over the period of Jan-Nov 2016 which covered two academic semesters of two different categories of students in their respective stages of engineering professional courses. Total of 116 students were finally analyzed on impressionistic and acoustic scales after having met following criteria: a) Oral presentation duration to be more than 180 seconds (also means, 3 minutes); b) Marks obtained to be more than 60 percentage (also means, 18 or more than 18); and c) Audio quality to be good with no or minimum extra noises. The breakage of the total number of students is 93 Indians (or 80 percentage) and 23 (or 20 percentage) as foreign. The given percentage may not truly represent the rich diversity of students at Lovely Professional University. The gender wise distribution is 105 males (or 91 percentage) and 11 as females (or 9 percentage). The given percentage may not again truly represent the gender-balanced-composition of students at LPU.

First set of students (54 selected from 133 students) category relates to Polytechnic second semester (Jan-April 2016), and second set of students (62 selected 141 students) category relates to Polytechnic first semester (Aug-November

2016). Both the categories of students went through four continuous evaluations (refer Appendix C for details) each in the entire duration of the semester.

Audio data of all those student presentations as part of continuous evaluations was collected and collated for observing positions of prosodic phonemes usage as like pragmatic markers. Students as subject study offer a rich profile as they belong not only to different states of India but to different nationalities as well, like Bhutan, Bangladesh, Tanzania, and Nepal. Despite this variety of backgrounds, all the students fall in the age group of 16-19 years. These continuous assessments were part of their semester courses named as PEL 02D (English and Communication Skills-I Laboratory) and PEL 04D (English and Communication Skills-II Laboratory).

3.1.2 Salient Features of the Study

- **Test Corpus Description:** The nature of assessment is such that students were intimated at least a week in advance about the nature, content, parameters, and the exact date of CA; thus, the evaluator expects a consciously raised level of content delivery to the best of language competencies of individual student. The same pattern is followed throughout the semester for all the four CAs. For this research, audio recordings of around 500 minutes covering all the CAs are maintained. This corpus of students' attempts in recorded format can be used for multiple kinds of research directions but for this work, only orientation of prosodic phonemes acting as pragmatic marker is investigated.
- **Staged Process of Investigation:** Firstly, identifying speech landmarks where prosodic phonemes are explicitly used; Secondly, evaluating how many of the above usages corresponding to prosodic phonemes fall in the category of pragmatic markers; Thirdly, analyzing instances on impressionistic parameters; and Lastly, analyzing instances on acoustic parameters. This study premised itself in order to ascertain the prosodic information in pragmatic markers mold from utterances of various speech acts, where features related to segmental and supra segmental information were calculated while first analyzing impressionistically and then performing acoustic analysis on the same data.

- **Generalizing Patterns:** Various patterned combinations, which one can have, while modulating speech do represent multiple kinds of intentional meanings will be studied and explained for clarificatory purposes. For example, when somebody uses a longer filled pause it is indicative of the fact that the speaker is trying to answer a thoughtful question which requires imaginative coloring rather than a direct answer, or a factual answer, or a plain acknowledgement.
- **Utilitarian Aspect of Prosodic Phonemes:** This effort draws out a point about how prosodic phonemes are characteristic components of speaking skillset which somewhat get majorly lost in written form of language. For example, take a case of any speech transcript and one would recognize that it omits all those expressions that are essential to the fuller meaning of the message beyond the immediate lexical-sensory qualities of speech. The most obvious answer is prosodic profile where all those systematic thoughtful variations in pitch, loudness, tempo, duration, and rhythm across the choice of words, phrases, and sentences convey a panoramic insight into speaker's intentions, attitudes, and general feelings.
- **Advocating Production-for-Perception Approach:** This work underlines the functional utility of production-for-perception approach where in modeling the production of segments, or suprasegmental elements (also known, as prosodic phonemes), or gestures it seems useful to use this approach because speakers vary their production precision in correlation with their predicted estimate of the listener's difficulties.
- **Elaborate Academic Investigation:** In an English language classroom, it is not only the content but also the delivery of the content that determines the degree to which desired learning outcomes are realized. While defending prosodic turf, this work followed a methodology where considerable amount of audio component is collected as a corpus of natural discourse in which all aspects of prosodic phonemes performing multiple functions that would not be accomplished by virtue of the lexico-grammatical structure alone. In addition to this, many other supporting researches will be brought together

which validate contributions of prosodic phonemes to the discourse meaning. Hopefully all these provide a sense about various functional applications of prosodic analysis of spoken discourse thus opening the road for the feasibility of conducting further research in this field.

3.1.2.1 Role of Cues

The assimilation of prosody into grammatical, semantic, and pragmatic analysis has always raised communicative quotient of an utterance. The observational cues involved are primarily grouped under the headings of: pitch contour variation patterns; sentence stress marking of particular utterance segments by means of loudness or duration; strategic placement of pauses; and interlinked paralinguistic phenomena of length variation. This study dealt with those empirical issues concerning the acoustic and perceptual bases of signaling, as well as theoretical clarifications about the basic unit of analysis.

3.1.2.2 Role of Self Repairs

It is quite apparent even from general observation that when we listen to speech, we do not receive an unambiguous sequence of sounds which can be decoded one by one into phonemes and grouped into words. In common everyday conversation false starts, hesitation, and mild stuttering are all too common. Even in the noisy environment the speech signal might be further distorted so that distinctions those were clear at the speaker's utterance stage are no longer so at the listener's reception stage. Despite all this, people still communicate quite easily.

In spontaneous everyday speech, roughly half of all the segmental errors of speech are self-detected and self-repaired though the repair frequency depends on the detailed structure of the speaking task at hand. Repairs appear in at least two varieties: the first one is, repair of early-detected errors where repairs following speech errors that are immediately followed by speech interruption; the second one is, repair of late-detected errors where repairs following speech errors in which the erroneous word or phrase is fully realized.

3.1.3 Assumptions

This study proposed following assumptions for reader's consideration:

- Expression through speech contains complex set of signals carrying information about message, speaker, social status, language, demographic information, emotion, moods, and so on. Recordings done in natural surroundings look cumbersome on account of many intermingling noises as well as voices from other individuals. So, here the difficulty does not lie only in identifying that unique sound, but also in making accurate measurement of the same sound in concrete values.
- A speech signal is a production from the contribution of the vocal tract system excited by excitation of sound source signal. To understand the abstract side of the speech, we need to know that both psychological and physiological changes occur due to emotional experience. Thus speech, as one of the important outcomes of the emotional state of human beings, shows enough reflection of it. Overall the emotion-specific salient features of the speech can be attributed to excitation source and the dynamic shapes of the vocal tract system while producing speech.
- In both segmental and prosodic-expressive domains there is a chance for obscurity in meaning or, in the case of expression, understatement without some definite kind of watchfully administered reinforcement.
- In normal circumstances of language use there is so much redundancy in the linguistic message that only a small portion of the information potentially available is necessary for the listener to deduce the speaker's meaning. This relevant information includes listener's knowledge about the speaker, and speech related circumstantial context. If the conversation has already been in progress for some time, there will be a very strong influence from the previous context too.

3.2 ORIENTATION OF EVALUATION

In the process of oral presentation there are different elements that the teacher-evaluator has at his disposition to evaluate and assimilate what is being

expressed. These elements have to do with language, in conjunction with all the information that the experience of the speakers and hearers (teacher-evaluator, in this case) have under their common knowledge while participating in continuous evaluation in their respective roles. This *piece of information* is very important in communication as it substantiates the difference between what the mental representation of the speakers understands to be already shared and what they perceive that can be cognitively actuated by means of the interaction. An effort is made to trace instances of prosodic phonemes as pragmatic markers in that dynamic construct of *common ground* which is in fact a co-constructed cognitive sphere of speaker and evaluator.

Classroom discourse provides ample scenarios where the teacher while delivering content introduces a slight pause before and after the difficult word, news broadcasters often show strong inclinations for the same, thus disrupting the smooth flow of the utterance's rhythm. This is to be observed as a sign of collaboration in the area of prosody rather than dysfluent obstruction. Finally, the teacher might also introduce greater amplitude on the difficult term's stressed syllable or locally increase the duration of the syllable or speech zones at the interface between prosody and segments or gestures. The speech maneuvering tools which hold true for teacher apply for student-learner too, especially when he participates in spoken presentation as part of his continuous evaluation. All these listed speech effects are basically prosodic in nature and are not so difficult to perceptibly locate as they arise from speaker-listener collaboration only.

3.2.1 Components of Dynamic Evaluation

Dynamic Evaluation introduces a fresh perspective of viewing classroom assessment as a tool which must support the ongoing gradual improvement in skill set of the learner under examination scanner. The term *dynamic* implies *in a state of flux or ever going change* and the primary task of evaluation has to assess and measure it at a given point of time without considering its state of completion or perfection. The idea is to formulate a framework to describe and quantify the shaping cognitive bubble in the learner's mind rather than concluding on static performance figures. This work premised on the importance of change in evaluation perspective taking a more considerate stance towards discovering learning potential of the examinee.

3.2.1.1 Learning and Scaffolding

The term *scaffolding* refers to the linguistic support given by a tutor to a learner which is given up to the point where a learner can “internalize external knowledge and convert it into a tool for conscious control” (Bruner *Vygotsky: A Historical and Conceptual Perspective* 25). Two important concepts of *challenge* and *support* remain vital, which mean that learners are led to an understanding of a task through an active role of teacher providing appropriate amount of *challenge* to maintain interest as well as involvement; and the teacher also provides *support* to enable understanding. The detailing of this *support* framework naturally involves segmentation and ritualization so that learners have limited choice in how they go about a task that is broken down into negotiable component parts. As soon as the task is mastered, scaffolds are taken-off and the learner is left to introspect and comment on the task.

Depending upon the scenario, the amount of scaffolded support given will depend very much on the perceived evaluation by the *expert* (teacher-trainer in an English language teaching classroom scenario) of what is needed by the *novice* (second language learner, in this case). This study believes that in a classroom context such fine judgments can be comparatively easy to make as time duration of long association (at least a semester, if not more, in all scenarios) are easy to make.

3.2.1.2 Zone of Proximal Development

Zone of Proximal Development should be regarded as “a metaphor for observing and understanding how mediated means are appropriated and internalized” (Lantolf 17). Abstract side of English language teaching classroom pedagogies would focus on the collaborative construction of opportunities thus enabling students to develop their mental abilities concerning language.

A number of pedagogically important terms emerge from the work of Vygotsky and Lantolf, including *collaboration*, *construction*, *opportunities*, *development* which all talk about promoting autonomy in the learner with respect to language skills. Many other writers as well used similarly placed terminologies like, van Lier calls these learning opportunities as “affordances” (*Classroom and the Language Learner* 252), Swain and Lapkin talk about “occasions for learning” (320)

and Ohta talks about gaining access into the mental processes involved in language learning underlining “level of potential development as determined through language produced collaboratively with a teacher or peer” (9). The imperative value of the ZPD lies in its potential for enabling consideration of the give and take in the teaching as well as learning process where they collectively construct meaning in an English classroom discourse.

3.2.2 Shifting Trends in Classroom Evaluations

Having reviewed in some cursory details the early work of speech act theorists in the previous chapter of this thesis, the realization has set-in that the present linguistic scenario of discourse analysis focuses now on settled notion of seeing language as an activity where subtle nuances of prosodic phonemes are as relevant as lexical components. All three speech act theorists also demonstrated the importance of pragmatics to interpretation particularly by clearly showing that there is no one-on-one relationship between the linguistic form of an utterance and its illocutionary force. The influence of this thinking has taken wide acceptance in more recent treatments of English language learning classroom discourse analysis, where it is normally agreed that the context of an utterance needs to be taken into account in its interpretation for objective clarity. Classroom assessment, for this study purposes, is meticulously constructed around oral presentation and the quality of the whole assessment exercise depends on the delivery of the content per se by the learner.

3.2.3 Assumptions

There are certain preliminary assumptions for describing general expressive content in spoken language like:

- common sharing of linguistic code between speaker and listener.
- discoverable nature of acoustic correlates for linguistic descriptions.
- measurability of acoustic correlates.
- expression of speech indicating an interrelationship between prosody and pragmatics.

In terms of basic physiological response, there are certain assumptions about the relationship between utterances with expressive content and the speaker's physiological and cognitive capabilities like:

- speech has a close link with the biological speech mechanism.
- expressing emotion is the expression of the physiological stance.
- entire body participating in first effecting and then maintaining this physiological stance.
- actual speech production mechanism is little different than the standard templates described by phonetics for each expressive state.
- manifestation of the physiological setting in the corresponding acoustic signal.
- articulatory parameters and real-time variations can be analyzed for measurement purposes from the acoustic signal which represent the underlying physiological setting.
- physical setting can be modified by cognitive intervention.

3.3 RECORDING PROCEDURES

Ethical mode of recording oral presentations as audio corpus is followed, as students were briefed about the purpose of the recording and any student who volunteered to opt out was given the option to do so. Enough care was taken to avoid making any discomfort to learner while making oral presentation. In fact, in order to make them feel convenient, a practice session was introduced before teacher-evaluator actually started recording live performances. The nature of all the evaluation was such that students were intimated at least 7-10 days in advance about the nature, content coverage, evaluation parameters, and the exact date- time of the continuous assessment. Therefore, in this scenario a consciously raised level of content delivery was expected from each performer. The same pattern was followed throughout the semester for all those four CAs and for this study purpose audio recordings of approximately 8 hours were maintained. This corpus of students' attempts in recorded format was used to observe and analyze orientation of prosodic phonemes acting as pragmatic marker in the above-mentioned discourse scenario.

It was proposed to monitor physiological and emotional state of the speaker displaying his spoken skills in an English language teaching classroom, and the recordings were studied on aural level for impressionistic analysis followed by acoustic level for spectrographic analysis. In this manner each of the analysis will reciprocally corroborate and authenticate each other's findings.

3.3.1 Structural Framework of Classroom Discourse

Classroom discourse provides a platform which runs on structured roadmap of language learning especially designed for a particular stream of students at Lovely Professional University. The complete meaning of its nature for this research has to be explained right from the idea-generation stage of the course to its execution. Firstly, each of the course in Lovely Professional University takes its root through a specially chosen team of *Course Development Review* which remains in constant touch with *Department of Academic Affairs* on all deliberations to take place in a span ranging from four to six weeks. Secondly, all these are done keeping in mind specific benchmarks of reputed educational organization or statutory regulatory framework in place. Thirdly, all these efforts simultaneously keep on forming standardized structures into *University Management System* produced specific teacher-teaching-tools like as *Course Syllabus* and *Instruction Plan* which cover detailed plan of course objectives, learning outcomes, pedagogies used, continuous assessment criteria, *Mid-Term Evaluation* and *End Term Evaluations*. Lastly, there is a framework available where *Course Co-ordinators Meeting* will keep faculties teaching the course, fulfilling the sense of purpose of the course planners. Various system interfaces do provide an easy access to teachers teaching the course where on completion of the semester they all fill a detailed feedback too. All these above-mentioned details helped to profile the nature of classroom discourse and its components.

When one compares an oral presentation with a transcript of the same, quite often the impression arises that the written version does not do full justice to the richness of the spoken form of language. Certainly, while listening to recording it becomes immediately clear that the speaker does more than simply exchange sequences of sentences. Spoken messages as produced in real instantiations usually have those certain features that remain difficult to describe in words. Quite evidently

this allows listeners to infer easily their semantic and pragmatic meaning, compared to how they would process written records of the same language exchange. That piece of extra information is multitudinous in its constitution like for example, the way people speak can divulge who the overbearing person in a distinct conversational setting is or whether someone is ironic about the things one contends; also at the same time, it becomes clear whether the produced utterances were willfully willed as simple statements or rather as questions. It is often conspicuous to observe how instinctively discourse participants take turns without too much overlap and with minimal delay between speaking turns. These are some of the everyday standard examples that show that one literally has to be able to actually hear a speaker in-person to fully appreciate all the connotations of his or her messages and their function in the conversation.

3.3.2 Assumptions

Following assumptions are proposed for reader's consideration:

- Classroom discourse provides authentic platform to analyze as well as visualize speech corpus for complex set of signals carrying information about lexical content, message, speaker profile, social status, demographic information, emotion, attitudes, and so on.
- Every time speakers start their presentations the proficient ones are able to make adjustments to their articulatory precision because they continuously run a predictive model of the perceptual outcome about how they are articulating their utterances.
- A classroom presentation, where marks are at stakes, initiates an internally effectuated evaluative feedback which is not the only feedback the speaker receives; but it does come into relevance before actually producing an utterance. There are some other stabilizing feedback mechanisms at work during an utterance to assist in tightening up on precision of articulation. The speaker also gets simultaneous feedback from the listener's reactions to what is being said. This feedback may take number of forms, from a puzzled look through to a verbal query or appreciative nods, or inquisitive squinting, or request for repetition, and it invariably comes after the utterance has been produced.

Speech can easily be represented as a series of segments coming together following syntactic rules to represent desired message for communication. These *series of segment* term represent independent constituents as those segments which are uniquely brought together consciously by a speaker to express a particular target meaning. It means the speech turn out to be a concrete output of unique abstract percept in the mind of the speaker.

3.4 ORIENTATION OF ANALYSIS

Spoken aspect of language allows rapid exchange of information thereby making it quite difficult to dissect and isolate various other denominations of segmental, supra segmental, or any other non-linguistic components. An interesting way, combination of impressionistic and acoustic analysis, to comprehensively comprehend components of the speech signal is to consider the physical system that gives rise to apparently audible variations and equally visible patterns while examining the acoustic information. Consciously aware understanding about articulatory phonetics allows us to appreciate the inherent flexibility of the speech production apparatus, especially the supralaryngeal vocal area, in which interplay of articulators shape the individual sound. The dynamic configuration of the human vocal tract depends on the positional placement of the speech articulators like: varying tongue positions, varying jaw openings, lip rounding-un rounding, velum lowering-raising, and variety of larynx openings thus resulting in shaping speech acoustics. Therefore, as the acoustics are continually changing during speech, it is the behavior of the speech articulators over time that should be analyzed which looks into the changes of articulatory configuration and their acoustic consequences.

Assimilative integration of prosodic phonemes into grammatical and semantic analysis has raised, and continues to raise, a great amount of interest. Undoubtedly, there remains no question about the functional utility that prosody of an utterance contributes to its illocutionary force, or what the user intends to communicate. Austin asserted "tone of voice, cadence, and emphasis" (74) as among the speech tools that can serve as alternatives to explicit performatives. There are commonly occurring speech scenarios in which what is grammatically of one particular type of speech act may suddenly be interpreted as another only because of

prosodic phonemes. And speech utterance allows the language user more freedom to pack more meanings in an expressive use of language than mere writing.

So, any utterance very clearly conveys an important element of the speaker's intention, and it can be discussed independently of the contributory role of the lexico-grammatical structure. This study enlisted multiple examples of prosodic phonemes acting as pragmatic markers directly affecting the illocutionary force of a scheduled speech-act as part of classroom evaluation. In a way, it is suggested to monitor physiological and emotional state of the speaker displaying his spoken skills in an English language teaching classroom. Therefore, the recordings were studied on aural level for impressionistic analysis and on acoustic level for spectrographic analysis. In this manner each of the analysis will corroborate and authenticate reflexively each other's findings.

3.4.1 Experimental Phonetics

Phonetics gives us an important aspect of spoken language in terms of articulation, transmission and reception of speech sounds. Traditionally, phoneticians relied more on their ears and eyes, and their physiological awareness of their own articulatory organs in order to study pronunciation. This trend has been supplemented by an introduction of various types of instruments to supplement the information. This brings into reference experimental phonetics, which is commonly known as an investigation into speech by using aid of various instruments to provide a detailed analysis of speech. To explain the point, for example simply making audio-visual recording will not fall within description and scope of experimental phonetics, but if those content are used as a source for an acoustic analysis in order to objectively visualize speech components, then this activity will fall in the category of an experimental investigation.

On the other hand, theoretical linguistics functions in its own private world of language where discrete and time-tested constituents of languages like features of sounds, words are arranged in meaningful formations which are themselves governed by logical principles laid out over a period of long time. This abstract side of the language contrasts remarkably with the outside public world of speech, where all those individual elements of sounds are webbed into real time basis while

remaining in a constant state of flux thus breaking boundaries of theoretical constraint. This side of the language does not follow a unique language template but multiple permutations and combinations come and go while choosing an utterance to express communicative intent. As users of language, there always remain sort of continuous struggle in-between these two somewhat contrary worlds, and language users constantly move between these two worlds. An effort was made reading into the confluence of these two streams of language studies where both these two worlds essentially influence each other which is a proof of the fact that understanding of the abstract properties of language will lead to developing understanding of concrete properties of actual speech.

3.4.2 Prosodic Transcription

Review of prosodic concept suggests that prosodic phoneme is a multifaceted phenomenon that can be approached at different levels of illustration and can be studied for different reasons. In case the purpose is an analysis of discourse, IPA-provided diacritics marking prosodic boundaries or accentual references could be enough. For a study of the relations between prosodic phoneme and dynamics of discourse structure in a language for which accurate prosodic modeling is already available, symbolic markers succinctly representing the prosodic patterns of that language are the proper choices. On the other side, if one wants to gather experimental data to delve into prosodic patterns and build up a prosodic model, a more elaborate phonetic transcription is necessary. For linguistic studies such transcription could be based on auditory analysis, but for speech technology implementations it should be conferred precise acoustic meaning.

The emphasis in speech helps conveying the intensity of feelings and normally it is observed that lexically it is conveyed through an intensifier adverb whereas for this study purposes we looked for modulation in speech which made a unit of discourse more emphatic. The preeminent role of pitch in conveying stress patterns gives stress the most intensive interactive relationship with other linguistic and pragmatic uses of pitch. The settings for pitch mean and loudness mean should be assumed to relate to the average pitch-value or loudness-value demonstrated by the speaker relative to an assumption about what one would commonly expect from a speaker of that particular age, gender, and physique. Both pitch settings and

loudness settings include multiple binary arrangements like high and low mean, wide and narrow ranges, and high and low variability.

The inferences that help to identify and interpret information units can best be described in terms of three analytically separate but cognitively related processes named as, tone grouping, nucleus placement, and melodic shape. These are similarly placed ideas as referred by Halliday and Kirkwood naming them as *tonality*, *tonicity* and *tone* (*Intonation and Grammar*1967b). This tone grouping activity yields the basic unit of conversational prosodic analysis, which relates to the discourse analyst's information unit. In English language, tone groups consist of one or more feet, held together by a continuous melodic contour and distinguishes from adjoining units by features of timing quite same as phrasing in musical performance. We distinguish between minor tone groups, marked by a single slash-bar (/), which delimit a message treated as a component of a larger whole, and major tone groups (//) which are more independent, their boundaries having comparatively more completeness. An interesting observation is realized while analyzing isolated sentences where tone group boundaries tend to coincide with syntactic markers of clause and sentence boundaries, thus identifying those information units which are involved in furnishing concurrent syntactic and prosodic insights. Likewise, in case of utterance being syntactically ambiguous the tone grouping can play its role in providing information that is not otherwise available through lexical content.

3.4.3 Impressionistic Model

Articulation-transmission of speech originates from egressive pulmonic air flow and more precisely this subtle thought out variations in air pressure, which brings out the output sound, originally starts with the variations in rate of flow controlled through sub-glottal pressure. When these patterned articulated sounds leave the oral boundaries of the lips, the majority of the air flow is consumed into the vastness of the outside atmospheric medium. All these small variations set up a continuous stream of pressure waves which gets transmitted through the air as like any other sound wave. This means that from the point of glottis to the lips, a speech sound consists of variations in flow manipulated by dynamics of articulators rather than pressure variations which is an external phenomenon.

It is observed that in everyday instinctive speech there are perceptible chunks of syllables which are spoken as well as treated as one unit. This reflected that speech is formulated in phonemic clauses, each of which is planned and executed as an organized speech act furthering a specific meaning through “successive coherent packages of sound, syntax and sense” (Boomer, *The Phonemic Clause* 246-49). Phonemic clause is made prominent by unique patterns of voice features like pitch, rhythm and loudness. Pitch is the most ostensive of these parameters, and the pitch-patterns which correspond to the phonemic clause are areas to observe for pragmatic additives of speech. In actual real-time speech, the pitch-pattern of the phonemic clause is hence prosodically marked by more prominent word preceded as well as succeeded by less pronounced stretches of speech. It is easily observable both impressionistically and acoustically to notice the occurrence of stressed syllable from the actual speech, as they are made more prominent than other syllables of the phonemic clause, usually by exhibiting a large movement in its pitch contour.

The loudness factor of the speech of any individual speaker in different speech situations will show variations decided upon by a number of reasons. First, the impact of accent affected by the sociolinguistic composition of the community to which the speaker belongs is clearly one of the strong reasons for a typical average loudness put in speech. For instance, in India, Haryanvi's and Punjabi's are markedly louder in everyday speech than Keralites, Tamilians, or even Kannadians. It is observed, in some of the cases sometimes, the sociolinguistic leanings of a community apparently prescribe as well as proscribe different set of range of loudness to be used in social set-up for males and females. Keeping in mind setting up of these influential boundaries, a speaker's use of varying loudness will alter with factors with somewhat direct linguistic relevance such as the place of the utterance in the speech-turn, with paralinguistic factors such as the tone-tenor of the voice used, and extralinguistic factors such as the physical and social location in which the conversation is held, and the physical distance amongst the audience-participants.

The extremities in the possibility of loudness apparently have a natural basis in the organic nature of the vocal paraphernalia in every speaker, quite notably in the capacity of the respiratory network. When we accept the proposition that speech is produced in short bursts where coherence is marked in part by prosodic behavior, then the way is laid wide open to characterize fluent versus hesitant speech. When

an oral presentation containing several phonemic clauses is produced without pauses, it is counted as continuous fluent speech. The second proposition, when the speaking-turn is broken into individual utterances by the insertion of silent or filled pauses at the junctures between phonemic clauses, that can be regarded as non-continuous-though-fluent speech as the linguistic material of the phonemic clause remains uninterrupted. The third proposition, when a silent or filled pause falls internally within a phonemic clause, breaking its coherent prosodic structure, then the speaking-turn can be regarded as non-continuous as well as interrupted, or termed as a hesitant attempt.

3.4.4 Acoustic Measurement Model

In speech production, vibration of vocal folds initiates quasi periodic impulse to the vocal tract system and the inverse filtering of a speech signal can put aside the vocal tract contribution from the speech signal, and this signal is known as a Linear Prediction (Fant, *Acoustic Theory of Speech Perception*) residual. The set of features derived from this method contain substantial information of the vocal tract features which can be used for developing different speech systems. These series of impulse-like excitations which were produced because of vocal folds' vibration will further stimulate lot of articulatory actions in the vocal tract system. The vocal tract assembly has a range of dynamic configurations because of formation of multiple cavities from varying cross sections. All these range of sequences of shapes offered by the vocal tract, while producing different sound units, are seen as the vocal tract system characteristics of the sounds of the language. While making a speech, a vocal tract acts as resonating chamber and with a purpose emphasizes certain frequency components corresponding to the shape of the oral cavity. Clearly visible formant frequencies are the resonances of the vocal tract system at a given instance of time which has unique values.

The energy flow or intensity of speech is another important aspect which depicts sensation of loudness. Formant value, which refers to the resonant frequency of the vocal folds through vocal tract filtering process, is also an important component of prosodic phonemes. The concentration of energy in particular frequencies are known as formants and are representative of identifying a specific vowel. It is well known that linguistic stress and expressive emphasis in English are

rendered acoustically measurable as interplay between duration, fundamental frequency, and intensity or amplitude as noted by Fry (*Experiments in Perception of Stress*). The values of these three parameters are relative to their context but also to their intrinsic values for the vowels or syllables in question.

3.4.5 Data Interpretation and Analysis

For the purpose of data analysis, the statistical software package Microsoft Excel for Windows (Version 2016) and voice analyzer software Praat for Windows (version 6.0.42) were applied to process and analyze the impressionistically collected data. MS Excel was used for the quantitative aspects of the study in which instantiations of prosodic phonemes acting like pragmatic markers were identified and noted. Similarly, acoustic values pertaining to the Praat-run voice report of individual audio files were fed into MS Excel. This allows segmenting values into dependent and independent variable categories in order to do statistical analysis using various MS Excel functions. Praat has strong functional utility for this research as it not only validates the pattern observed in first-stage impressionistic analysis, but also provides wide variety of acoustic values related to the given speech for further analysis. Both MS Excel and Praat provide tools for carrying out quantitative research in this work.

A digital voice report generated by Praat software contains multiple acoustic information for the purpose of substantiating findings and observations made at impressionistic analysis stage. As clearly shown in all the figures (see fig. 5.2 to 5.41), the digital analysis done by Praat software consists of multiple segmental rows. Brief description for each of the rows is as follows:

- The first row from the top shows the wave analysis of the selected part of the utterance.
- The second row displays the spectrogram for the same stretch.
- The third row shows corresponding orthographic representation of the utterance, and
- A cluster of banded rows beneath these above-mentioned three rows indicates time duration of selected and overall portion of the utterance.

3.5 ORIENTATION OF OUTCOMES

This investigation premised itself on two important aspect of understanding speech in a classroom discourse environment that too in a situation where a learner is expected to have made efforts towards preparing for one's individual effort to be graded by a teacher. These two components are *speech analysis* and *speech synthesis*, where in speech analysis part this study took help of impressionistic as well as acoustic analysis to draw a mapping of speech characteristics of prosodic phonemes being used as pragmatic markers. The second component of speech synthesis served more as a remedial diagnostic exercise in improving the effort for overall enhanced communicative quotient. It is a common observation that speech signal is the end point for speaking and therefore naturally becomes the starting point for listening. At the same time, it needs to be emphasized that while numerous descriptions of language and language processes regularly use terms like distinctive features, phoneme, syllable, word, phrase, intonation, sentence, or discourse, and so on; but it is important to remember that these are explanatory abstract constructs, and not concrete observable events. The exact observable speech events are the movements of the articulators and the resulting produced sound.

Henceforth, nurturing awareness about the nature of speech sounds is critical to understanding both the mental processes of production and perception which makes it easy to create template sounds that have particular acoustic qualities for studies of perception. The primary focus lies in settling to the fact that speech analysis and synthesis are two important researcher's aids in understanding the processes of speech perception.

3.5.1 Proprioceptive Language Learning

A substantive space is devoted for the mechanics of speech making, as it holds importance when it comes to evaluating the efficacy of individual's articulation. As we are aware that the air stored in the lungs is the source-power-supply for speech, thus there is a conscious tangible effort made by the speakers where they want to put more thrust. Human speech uses egressive pulmonic air phenomenon which is manipulated upon by articulators to produce a specific sound. The produced sound can be bracketed into three basic types of corresponding sound waves, such as periodic, noisy, and transient. For researchers of language, it

becomes essential to have a clear understanding of speech aerodynamics in order to know exactly, what are those different stages a sound goes through in the vocal tract before it is generated.

Looking inside the mechanics of speech production will allow us to realize that it is the process by which a linguistic representation of an abstract thought in the brain of a speaker is translated into a continuum of audible sounds. This is a complex activity which is accomplished by means of multiple real-time quick movements starting from generating the airstream and later on manipulating through a series of articulatory interventions. As mentioned before, these individual movements involved are put into execution very quickly, and also require precise amount of coordination. All these still remain a mystery for researchers from multiple domains of linguistics to understand how these complex movement patterns are organised and controlled so effortlessly by all of us all the time.

Looking at the corpus of material available on speech aerodynamics, it is a common refrain that it is not seen to be very accessible to the general language researcher for different reasons like: it becomes too technical expecting a prerequisite of deeper understanding about human physiology, or does use too much of mathematical calculations, or much of the modeling is done in terms of acoustic terminologies. The suggested way out is to treat the topic in a more general way, with reference to few basic principles which are easy to comprehend.

3.5.2 Production-for-Perception

The production-for-perception model contends that a speaker has a continuing perceptual model running in the background during the production process, which can be referred to whenever the need emerges. The purpose of the perceptual model is to test specific production-rendering processes to examine the perceptual wholesomeness of their output in the current speech context. This context will be linguistics but it could also be social, or impressionistic, or acoustic. This study gave a semblance of product-mix of production and perception by taking care of production-side through depiction of its acoustic manifestations and perception-side is examined through the prism of impressionistic analysis of oral presentations.

This could be said that, in ideal scenario, communication between speaker and listener would result in absolute perfect or near-perfect copy in the listener's mind of the speaker's original intended representation. Ideal communications seldom occur because of impairments, distortions, or imperfections in the system thus resulting in passive deformation of the final representation.

3.5.2.1 Production of Speech

Human speech model in acoustic terminology is commonly considered to be an outcome of a combination of a source of sound energy manipulated by filters determined by the shape of the supralaryngeal vocal tract. This combination resulted in a pictorial representation of sound spectrum with broadband energy peaks which is referred as the *source-filter theory of speech production* and Johannes Muller is credited with formulating as well testing this principle. While working on cadavers he soon realized the role of vocal folds-larynx in shaping human sounds. This model suggested and proved the fact that larynx is the source of acoustic energy in this model and supralaryngeal vocal tract serves as an ever-changing acoustic filter whose shape decides the phonetic quality of the sound (Fant, *Acoustic Theory of Speech perception*).

3.5.2.2 Perception of Speech

Values of pitch, the frequency of vocal fold vibration, provide an interesting insight into speech analysis. For example, abrupt changes of pitch values are correlated with behavioral aspects of displaying mood swings of frustration, anger, excitement or surprise, whereas low average pitch values and narrower range suggest disappointment or frustration. There is a settled understanding about rising patterns of pitch referring to questions or curiosity, where falling patterns of pitch indicate a belief or statement of fact. On the other hand, higher number of instances of falling edges in an utterance is seen as kind of instruction or an explanation.

Speech not only contains the linguistic information of an intended utterance, as like syllables, words, and phrases of speech; but also, multitude of speaker-specific characteristics such as emotional tone of voice, cues about talker identity, dialect, and accent. Definitely these characteristics are informative as they introduce an enormous amount of variability into the acoustic realization of spoken language which can be gauged through analyzing spectrographic information.

3.5.2.3 Synthesis of Production and Perception

The predominant view, across various thoughts of linguistic schools, proposes language to be essentially a kind of encoding system which sanctions speakers' intentions to be turned into speech signals for transmission to a receiving audience. Production-for-perception may result in overloading imposed on the perceptual process of the listener (teacher-evaluator, in this case). The same can be observed as a regular feature of classroom teaching as well where a teacher using an unexpected technical term might well render it with increased precision of articulation. Some of the encoding processes will be successional in nature, others will take place simultaneously; and one of the concerns will be to decide at what particular stage expressive content comes into play.

It is observed that both the expanse of the pitch-span and value of the pitch baseline can be modeled for desired phonological impact. For example, the start of a new topic in a discussion or even in an individual presentation is often communicated by an abrupt widening of span of the pitch or even using a stair-case like raise of baseline values. Another observation is about parenthetical portions of the speech or those side-talk oral landmarks, where they are represented in the flow of speech by lowering the baseline further and narrowing the width of the pitch-span during actualization of these interventions and once that speech-stage is over, the baseline values will re-emerge.

The model of synthesizing production and perception has considerable amount of benefits when modeling prosody, as that throw light on otherwise unexplained observations which remain interlaced in speech expression. Like for example, the rate of delivery is a feature of prosody and an observation of changes in speech-momentum when a speaker shows sensitivity to a listener's perception loading is a testimony of speaker-listener collaboration beyond the segmental level. This perspective gives fairly interesting insights into the suprasegmental levels of the speech, like speakers varying their utterance precision in case there is an apprehension of perceptual ambiguity; listeners are able to repair a defective utterance successfully in a predictive way.

3.5.3 Shifting Trends in Classroom Teaching

English language teaching (learning) is an ever-evolving phenomenon with the changing expectations from time to time. It is seen more of a portable life skill where the learner should be able to express spontaneous speech effectively for any unforeseen and unrehearsed context with utmost ease. Especially in India, English has unequivocally become the language of knowledge as it is the only mean to learn subjects like Science, Mathematics, Social Sciences, many Humanities subjects, and majority of professional courses. This all suggest that English is not viewed as an end in itself but as a conduit to learn content too, as mentioned above content and language integrated learning module is the new passion with many institutes of repute. Learning strategies have moved forward from just recapitulation of grammar rules to functional orientation of the same. Activities, worksheets, assignment have become more analytical, practical and life like than isolated sentences or heavy usage of rote learning.

The core idea which drives this new pedagogical push is to create autonomous language user and the aim is to produce fully proficient English-knowing users rather than mere copy of native speakers. India, in the last two decades, has quickly moved towards introducing English from the early classes even at the remotest of the places on the country's geographical map. Catch them young is the new logo for language learning now, though still the quality of language inputs at many parts of India remain a cause of concern. With the advent of technology, E-learning has spread its outreach into language classrooms too. Most of the educational institutes have moved forward in terms of better equipping their faculty by promoting research orientation; providing them opportunities to upgrade their skills through workshops, seminars and other forums of exposure; and providing better pay packages and growth opportunities.

It is also suggested to have a fresh perspective of language use where prime focus lies in raising language skill set of a learner to the level of native speaker like abilities.

Chapter – 4

Impressionistic Transcription

4.1 INTRODUCTION

Human species specialized gift of language is one of the most complex-to-unravel kind of communication which uses various kinds of tools both concrete as well as abstract in order to carry out its innate function well. The way language is expressed, in many different ways, determines what opinion people will make about us. This is a reflection of an oversimplified impression that apart from choice of words and framing of the sentences, there are many more decisive elements which decide what kind of notion we generate in our listener's mind. This extraneous meaning-making speech endowment is innately linked with our feelings about our own selves: our degree of self-esteem, our sense of individuality, and our state of mind at a given moment of time. Early studies focused on visualizing speech as a performance in order to carry out performative acts, like a leader needed to display appreciative amount of rhetorical skills in order to urge and influence audience to whatever decision which had been taken whether during war time or peace period, eloquent messages delivered in the Church to follow a professed divine path, or the theatrical performances to fascinate the audience. In these instances, speech is seen as an art where the artist is needed to possess all its sub skills of making strong connect with the listener, this all focused on modulatory swings oscillating with variety of emotions.

Thus, even a cursory spontaneous analysis of human speech will always indicate that it cannot be forthrightly described as sequences composed of language units like phonemes, syllables, or words which are linearly connected. And these isolated phonemes, which do not carry any inherent meaning, are the smallest building block of phonological structure. When a learner hears a single English word, there is no issue of misperceiving it but when it becomes a part of speech continuum there are chances that the same word may not be construed correctly. This is an everyday speech proposition, whether it is classroom or any social environment of speech instance. All these phonological features come into play which have overriding presence falling over multiple segments and are thus called as

prosodic phonemes. In fact, even a cursory impressionistic analysis will quickly allow us to discover that there are those prosodic elements which provide “recognizable melodic properties” (Nootboom, *Prosody of Speech* 640) to speech all the time.

This chapter is concerned with identifying speech landmarks where prosodic phonemes play the role of pragmatic marker while performing a definitive function. Case in point can be the evidence of presence of boundaries created by prosodic phonemes allowing segmentation of the discourse. The description through impressionistic phonetic transcription is the method for representing in proper phonetic notation an analysis of what speech sounds like to a phonetically trained listener. Within the domain of impressionistic transcription there are narrow ones also which are specific transcriptions taking particular utterances of individual speakers as their raw data.

4.1.1 Physiology of Prosodic Phonemes

The basic characteristic features of source-filter theory agree with traditional impressionistic phonetic description in its assumption that though source and filter are linked but still they are two independent entities. In other words, vocal cords and the changing formations of the vocal tract are separately controlled. One has to have basic idea of physiology of speech in order to better understand prosody, and for convenience sake we can divide human speech apparatus into three zones: the subglottal, the larynx, and the supralaryngeal zone (Lieberman and Blumstein 3-5). The first zone covers the sources of speech: trachea, air breathed in-out from lungs with pulmonic impulses of expansion and constriction through respiratory muscles; the second zone manipulates the voice, pitch, aspiration, and act as source of glottalization; and the third zone covers whole range of segmental sounds of consonants and vowels through multiple levels of interventions, modifications, and alterations through interplay of articulatory organs. Especially the features of prosody are decided at two speech functional segments of subglottal area and larynx, where manipulation in subglottal pressure is used for producing effects on loudness, stress marking, pitch variations source as well as intensity in the voice; and on the other hand, larynx does decide opening-closing for voicing-devoicing and pitch variations.

Phoneticians have traditionally termed three main stages of the speech events as articulatory phonetics, acoustic phonetics and auditory phonetics, and this work followed a blend of these three stages into two broad aspects of impressionistic and acoustic analysis. Articulatory phonetics derives the name from the fact that vocal organs move in a synchronized state while producing speech and all this cover a very wide range of physical activity needed to produce wide range of humanly possible sound types. The primary linguistic function of the vocal tract is about setting a column of air into motion, and then modifying this moving airstream in number of ways to produce the sounds of speech. This all make vocal tract as an aerodynamic system, with the individual vocal organs bestowing their contributions to this system. In order to generate a moving column of air at least one of the two types of devices are needed: either a bellows (device with an air bag that expels stream of air in order to stoke up the fire and is used by black smiths) or a valve (device for controlling the flow of fluid or air through a cylindrical pipe like structures and also sends them in bursts like pattern).

Humans are privileged in this regard as the vocal tract has both these in-built features, lungs are those efficient bellows-like organs and larynx is that piston-like structure. Both these organs have important role to play in speech production and are thus used to initiate an airstream for speech. The larynx while acting as a valve allows free flow of air from the lungs or streaming it in small bursts also known voice. Additionally, human vocal set up has a series of cavities above the larynx that render their utility as of resonating chambers. The pharynx, oral, and nasal cavities all will be used to alter the moving airstream thus producing differences in speech sounds.

We can conveniently change the shape of the pharynx and oral cavity, in the case of the latter through movements of the tongue, lips and jaws, and so all of these must be considered as components of the anatomy and physiology of speech. The soft palate, also called as velum, can act as a valve by allowing or disallowing air from flowing through the nasal cavity. The soft palate, together with the back of the tongue in some manner can also act in a piston-like manner, and so be yet another source of an airstream for speech. Depending upon the position of various articulators and the phenomenon of voicing or devoicing, different sound units are

produced. The characteristics of glottal activity and vocal tract shapes also play major role in modulating different emotions, during production of speech.

4.1.2 Articulation of Prosodic Phonemes as Pragmatic Markers

Prosodic phoneme, being a unique tool of communicative expression of speech, is widely accepted as a carrier of multiplicity of meaning which move from literal semantics to contextual pragmatics. Diverse functional categories of prosodic phoneme can be categorized on the basis of emotive expression, contrastive meaning, prominence marking, cluster formation, pragmatic marker, colloquial orientation, dialogue structuring, and paralinguistic markings. The significance of prosody in the initial stages of language acquisition thus implies the innateness and universality of prosodic features, and significant proof of the same lies in the fact that infants are able to make use of prosodic information right from their early stages of development.

There is a deep-seated understanding about prosody's utilitarian role in bringing forward expressive and pragmatic functions, because a certain sentence in a given situation expresses more than just its linguistic meanings. Prosodic phonemes have collaborative functions in commonplace language use and more so in an English language teaching classroom as for purposes like syllable stress, word segmentation, syntactic phrasing, sentences ending as well as start, accentuation at cluster level, stress markings, and phonological distinctions.

One further important linguistic function of prosodic phoneme use is to make more convenient for the listener to comprehend by segmenting meaning wise though not as elaborate as like writing. It is noticed in general and especially in English language learning classroom that student's awareness level about prosodic use is relatively very less in objective terms as like writing skills. Moreover, apart from few punctuation marks and standard stylistic tools there is a dearth of established markers or special characters to denote occurrence of prosodic markings. Writing allows easy demarcation of separating one word from the neighboring using spacing in- between whereas continuous speech has no such unique markings to distinguish one word from the other. Here prosodic phonemes fill those gaps thus laying focus on content word(s) depending upon the speaker's illocutionary purpose of the utterance. Prosody has all those qualifying abilities allowing speaker to express

given set of mental and emotional state like happiness, excitement, nervousness, anger, surprise, annoyance, displeasure etc. by using variations in pitch, manipulating intensity or changing volume.

In other words, prosody can be illustrated to have paralinguistic functional role in an utterance and vice versa. All those frequently used “non-vocal paralinguistic features such as co-speech gestures, posture, gaze, facial expression, and proximity changes” (Mozziconacci 7) in a speech add to the semantic-pragmatic spectrum. These paralinguistic components used in speech quite easily accomplish prosodic functions which may not be lexical in nature all the time; but surely add to the dimensions of signaling language user specific information, such as age group, gender, attitudinal impressions, or emotional state of being. In actual free flowing normal speech syllables vary in the marking of their perceptual prominence depending upon multiple factors.

Thus, in the chain of speech continuum, the pronunciation of some syllables attracts more attention and is thus made to stand out more distinctly than others. In a broad generalized sense, the more prominent a particular syllable to the listener, the greater the muscular expense that has been put by the speaker to the performance of its constituent segments. In ideal scenario of other things being equal, one syllable holds more prominence to another to an extent that its constituent segments display higher values of pitch, greater loudness, longer duration, or effortful articulation in the vocal tract. All the listed items of prosody are transmitted in a certain methodological pattern which has a kind of universal appealing presence as even the diverse profile of the recipients could not deter them from perceiving easily the meaning intentions of the speaker.

4.2 IMPRESSIONISTIC ASPECT OF PROSODIC PHONEME AS PRAGMATIC MARKERS

Simplistic representation of speech communication might project the whole process to be a very ordinary activity but interdisciplinary research has proved that for a spoken message to be realized by a hearer, a complex set of physical operations must be undertaken. There is a chain of events which start with chemical activity in the brain of the speaker who envisages the message and this neurological stage ceases with the sending of commandments down the neural pathways to a variety of

muscles located throughout the set of vocal organs. These all result in a range of muscle constriction and physical movement of structures such as the rib-cage, the larynx, jaws, the tongue, lips, and so on. All these movements result in an aerodynamic phase of the speech chain, whereby air passes through the vocal tract. This airflow comes in direct contact with continued movement of structures such as the vocal folds, tongue, lips, and soft palate thus producing different features of speech. This distorted airflow through the vocal tract impacts the air surrounding the speaker thus influencing it in particular ways.

All this yields an acoustic stage in the speech-chain, for which we can describe particular properties of the sound waves leaving the speaker while approaching the hearer. These impressionistic properties include a subjective idea of how large the waves are, how often they re-occur, and how long do individual acoustic aspects last, and in acoustic terminology these all would be referred in values of amplitude, frequency, or duration.

4.2.1 Speech Rate Variation

IPA distinguishes each sound of English language as having innately linked duration on the reasons based on its articulation, but it changes in an utterance for numerous linguistic and non-linguistic reasons. In this study we are concerned about the prosodic orientation to speech rate variation in a monologic oral presentation, which is interconnected with the semantic-pragmatic context and also characterizes a reflection of impact of other prosodic characteristics.

4.2.2 Loudness Variation

This work considers loudness, intensity, and stress as synonymous terms because of the commonality of sub-glottal pressure as the driving force behind these three terms. Stress is an essential part of the lexical entry of each English word as it is an example of a stress language, but English is unique too because in connected speech this feature of word disappears. That means that relative prominence is placed on a particular syllable of the word, which can be seen as a result of thoughtful action because of semantic-pragmatic sense developing in the speaker's mind. In this scenario, the word that accepts more efforts of intensity will stand out in contrast with relation to the surrounding words. As mentioned before, placement

of stress on a given word depends on semantic, pragmatic, and prosodic levels; but still it goes with the already defined stress placement of that chosen word in an utterance.

Human perception of loudness depends on the sound pressure level and the duration of the sound. Loudness increases as the duration increases. For example, a sound lasting 100 milliseconds sounds louder than the same sound lasting 50 milliseconds, while a sound lasting 300 milliseconds sounds louder than both. As loudness is dependent on an exponential function, when the decibel level increases by a factor of 10; the sound's loudness, as perceived by the human ear, doubles. Intensity of sound is usually measured in terms of units called as decibels, abbreviated as dB. Stevens suggested the relationship between perceived loudness and physical intensity, and Moore further clarified that the “loudness of a given sound is proportional to its intensity raised to the power 0.3” (*Loudness Pitch and Timber* 410).

4.2.3 Pitch Variation

Pitch is defined as the fundamental frequency (also described as, F0) of the vibrating vocal folds with measuring unit of Hz and this can be easily sensed with any appreciable change in our everyday speech. Pitch and intonation have a strong connection as intonation is regarded as a change in pitch over larger domain than just a word, it moves across phrase or clause or sentence and also has discourse orientation rather than lexical. Pitch also depicts an important function in identifying the kind of a sentence, though of course syntactic constructions will decide for example whether an utterance is a question or a statement, but the choice can become more certain because of pitch track.

There are specified functions of intonation patterns like, a falling intonation is seen as denotative of a declarative sentence or of imperative sentence, or asking a wh- question inquiring for information, or is seen as looking backwards, or suggesting completion of meaning; a rising intonation indicates an interrogative sentence or sentence having prospective meaning; neutral intonation suggests highly formalized speech event where any obscurity arising through speech coloring is avoided; fall-rise intonation suggests moments where we want to add something

more still, or when there is a doubt in speakers mind; and rise-fall intonation suggests expressions offering choices, or reading out lists of items.

4.2.4 Pause Placement

This investigation looked into those purposeful reasons of placing filled pauses in the discourse as one of the ways of marking prosodic phrasing, and psycholinguistic reasons of its embedment. This exercise drove the research towards speech analysis looking into the role these filler sounds make in a speech, especially expressions like *ehhh*, *ahhh*, *ummm*, *uhhh*. These expressions of “paralinguistic information” (Ishi 2008) are always part of everyday conversations and also in English language teaching classrooms, but very interestingly the moderate use of theirs is not at all seen as speech dysfluency.

4.2.5 Prosodic Stress Marking

This investigation looked into those purposeful reasons of placing prosodic stress in the discourse as one of the ways of marking prosodic phrasing, salience marking, expressing state of emotions, and psycholinguistic reasons of its embedment.

4.2.6 Word-length Variation

This investigation looked into those purposeful reasons of placing word-length variation in the discourse as one of the ways of marking prosodic phrasing, salience marking, expressing state of emotions, and psycholinguistic reasons of its embedment.

4.3 FUNCTIONAL ASPECT OF PROSODIC PHONEME AS PRAGMATIC MARKERS

The vibrant concept of illocutionary acts was first introduced by language philosopher Austin while investigating various aspects of speech acts. He categorically explained, *locution* as what is said; *illocution* as what was meant; and *perlocution* as what was the actual resultant perceptual effect on the listener. Thus, speech acts classification by language philosophers covered a large inventory of illocution especially for written discourse, whereas in case of oral aspect of language prosodic phonemes do the same act of clearly ascertaining illocutionary force to a given utterance. This becomes a more relevant point while considering role of

prosodic phonemes in utterance as it allows a perspective to be developed about speaker's attitude in the given composition of an illocutionary act.

The challenge lies in dissecting those nuanced difference at the articulation level too. Nevertheless, this fact stands proved beyond further doubt that during production of speech, human beings consciously impose as well as inject considerable number of emotional cues on the sequence of segmental-sound units to convey intended message with more clarity. Speech without these subtleties of emotional information sounds unnatural and quite monotonous. To get a real feel of the actual speech, researchers are making move from speech processes which were more studio recorded speeches towards capturing the essence through real world communication scenarios of classroom discourse in order to process and decipher all those embedded emotions.

Quite interestingly, there are some considerable number of similarities between prosodic and metrical organization of speech. Prosodic structural framework of speech can be easily described in terms of melody and loudness where the focus lies on components of metrical structure, like clustering, emphasis, and rhythm of the delivery. Exploring further the musical metaphor, this work considered metrical structure of speech in terms of relationships between its syllables, stress, and rhythm. The cognitive process of speech planning is generally sequential, which suggests that a sequence of speech is cognitively planned as a unitary entity articulated and perceived as an integrated act.

Prosodic phonemes cover aspects of stress, rhythm, phrasing and intonation in speech and some of the important prosodic distinctions are conveyed in writing too while using commas, colons, semi-colons, and other punctuation marks:

- a) Political leaders can't talk, honestly.
- b) Political leaders can't talk honestly.

In (a), the adverb *honestly* is separated by a prosodic break introduced by a comma in writing thus indicating that the said *adverb* is sentential in nature. This way it modifies the whole sentence and its meaning is equivalent to 'in my honest opinion'. In (b), *honestly* is an adverb of manner modifying the verb and its meaning is *to talk with honesty*. In normal speech or even while reading a text, parenthetical

comments and restrictive relative clauses are normally both set aside by prosodic breaks and articulated with a brisk tempo. All these changes in rhythm, phrasing, and intonation have potential to convey syntactic and semantic information.

Another important function of prosodic phoneme lies in structuring the phonology. The units of phonology, from the segment level up to the utterance, are organized into a prosodic hierarchy where segments form syllables, syllables form feet, feet can be combined to form multisyllabic words, and words make different types of phrases. This hierarchical sequencing of prosodic elements is known as the prosodic structure and is part of the phonology of a language (Nespor & Vogel, 2007). Prosodic distinctions in the speech signal are conveyed by a set of acoustic parameters, namely duration, intensity, and pitch. The admixture of these parameters is perceived as stress, rhythm, and intonation which are the main subsystems of prosody. Now as we have already covered the introductory description, we turn our attention to examine each of these three prosodic subsystems in detail.

4.3.1 Stress Driven Functional Roles

Word-level stress is the degree of comparative prominence of a syllable in relation to others in the same word and makes use of all three acoustic parameters. Sentence-stress refers to the degree of prominence of a word in relation to others in the sentence and in-turn has a direct link with word-level stress. It is a widely accepted notion that the main acoustic correlates of stress are the pitch changes that occur in the periphery of the most prominent syllable in a word, together with the longer duration and increased intensity of the syllable, as was stated in Fry's pioneering study (*Experiments in the Perception of Stress* 1958). Various researchers have tried investigating the relative order of contribution of each acoustic parameter to the perception of stress and classifying them as language-specific or universal characteristics.

Keeping in mind the English language learning scenario, understanding about stress components of speech will keep both the learner and teacher in good stead. The placement of phonological stress on a selective syllable within a word is a privileged property of that word, and this can be termed as word-stress or lexical stress. Moreover, it is commonly observed that most lexical words in a sentence are accented, that is, they carry a pitch movement in the territory of the stressed syllable.

Additionally, the most prominent word in a sentence is said to be drawing the focus and is thus not only longer but also possess more noticeable pitch movement.

4.3.2 Rhythm Driven Functional Role

Rhythm in speech is defined as the delicate perceptive effect produced by the periodic cycle of some phonetic phenomenon accompanying the speech discourse. English language does furnish a product-mix of rhythm which is intermittently syllable timed or some of the times stress timed at certain intervals. It adheres a model of repetition pattern over time and these elements of repetition can be occurrences of stressed syllables, cyclical use of filled pauses, or “non-intrinsic segmental length variation” (Ploquin 7). This means that speech does exhibit a kind of regularity-feature where “there is a pattern of recurrence of some particular event” (Fox, *Prosodic Features and Prosodic Structures* 86). Crystal defined rhythm as to be “the perceived regularity of PROMINENT UNITS in speech” (*Dictionary of Linguistics and Phonetics* 417), which can surface in multiple forms like, a succession of patterns of stressed and unstressed syllables, long and short syllables, or accented and unaccented syllable, or mixed combination of these.

Songs, nursery rhymes, poetry, street plays, and elocutionary prose are some of those examples displaying maximum number of rhythmic patterns. There is a certain amount of rhythm in other forms of speech as well but occurrences are so less in frequency that its identification becomes less predictable. Moreover, this all depend on the organization of words and sentences and on the individual style of the speaker.

Use of duration in everyday speech to convey rhythm is strongly governed by the language-specific phonological properties such as the variety and composition of syllables. Utterances are usually regarded as being spoken with certain rhythmic patterns and its perception is established on the listener's acknowledgement of a quasi-periodic recurrence in time of a given type of speech unit, such as syllables carrying crests of prominence, or syllables themselves. Also, beyond syllable level the sentence-level properties such as the distribution of prosodic boundaries have potent effects on rhythm.

4.3.3 Intonation Driven Functional Role

We will use the term intonation in a narrow sense to refer to the use of prosodic features, especially pitch, to convey differences in meaning at the sentence level and above such as these:

- 1)
 - a) He is a professor of linguistics?
 - b) (Yes) He is a professor of linguistics.
 - c) (Really?) He is a professor of linguistics?!

- 2)
 - a) KOHLI won the series (not any other captain).
 - b) Kohli WON the series (he didn't suffer a loss).
 - c) Kohli won the SERIES (not a single match).

- 3)
 - a) The father has planted red tulips and roses (both are black).
 - b) The neighbor has planted red tulips // and roses (the roses can be of any color).

Intonation is used in the above sentences to communicate functional distinctions such as those between a question (1a) and a statement (1b) and pragmatic distinctions such as those between a neutral question (1a) and an incredulous or surprised question (1c). Intonation is also used to designate the most prominent word in a sentence, as we see in different options of 2. In (2a) Kohli stands out in contrast to any other captain of Indian cricket team; in (2b) *win* contrasts with *loss*; and in (2c) *series* contrasts with *a single match*. The salient words in all three sentences are said to receive narrow focus. Narrow focus is also used when answering a partial question (“Who did win the series?”, “KOHLI won the series”). The sentence in (2c) can also be a reply to a broad question such as ‘What happened . . .?’ (“Do you know what happened today? Kohli won the SERIES”), in which case it is said to be in broad focus. In the end, another important function of intonation is that of grouping constituents into separate phrases as shown in different options of 3.

One of the predominant functions of tonality is to guide as well as signal about the number of information carrying points in the utterance, keeping one such arrangement per intonational phrase. It is widely believed as well as agreed that pitch prominence is an indicator of “pay attention” (Cutler and Ladd, *Models and Measurements* 7) signal to the listener, and the choice of tonality is a distinctive

indication of the informational chunking of the utterance. The system of tonicity, which decides about the placement of the nuclear tone within the ambit of intonational phrase, can signal any of these multiple options: fresh piece of information to the listener, or pre-suppository knowledge already held by the listener, or contrastive piece of information. Tonicity in English language is assumed to be neutral, and to address the challenge of signaling new information for the listener, the nuclear tone is placed on the stressed syllable of the last lexical item.

Intonation plays a decisive role in principally indicating speakers' intent behind their messages; and reflections of the same can be easily observed in any speech. In any randomly selected utterance in English, the prosodic framework will mirror choices opted by the speaker about how many intonational chunks the utterance should be partitioned into, where in each chunk the nuclear tone should be placed, and which nuclear tone should be selected at the nucleus of each intonational chunk. It is then justifiable in generic as well as linguistic sense to examine the communicative functions of making such choices. This all take the analysis beyond the peripheral limits of phonetic description, into phonological matters of discourse structure and pragmatics.

4.4 OBJECTIVE ORIENTATION OF IMPRESSIONISTIC ANALYSIS

English language learners in initial stages are often challenged with performance pressures especially when speaking task is to be performed in front of the class, thus in this situation learner forgets about his prime responsibility of making his listener follow his message meaning. In fact, learner stays preoccupied with worries of grammar correctness, word choices, or overcoming anxieties.

This investigation takes up following points for reader's evaluative consideration which are well supported by an extensive study spanned over two semesters:

- to look into those prosodic-pragmatic cues to chart cartography of refined speech thus helping students perform better in their assessments
- to investigate prosodic phonemes acting as pragmatic marker thus fulfilling the role of meaning carrier in an English language learning classroom while tabulating specific instantiations of use

- to prove hypothesis about universal nature of prosodic features usage in the rich demographic profile provided by Lovely Professional University English language learning classroom
- to investigate into the question of impact of prosodic awareness resulting in effective classroom speech thus fulfilling the innate principle logic of learning a language to comprehensively communicate expression surfacing at a given point of time.

Investigation into speech corpus was conducted by taking a close look initially through impressionistic analysis of the speech for hints of prosodic-pragmatic marker usage; which can easily be observed through instances of modulation of pitch, contraction-expansion of segmental durations, loudness getting affected with emotions in motion, speech rate changes, or using those natural-filled pauses. There are apparently visible manifestations of linguistic elements of speech which were keenly observed by teachers in an English language learning classroom while working on student's speaking skills like: clustering of words in a unique manner, pitch movements at specific points, laying prominence on specific words or stretch of words, and voluntary or involuntary pausing at places. This study pitched for a pedagogical focus to train non-native speakers of language to display native-like flair in their speech.

The effort was placed to discover usages prevalent among student sample units and then frame them in a certain typological framework where closeness of functional aspects decided their role. The projection of the research is to advance a narrative of seeing prosodic phoneme, while acting as pragmatic marker, as a parallel channel for communication by carrying some vital pieces of information that cannot be simply extrapolated solely from the lexical content. As expressed before, the endeavor here was to look into the impressionistic ideas of articulation and acoustic analysis of prosodic components in semantic-pragmatic interface, while delving upon their impact on appropriateness and relevance.

So, in all effort was put to first discover and then formulate a list of contextualization cues used across the spectrum of the wide profile range of the students and then listed their disparate uses in classroom scenario.

4.5 ADOPTED METHODOLOGY OF THE STUDY

The research methodology started with an act where substantive number of audio recordings were ethically collected representing a corpus of natural discourse in which aspects of prosodic phonemes perform multiple functions that were not achieved plainly by virtue of the lexico-grammatical structure only. This was followed by impressionistic analysis. In impressionistic analysis, the study located range of cues and then identified the type of role played by the speech intervention in context with the larger dimension of the oral presentation. Then these same *cues* were taken forward for acoustic analysis in order to validate the findings.

4.5.1 Explanation

In this study, speech analysis of classroom discourse was done on two counts the first in sequence was impressionistic analysis of the data collected over a period of two semesters which was followed by acoustic analysis of the same. The general idea of the term impressionistic analysis is taken from Abercrombie (1954, 1967), where it was seen as a kind of phonetic transcription. This approach expected research to tackle study without any preconceived ideas about the structure of the language under investigation. Here, language data was studied for creating impression-based transcriptive analysis (refer Appendix A for details) where distinguishable signs were gleaned for further investigation. This technique importantly runs on aural abilities of the researcher rather than taking help of any hardware instrument or software programme. So, it relied more on researcher's own impressions of sound without any aid of technology.

Very importantly, impressionistic phonetics involves an acquisition of skill set of deep insight in order to be able to discriminate between multiple supra segmental sounds used to express any component of communicative intent. This is an essential skill which is an end in itself so that different classifications on their functional role and articulatory method can be made with certain degree of logical conclusions. This requires a set of complete idea about multiple sections of speech production and that is possible of a competent phonetician who must have acquired "a deep, internally experienced, awareness of what is going on within the vocal tract" (Catford 2) with an added skill to minutely analyze as well as to control the physical postures and movements of articulatory organs that produce speech sounds.

Impressionistic phonetics essentially lays focus on the positions and actual movements of the speech organs which are involved in the production of speech sounds. Following are the important assumptions about the nature of speech:

4.5.2 Assumptions

Following assumptions are made for impressionistic analysis:

- The basic assumption that speech can essentially be represented as a mix of string of individual sounds or segments and supra-segmental elements is a fundamental starting point to impressionistic analysis.
- Trained teacher in impressionistic analysis will use the wealth of understanding about what the learner was doing with his or her vocal organs and what modifications one has to do to achieve a state of full expression passing on to the speech. This observation cum explanation will be of assistance while transcribing the speech with range of those embedded modulations.
- Skilled phonetician, while doing impressionistic analysis, not only will be able to see speech landmarks covering nuances of prosodic orientation in pragmatic sense; but also, should be able to make an informed guess with regards to what the speaker is actually doing with vocal organs. In this scenario, visual connect with the speaker comes importantly handy as there are many overtly expressed gestures which complement the content of the speech to express a specific intent.
- Speech can easily be represented as a series of segments coming together following syntactic rules to represent desired message for communication. This *series of segments* term represents those segments which are uniquely brought together consciously by a speaker to express a particular target meaning. It means the speech turn out to be a concrete output of unique abstract percept in the mind of the speaker.
- One of the solutions to address the problem of lesser amount of prosodic orientation in learner's speech attempt is to make them aware about proprioceptive aspect of speech. In this case learner focuses on the perception about one's own articulatory organs mechanism thus they raise conscious awareness level about the sensations linked with speech

production. Thus, in order to achieve this state of increased level of awareness and control over the movements of their own vocal organs a proper training needs to be put in place for enhancing their quotient of auditory perception.

- The whole process of impressionistic analysis uses IPA's phonetic notation to describe variations in speech during articulation.
- Impressionistic analysis denotes a direct link between articulation and auditory perception. Of course, there is no straight forward link between speaker's vocal organs and the listener's hearing system except the linkage through sound wave. Here, it travels from the one individual to another and in order to access an inside information about this we need to take aid of recording as well as speech analysis tools.

4.5.3 Limitations

Following limitations are observed for impressionistic analysis:

- As the name suggest, impressionistic analysis is primarily driven by individual's perception which falls in the subjective realm. So, there are probabilities of making erroneous observation with regards to attribution of pragmatic meaning to speech modulations.
- Impressionistic analysis is extremely dependent on evaluator's skill set regarding speech perception and phonological awareness; therefore, results might show slight variations on certain modulations with change in evaluator.
- There can be instantiations where multiple reasons can be given for discovering a particular thematic pattern rather than just one single reason.
- Anxiety of scoring higher marks may affect student's performance in a given situation which lead to inaccurate assessment of language abilities.
- In certain cases, lack of content awareness may affect student's performance which lead to inaccurate assessment of his *actual* language abilities.
- Even the most meticulously done audio transcripts will miss certain nuances of actual speech as orthographic and oral aspects of language are two distinct language entities. So, this must be taken into account while extrapolating on findings.

- Affected accent of a student might negatively impact the teacher's fairness of assessment.

4.5.4 Transcription Conventions

Prosodic phoneme is seen as actualization of the rhythmic, dynamic, and melodic components of speech having its extensive presence across different layered segments of speech- phoneme, syllable, word, phrase, sentence, paragraph, and discourse levels.

Table 4.1: Impressionistic Representation of Prosodic Components

Prosodic Feature	Articulation	Impressionistic
Speech rate variation	Variation in rate of articulation	Slow or Fast
Loudness variation	Variation in sub glottal pressure	Soft or Loud
Pitch variation	Variation in vocalic action	Slow or Fast
Pause placement	No or very less articulatory effort zone	No speech zone
Prosodic stress	Extended intensity on cluster of words	Extended loudness
Word-length variation	Extended articulation	Extended duration

4.6 EXPERIMENT: CLASSROOM DISCOURSE IMPRESSIONISTIC ANALYSIS

This study focused on actual speech variations with a purpose of enhancing prospects of meanings in an English language teaching classroom scenario. In speech, of course students will provide many indications of prosodic usage for the teacher to assess and evaluation on the scale of their use, misuse, or inappropriate use. The common use of prosodic phonemes as like pragmatic markers does depict many functional roles such as: to provide structural design to dialogic-discourse, to focus preferences on segments of the speech, to express emotional quotient, to boost situational attitude towards the content used at a point of discourse, or to exhibit mental state.

4.6.1 Prosodic Cues

Prosodic phoneme is a term encompassing variations in speech which have overarching presence over speech segments, and they are used with distinct intended

purposes like: to express the speaker's state of mind, to draw more clarity about communicative intent, and to accomplish innate desire to communicate functional purpose of the speech. All these functional roles are achieved by bringing in various speech tools of language like: changes in rate of speech, pitch pattern variations, meaningful manipulations of loudness, prosodic stress markings, pauses placed at strategic points, and length variations indicating modulated nuances of speech. Very clearly, prosodic cues have systematically entered into conventionalized patterns of prosodic usages despite the fact that in isolation they do not draw any such inherent meaning. They become a potent weapon of meaning not by just being an instance of a particular use, but by having a signaling value depending on the context and the previous experience of the evaluator. It was intended not to just uncover these, but to assertively demonstrate what opportunities for communication are provided by conventional prosodic signaling system.

4.6.2 Contextualization Cues

Renowned anthropological-linguist John Gumperz coined this term of “contextualization cue” (*Discourse Strategies*, 131) as part of his well-established theory of conversational inference explaining how in a social interaction the simultaneous cognition develops.

The awareness of the contextualization cues evidently becomes more important in present set-up across educational institutes in India more than ever before. For instance, Lovely Professional University attracts students from all parts of India to pursue their course preferences, and not only this but students across the world (from 15 different countries) come to fulfil their academic aspirations. This striking heterogeneity of the student demographic profile ironically brings a homogeneous mix of classroom where a teacher has to be consciously aware about this fact and this affects the very nature of classroom discourse. In this scenario application of these cues become more elaborate and highly productive for learning too. There is high probability of miscommunication and breakdown of genuinely correct communication in this culturally diverse scenario unless the classroom is aware about conventions of contextualization cues. This works on a notion that utterances carry within themselves explicit-implicit instructions about how to build the narrative of the context in which they can be interpreted.

A basic postulate of interpreting an utterance is affected by conversational implicatures based on conventionalized synchrony between content and delivery. This means that there are variety of surface features embedded in the message by which speakers signal and listeners extract their meanings, thus semantic as well as pragmatic content is understood. These pragmatic features are referred to as contextualization cues. An interesting thing about these cues is that they are characteristically habitual traits which are elaborately used and perceived but still rarely noted consciously. This work studied them in actual process-of-use and in context rather than in the abstract state. Contextualization cues are those speech additives acting on the basis of signaling mechanism to make informative indications about the abstract feeling behind an utterance. In other words, the delivery-choice of an utterance has a purpose to make unambiguous clarificatory information in the normal course of the discourse. These are wide ranging component of speech which are linguistic, non-linguistic, and paralinguistic in nature.

Contextualization cue is any feature of linguistic form that contributes to the signaling of contextual presumptions in which an utterance can be suitably placed. Such cues may have number of such linguistic realizations depending on the extent of linguistic options available with the participants. The variations offered by the user can be seen through the prism of prosodic phonemes where they offer choices to make among lexical and syntactic options, formulaic expressions, conversational openings, closings and sequencing strategies which all cater to similar contextualizing functions. No doubt such cues carry information and meanings are conveyed as part of the interactive process.

Nature of contextualization cues is such that quite unlike words that can be discussed out of context, their meanings are implicit nevertheless largely known to users of language. Normally they are not discussed out of context as their signaling value depends on the participants' tacit awareness of their meaningful interventions. While studying the internal dynamics of oral presentation, a noticeable primary assumption is arrived upon that there are some of those frequently used cues and this channeling of interpretation is driven by conversational implicatures based on conventionalized co-occurrence between content and speech style. This work placed

forward the need that they must be studied in process and in context rather than in the abstract conceptual framework only.

The other significant factor in a direct face-to-face communication is the ability to see the speaker, and to be able to link acoustic signal with observed lip movements, and with other commonly used speech-linked gestures. Effort is placed to fulfill one of the objectives to the listener to be aware of this integration of visual with auditory information.

4.6.3 Musicality Cues

There has been unequivocal support about evolutionary theories implying about music and speech having a common source in the form of an early communication system based on comprehensive “vocalizations and gestures” (Mithen 98); and that musically elaborated intonations may have played a discerning role in social interaction and communication, especially an “examination of mother-infant interactions provides a glimpse into our social and musical beginnings” (Trehub 671). Other view holds that the development of music can be understood more as a derivative of other adaptive functions related to language, and emotion (Pinker 1999). It has also been suggested that the musical aspects of language act as scaffolding tool for realizing more clarity and finesse in use of the semantic and syntactic aspects of language (Brandt et al, *Music and Early Language Acquisition*). There are various theoretical approaches to the study of musical attribution in the speech as it is driven not only by numerous theories of language and human interaction, but also by multiple targets kept in the mind.

Prosody has been described as the music of speech (Couper-Kuhlen & Selting; Wennerstrom, 2001). Musicality triggered by prosodic phonemes is a constitutional part of spoken aspect of language, which not only affects an individual utterance but also influences the structure and meaning of discourse. In this developing scenario, impressionistic transcription becomes quite a relevant practice to appreciate the distinctive use of language for more meaning fulfillment. Idea of musicality in language positions itself on *communicative competence*, a term introduced in 1970s as explanatory idea to Chomskian discursive initiation into competence-performance concept, which proceeds to shaping new formulations for English language teaching classroom efforts of many researchers (Habermas 1970;

Hymes 1972; Savignon 1976), while elaborating psycholinguistic and socio-cultural dimensions in language acquisition. This communicative centric practice of language use takes us towards musicality of native language user where it showcases some of the language universals of expressing meaningful speech with variety of synchronized prosodic variations.

Unique aspect of musicality in speech means that similar to musical notes one can perform grouping function, or clustering of words, or stress marking for prominence in speech too for performing a specific speech function. This kind of articulatory “strengthenings” (Keating 171) showed that there is a conscious effort to superimpose contextual expression to speech act and many of the ways are already acknowledged as universal characteristics of interlacing rhythmic melody. Presence of these prosodic phonemes brings rhythmic musicality into it, and also rhythm in speech bears close resemblance to metric structure of poetic composition. The rhythmic melody of a speaker's voice on any given instance is therefore a matter of continuous stretch of relative pitch values that the listener perceives in the succession of syllables that completes the utterance. It is an acknowledged fact that all the speakers make adjustment within the organic range of the pitch for momentary paralinguistic purposes while signaling variety of attitudinal information such as, surprise, anger, sorrow, excitement, reluctance, impatience, concern, self-doubt etc. Cultures strongly affects the way in which a speaker utilizes pitch settings as part of paralinguistic communication, and the synchronized relationship between pitch-contours and paralinguistic features are driven by cultural ethos of an individual speaker.

The task of preserving musicality features in speech challenges the language user to display ease of use over both segmental and prosodic aspects. Despite known importance of learning and mastering musicality of language, most of our courses remain confined to teach and talk about pronunciation at the most, they rarely consider teaching musicality by making students aware about role of prosodic phonemes to say the least. This work suggested an outline of the manner in which prosodic phonemes, in the role of pragmatic marker, not only introduce components of musicality in the speech but also structure spoken aspect of language, by conveying all kinds of meanings.

4.6.4 Speech Repair Cues

There are multiple speech repair types which position prosodic phoneme in the guise of pragmatic markers and here impressionistic analysis will tabulate cues emanating from students' language effort. It is a known fact that spontaneous utterances contain number of self-correction instances and can be established very easily by attentively listening to an utterance in any speech scenario. It is such a standard practice that even listeners also ignore dysfluent segments to extract their relevant meanings. Normally proficient speakers demarcate the repair of the erroneous stretch by allocating prominence to the new edited items thus making convenient for the listener to disambiguate. And this prominence can be marked in multiple different ways of loudness modulation, stress marking, elongation of the stretch, or placing pause at the intended place.

4.6.4.1 Introductory Description

The live-on-air nature of spoken presentation pressurizes speakers to sometimes start speaking before they are sure of what they want to say. Hence in this scenario speaker goes back and partially repeat or modify what he said before. There is a long list of different reasons why speakers make repairs; but whatever the reason maybe, speech repairs are normal phenomena in spoken dialogue. As explained by the following example, they can be divided into three intervals, or spans of speech: "the reparandum, editing term, and alteration" (Levelt, *Monitoring and Self Repair*; Levelt and Cutler, *Prosodic Marking*). The reparandum refers to the span of speech that the speaker intends to replace, and can end with a word fragment, where the speaker makes an intervention himself in-between the word. This abrupt end of the reparandum is the intervention point and is simultaneously followed by an abrupt break-up in the intonational contour. This is followed by an editing term, which most of the times consist of filled pauses, such as *um* or *uh*; or cue phrases, such as *I mean, you know, what I mean, well, or let's see*. The last part is the alteration, which is the speech component that the speaker intends as the replacement for the reparandum. In order to examine the intended utterance, one must detect repair and determine the extent of the reparandum and editing term. This latter process is referred as correcting the speech repair.

Listeners appear to be able to readily understand speech with repairs in it, even when multiple repairs occur in a sequence. All this strongly suggest that there are prosodic cues across the intervention point that listeners make use in detecting repairs (Lickley et. al 1991).

4.6.4.2 Classification of Speech Repairs

Speech repairs can be classified into few categories like, fresh starts, modification repairs, and abridged repairs. Fresh starts happen when the speaker leaves aside the current utterance without completing the thought and instead starts again, where the desertion seems to be acoustically signaled either in the editing term or at the inception of the alteration.

Modification repairs show inclination to have strong word resemblance between reparandum and alteration, which in turn can help the listener identify the reparandum onset as well as signal the portion that is repaired. This kind of repairs can in fact consist purely of the reparandum being repeated by the alteration without any in-between editing word. Abridged repair, as the name suggests, consists of an editing term without any reparandum. When a speech error is detected in inner speech, this does not all the time indicate that the error will be suppressed before speech is initiated. In fact, stopping the speech that was already planned takes time at the earliest time to probably plan a repair. Therefore, even though the error was detected before speech is initiated, in most of cases the speech is terminated only after speech initiation gave rise to early interruptions.

While interpreting impressionistically and acoustically the results indicate that speakers have a tendency to distract the listeners' attention from such early-detected errors in three unique ways, like (a) by stopping their accidentally initiated speech as rapidly as possible, (b) by making a repair as early as possible, and (c) allocating more vocal effort to the repair vis-à-vis reparandum.

4.6.5 Classroom Discourse Landmark Events

While analysing the available audio-recorded classroom oral discourse, many instances were observed where pragmatic markers are associated with pitch movements to the extent that they have little ideational value and therefore do not contribute to the information quotient of the oral discourse. Instead, they showed

signs to have organizational and interactional functions as expressed by Pierrehumbert and Hirschberg while referring to them as “cue phrases” (*Meaning of Intonational Contours* 293) among several other types of extra propositional elements. This dimension of classroom discourse helps us to realize the potentiality components of innocuously used subtle variations in speech where add up factors of these certain subtle nuances bring a clearer perspective to the speech acts.

4.7 PROSODEME-PRAGMAKER IMPRESSIONISTIC CUES: OBSERVATIONS AND RESULTS

The heading *Prosodeme* is derived from blending the concept *Prosodic Phoneme* into one word and likewise *Pragmaker* comes from blending the concept of *Pragmatic Marker* into a single word concept. The remaining portion of the heading represents the nature of analysis, *Impressionistic* in this case and *Cues* represent hints or signs for the same.

Oral communication usually takes on three different planes: linguistic, prosodic, and paralinguistic. The linguistic domain will focus on verbal-lexical content; the prosodic expresses emotional state; and paralinguistic consists of demographic and biological profile. There are functional similarities between prosodic and paralinguistic components of speech, but from articulatory phonetics side there is a contrast as prosodic characteristics moved around variations of pitch, time, loudness, duration, and silence whereas paralinguistic characteristics remain independent of them as they are driven by physiological machinations. Prosody plays an active role in increasing the broad scale intelligibility of the speech by providing details of too many descriptions and descriptive purposes in an utterance.

A close affinity exists between paralinguistic and extralinguistic attributions, where the transient affective mood of the speaker may be perceived as exploiting a given phenomenon for short-term communicative purposes of paralinguistic communication, while habitual use of the same phenomenon may result in illuminating conclusions being drawn about the long-term marking of personality and identity.

It is quite natural that on first hearing a speaker produces a very hesitant utterance, one is tempted initially to conclude that the speaker was uncertain about

the message being expressed by the utterance. If during extended interactional exposure with the speaker reveals that such hesitation is a characteristic trait, one will easily develop a view of the speaker's personality as tentative and lacking confidence. Correspondingly, on first hearing a speaker with a markedly slow rate of articulation, for instance, one may conclude that the speaker was depressed or sad. If it turned out that the speaker habitually spoke slowly, compared with other speakers from the same sociolinguistic community, then one might cast a picture of the speaker's personality as depressive or lugubrious. On longer acquaintance, one might eventually conclude that the speaker's slow speech was merely idiosyncratic and it had no reliable relevance in this case for judgements about personality.

It is only after making acquaintance with speaker's habitual performance that the listener becomes able to make an accurate assessment on any given occasion of the paralinguistic versus extralinguistic status of that speaker's patterns of continuity and rate of speech. The natural conclusion underlines the importance of making students cognizant about prosodic elements in order to display an overarching presence on segmental components of phonemes, words, phrases, sentences, or discourse.

This investigation followed a rigorous module where each of the audio file of the student evaluation is first transcribed for number of speech inflections (which are mentioned with a title name for each one of them, followed by short term and symbol in the square brackets) and then entries were fed into MS Excel for descriptive statistical analysis. Apart from transcription, Praat software was used to get exact corresponding values of the acoustic characteristics of the audio files.

These were those speech inflections with their easy identification details:

Title Name	Short form and Symbol
Grammar Error	[Gra Err; #]
Pronunciation Error	[Pro Err; %]
Transition Marker	[Tra Mar; &_& followed by underlining and italicising the word or the whole phrase]
Repetitive Phrase	[Rep Phr; * followed by underlining the word or the whole phrase]

Title Name	Short form and Symbol
Habit Phrase	[Hab Phr; ~ followed by underlining the word or the whole phrase]
Prominent Word	[Pro Wor; CAPS ON and make the word bold]
Expanded Word	[Exp Wor; add double of last letter of the word while keeping it italicised]
Slow Speech rate	[Slo Spe; << slow rate portion of the speech >>]
Fast Speech rate	[Fas Spe; >> fast rate portion of the speech <<]
Speech Repair	[Spe Rep; \$ followed by underlining the word or the whole phrase]
Laughter Embedment	[Lau Emb; @ followed by underlining the word or the whole phrase]
Prosodic Stress	[Pro Str; CAPS ON, BOLD as well as underline the whole phrase]
Natural Pause	[Nat Pau; (.)]
Filled Pause	[Fil Pau; (+)]
Short-dysfluent Pause	[Sho Pau; (-)]
Long-dysfluent Pause	[Lon Pau; (- -)]

Following is the list of cues which reflects orientation of prosodic phoneme as pragmatic marker in the English classroom discourse. Each of the occurrences is identified from its corresponding impressionistic cue and is represented by template sentence-scenario(s). All the sentences are actual instances taken from the auditory corpus of student's classroom oral presentation. A brief context scenario is also provided in order to equip reader about the circumstantial surroundings.

4.7.1 Impressionistic Analysis of Study Corpus Based Instances of Speech Rate Variation

This particular speech inflection, speech rate variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were six different set of functional template examples which are mentioned below:

- 1) to support anaphoric rhythmic pattern with faster speech rate
- 2) to describe a general fact with faster speech rate
- 3) to express a cliched expression with faster speech rate
- 4) to link explanatory extension from the preceding sentences with faster speech rate
- 5) to lay emphasis on a phrase of importance with slower speech rate
- 6) to provide cue about the impending closure of the speech with slower speech rate

As mentioned above, all these six different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarising the theme of the poem *Stopping by the Woods*, used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to support anaphoric rhythmic pattern. Here the said student, while describing the dilemma of the character whether to head back home or stay close in nature's lap, used a unique repetitive pattern of >>*for some second, for some minutes, for some time*<< before ending her presentation. The said sentence also presented a layered meaning of temporal setting as it moves from smallest units of time of seconds to minutes and then to time in generic indefinite sense, this reflects a mature handling of speech rate to do add up to the meaning quotient of scene setting. So, here the variation in speech rate act as a stimulus to add explanatory meaning to the scene setting.
- 2) Student identified as 6 Arj Mah, while presenting his ideas on the oral evaluation based on the topic of Famous Speech *I Have A Dream* by Martin Luther King Jr., used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to describe which is assumed to be a general fact. Here the said student, shares the plight of common black man in United States in context to the speech where the white Americans *discriminate that he is black and then we are not supposed to be with him and he is white is* >>*gonna enjoy the luxuries of life this is not this is not going to be expected by the other blacks*<< and then keep

on explaining other such examples of racial discrimination. So, here the variation in speech rate to faster one is used to describe the already known fact of general awareness.

- 3) Student identified as 25 Har Pra, while presenting his ideas on the oral evaluation based on the topic of poem *Ozymandias* by Percy Bysshe Shelley, used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to articulate a cliched expression. Here the said student, having stated the introductory remarks now opened the poem with a phrase >>*The poem goes as this the traveler goes in the Egypt and he she met the traveler*<< which remains as a commonly found opening remarks. So, here the variation in speech rate to faster one is used to articulate an often-used template expression.
- 4) Student identified as 38 Lod Thy, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to link explanatory extension from the preceding sentences. Here the said student, having already underlined the importance of mindset shift in terms of involving innovative philosophy for environmental problems and in line with that we need to focus that *our young entrepreneurs to be ethic-preneurs so that they can put their profit-making as a secondary motive and put their protection of environment as a prime primary motive.* >> *So, if we change that type of attitude we can really save ourselves from global warming and we can stop that happening*<< like in picture in order to guarantee better future. So, here the variation in speech rate to faster one is used to bridge explanatory extension to the preceding portions of the discourse thus maintaining a continuity as well as relevance of purpose.
- 5) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic of *Motivation*, used prosodic intervention of speech rate variation of slower speech rate compared to the average as well as neighboring sentences in order to lay emphasis on a phrase of importance. Here the said student, started stating the futility of running after misperceived ideas to enhance motivation by issuing a caveat not to chase false

promises but underlines the *need to haveeee* (.) <<*a thought first* (.) *So* (.) *don't make motivation as your prime importance; make knowledge, basics, determination things like these as your prime importance*>> motivation should be secondary or tertiary but not primary purpose to achieve. So, here the variation in speech rate to slower one is used to lay emphasis on the one-liner core sentence that particular idea which needs to reverberate in the audience mind.

- 6) Student identified as 39 Jan Dor, while presenting his ideas on the oral evaluation based on the topic of *Detailed Self Introduction*, used prosodic intervention of speech rate variation of slower speech rate compared to the average as well as neighboring sentences in order to provide cue about coming to the stage of conclusion of the presentation. Here the said student, having expressed in detail that interesting story where he landed that knockout comic punch when that teacher came from nowhere asking <<***HOW WAS MY ...*** @*yes idea* (.) *thank you*>> and it really brought peals of laughter from the audience, thus with this student finished his evaluation task. So, here the variation in speech rate to slower one is used to provide cue about the impending closure of the speech.

4.7.2 Impressionistic Analysis of Study Corpus Based Instances of Loudness Variation

This particular speech inflection, loudness variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were nine different set of functional template examples which are mentioned below:

- 1) to add an emphasis to the previous statement with added loudness
- 2) to make a passionate beginning to the presentation in a loud manner
- 3) to make an emphasis on a supporting intensifier by making it louder
- 4) to underline emphasis onomatopoeically with added loudness
- 5) to furnish unanticipated piece of interesting information with significant loudness

- 6) to highlight the adjective stating the frame of mind by making it louder
- 7) to justify the strong emotional build-up by placing louder words one after another
- 8) to place a significant emphasis on the main action word with noticeable loudness
- 9) to add intense gradient by placing repetitive loudness one after another

As mentioned above, all these nine different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarising the theme of the poem *Stopping by the Woods*, used prosodic intervention of placing stress on a particular word in order to add an emphasis to the previous statement while mentioning about the said poem being *written by the greatest poem [sic] poet Robert Frost* and placed a stress on the first word of the connecting sentence as a validation of the previous information. The said sentence reads as *STYLE of Robert Frost is very different from other poets* which clearly suggest the functional role of stress placement in order to validate the previous statement with a supporting statement. So, here the word *STYLE* gets loudness in order to support the claim statement with a reason statement.
- 2) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness on a particular word in order to make a passionate beginning to his presentation. The said student placed significant loudness on the word *very* while making an opening remark of *Okay a VERY good afternoon to you all* and thus added that extra enthusiasm to reflect upon his eagerness to enjoy this opportunity. So, here the word *VERY* gets loudness in order to exhibit speaker's enthusiasm for the occasion, a sign of behavioral calmness to tackle anxiety issues of evaluative oral presentations.
- 3) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness on a particular word in order to complement the preceding intensifier. The said student placed significant loudness on the word *faithful*

while listing various salient behavioral features of the character *during his school days he used to be a very good students [sic] he used to be a good very FAITHFUL students for the teachers*. So, here the word FAITHFUL gets loudness in order to complement the preceding intensifier used to validate one behavioral aspect with a higher degree of appropriate supporting adjective.

- 4) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness on a particular word in order to make an onomatopoeic emphatic twist to his narration. The said student placed significant loudness on the word *suddenly* while describing the scene as the character *started his journey and on the way on the way SUDDENLY there is a lightning from lightning thunderstorms and very heavy rain falls*. So, here the word SUDDENLY gets loudness in order to underline onomatopoeic emphatic twist to the build-up to his scene setting.
- 5) Student identified as 7 Abd Ham, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness while unfolding a piece of information with an expectation that it will surprise the listener. The said student placed significant loudness on the word United States furnishing an interesting piece of information about American president's success story from the piles of failures which started early in his life when he *failed in his high school. He failed then election of parliament, he failed then the Washington DC in 1958 I don't know exactly the date but I think it was in 1958. He was the one who become the president of the UNITED STATES yeah the president of United States*. So, here the word UNITED STATES gets loudness in order to furnish unanticipated piece of interesting information.
- 6) Student identified as 9 Roh Raj, while presenting his ideas on the oral evaluation based on the topic of *Advertisements*, used prosodic intervention of varying loudness to highlight the adjective in order to emphasize the state of the mind. The said student started telling about the nuisance these marketing tactics of the companies where they almost litter the whole vacant places in a city so much so that *many a times one gets SICK of these advertisements*

repeatedly when they see on the TV screen even and carried on with suggestions to overcome this fatigue from overexposure to advertisements. So, here the word SICK truly tries to capture as well as highlight the adjective used in order to draw upon its negative impact.

- 7) Student identified as 10 Har Pra, while presenting his ideas on the oral evaluation based on the topic of *Common Problems Women of India Face*, used prosodic intervention of varying loudness to justify the strong emotional build-up of a common hardship a woman faces when she seeks help from our incapacitated system. The said student took an example of how a woman in need of help suffers at the hand of bureaucratic system when that woman goes *wearing a short skirt going to a police station she wants to file a report like someone EVETEASED her and the POLICEMAN RATHER than writing the report or filing an FIR he would probably LOOK AT HER he WOULD PASS* lewd comments and this is a story which looks quite likely to happen in real life too. So, here all the highlighted words like EVETEASED, POLICEMAN, RATHER and other words represent louder utterances in order to justify the gradual build-up of problems one after another and in a way rightly represents the gradual build-up of distress for the poor helpless woman.
- 8) Student identified as 11 Jan Joy, while presenting his ideas on the oral evaluation based on the topic of a poem named *Stopping by the Woods on a Snowy Evening* by Robert Frost, used prosodic intervention of varying loudness to place a significant emphasis on the main action word as it holds the key in deciding the thought plan of the oral discourse to follow. The said student straightaway comes to the core theme of poet's comparative analysis where *in this poem he has COMPARED nature with life and death and in this poem, he talks about the speaker who remains in a dilemma whether to be in the lap of nature or keep fulfilling tirelessly his routine familial responsibilities*. So, here the highlighted word COMPARED sets the tone and tenor of the discourse to come next and thereby attracts a significant emphasis being the main action word with noticeable loudness.

- 9) Student identified as 95 Jan Dor, while presenting his ideas on the oral evaluation based on the abstract topic named *Idea*, used prosodic intervention of varying loudness to add intense gradient by placing repetitive loudness one after another on a particular word to highlight emotional build-up to the situation. The said student narrated an interestingly funny story where he blended iconic characters of Romeo Juliet into his own crafted story which revolves around that uninvited character, Romeo's teacher, who dropped in by chance and becomes a problem as he *kept on staying in the house and did NOTHING He only slept everyday Romeo he went to the farm he ploughs the field every day and so even Juliet she cooked the food and she kept the food but the teacher did NOTHING absoluutely nothing absolutely nothing he just CAME ate the FOOD and he just slept* but all this take a different turn when both Romeo-Juliet came up a with a nice idea to tackle the teacher. So, here all the highlighted words NOTHING, CAME and FOOD are emoted with significant level of loudness thus setting the tone-tenor of the succeeding discourse and thereby attract a significant emphasis on the main action word with noticeable loudness in order to add intense gradient while placing these words nearby one after another and especially the word NOTHING to highlight emotional build-up to the situation.

4.7.3 Impressionistic Analysis of Study Corpus Based Instances of Pitch Variation

This particular speech inflection, pitch variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were five different set of functional template examples which are mentioned below:

- 1) to make a passionate start to the presentation with overarching pitch variations spread across multi-word phrase
- 2) to support anaphoric rhythmic pattern with pitch variations spread over multi-word phrase
- 3) to express continuation of emotional build-up with overarching pitch variation spread over multi-word phrase

- 4) to add assertion to the concluding remarks with pitch variations stretching over multi- word phrase
- 5) to add intense gradient by placing repetitively varying pitch stretched over multi-word phrase

As mentioned above, all these five different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of overarching pitch variations spread across in order to make a passionate start to his presentation. The said student displayed significant variations in pitch over the whole phrase (+)*Okay a VERY good afternoon to you all* while making an opening remark thus adding that extra enthusiasm to reflect upon his excitement to enthral audience. So, here the said phrase gets an overarching pitch variation spread over all these words in order to exhibit speaker's enthusiasm for the occasion, a sign of behavioral calmness to tackle anxiety issues of evaluative oral presentations.
- 2) Student identified as 25 Har Pra, while presenting his ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Ozymandias*, used prosodic intervention of overarching pitch variations spread over multiple phrases in order to support anaphoric rhythmic pattern. Here the said student, while drawing life lesson from what happened to that cruel king, suggested that if we remain humble we *will be remembbbeeerrred throughout the time you will be remembered >>**by some people by some memories by some monuments** and they will not<< *despair as the time passes* and this all one should follow as a principle of life. So, here the phrase gets overarching pitch variations spread over all these multi-word phrases in order to match anaphoric rhythmic pattern which are indicative characteristics of poetry.*
- 3) Student identified as 27 Kop Hum, while presenting his ideas on the oral evaluation based on the abstract topic named *Success*, used prosodic intervention of overarching pitch variation spread over multiple phrases in order to express continuation of emotional build-up. Here the said student,

while sharing his ideas on how to achieve success, talks about it being a journey full of challenges and is definitely *not easy, success is not easy. And success doesn't come after ten years, success that's from everyyy dayyy the things you do everyyy seconddd every moment the things you do will matter whether you're going closer to your dreams or not*. So, here the whole phrase gets an overarching pitch variation spread over all these multi-word phrases in order to express continuation of emotional build-up.

- 4) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic named *Motivation*, used prosodic intervention of overarching pitch variations stretched over multiple phrases in order to add assertion to the concluding remarks. Here the said student, while sharing his ideas on how to keep oneself motivated, talks about following a different way one does not *look for motivation, look for knowledge because knowledge is wisdom and knowledge is PERMANENT it's not TEMPORARY but see motivation is temporary* once we come to realize this and we will easily remain motivated all the time. So, here the phrase gets an overarching pitch variation spread over all these multi-word phrases in order to add element of assertion to the concluding remarks.
- 5) Student identified as 39 Jan Dor, while presenting his views on the oral evaluation based on the abstract topic named *Idea*, used a prosodic intervention of overarching pitch variation stretched over multiple phrases in order to add intense gradient. Here in the case the speaker, after having developed the scene settings brings a conflict to the plot where the uninvited teacher has repeatedly shown intentions of overstaying at Romeo-Juliet's house. The graver issue was that he kept on behaving strangely as he did nothing whereas Romeo *ploughs the field everyyyday and so even Juliet, she cooked the food and she kept the food but the teacher did NOTHING absoluuutely nothing absolutely nothing* and was really turning out to be a nuisance for the host family. So, here the phrase gets an overarching pitch variation spread over all these multi-word phrases in order to add intense gradient to make a better project the gravity of the situation.

4.7.4 Impressionistic Analysis of Study Corpus Based Instances of Pause Placement

This particular speech inflection, pause placement acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were six different set of functional template examples which are mentioned below:

- 1) to initiate speech repair with the aid of filled pause
- 2) to initiate speech repair with the aid of natural pause
- 3) to precede a salient word by placing natural pause
- 4) to precede a prosodic stress by placing natural pause
- 5) to segment multiple rhetorical questions by placing natural pauses in-between those instances
- 6) to add complementary phrases to the main statement information while placing a filled pause in-between them

As mentioned above, all these six different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Stopping by the Woods on a Snowy Evening*, used prosodic intervention of purposely placing filled pause as a signal to initiate speech repair. Here in the case, the said-speaker while appraising the style of the poet does make a special mention of poem to be the one which *deals with our day to day dilemma that we face in our daily life* (.) *Stopping by the woods is also a* (.) *kind of that* (+) *\$kind of poem* where the author would express similar feelings of existential crisis. So, here the sign of (+) describes the use of filled pause as an initiating point for speech repair in order to join together the reparandum segment with the new altered segment.
- 2) Student identified as 5 Cun Vin, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of purposely placing natural pause before initiating speech repair. Here in the case, the said-speaker while developing his imaginative story talks about the

trials and tribulations of the character who suffered problems one after another when terrorist attacked *his village* (.) *and he was killed brutally I mean he was* (.) *\$beaten brutally and he was asked to join* some rebellious faction groups. So, here the sign of (.) describes the use of natural pause as an initiating point for speech repair in order to join together the reparandum segment with the new altered segment.

- 3) Student identified as 7 Abd Ham, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of purposely placing a natural pause before a word of prominence in the utterance. Here in the case, the said- speaker while sharing his thoughts on some of the icons who had overcome adversities of life with determination and while giving an example of an Afghanistan cricketing sensation Rashid Khan he allowed the audience to peep into cricketer's mental preparations where in some matches *they are giving some more runs or doubt their good cricket this does not mean that they should lose their hope they should lose their* (.) *PASSION they should lose their* (.) *attention to cricket* in fact they need to remain self- confident. So, here the sign of (.) describes the use of natural pause so as to indicate the arrival of a prominent word as like the word **PASSION** in this case.
- 4) Student identified as 17 Bal Gya, while presenting his ideas on the oral evaluation based on the topic of *Describing Places in Orissa*, used prosodic intervention of purposely placing natural pause before a prosodic stress embedded phrase. Here in the case, the said speaker passionately shared about the variety in topographical dimensions of his native place in Orissa which is an *eco-friendly place* (.) *and we have [there are] manyyy* **WATERFALLS.** **HILL STATIONS** (.) *and I [he] would like to say that there is an hill station call Deomali, Orissa's highest peak* attracting tourist from across the world. So, here the sign of (.) describes the use of natural pause which connects a statement followed by its corresponding descriptive explanation with a prosodic stress embedded phrase.
- 5) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic of *Motivation*, used prosodic

intervention of purposely placing natural pause in-between multiple rhetorical questions in order to segment those instances. Here in the case, the said-speaker very energetically started his thoughts first by busting myths created about motivation by repeatedly asking rhetorical questions that do we *reallyyy think that motivation can change ANYTHING in this world* (.) *Can you **MOTIVATE a DOCTOR** to build a building?* (.) *Can you motivate an ENGINEER to do any operation or a surgery?* (.) *No, you cannot* thus forcing us to rethink on our ideas about motivation. So, here the sign of (.) describes the use of natural pause which segments each set of rhetorical question asked by the speaker.

- 6) Student identified as 41 Tha Vee, while presenting his ideas on the oral evaluation based on the topic of *Sachin Tendulkar: Sports Icon*, used prosodic intervention of purposely placing filled pauses in-between the complementary phrases and the main statement. Here in the case, the said-speaker started off nicely by introducing his favorite sports icon *the famous cricketer Sachin Tendulkar. He was born on 24th April 1973* (+) *he is also called as a God of Cricket, little master, master blaster* and then kept on impressing the audience with statistics enriched presentation. So, here the sign of (+) describes the use of filled pause to add complementary phrases to the main statement information while placing that filled pause in-between them.

4.7.5 Impressionistic Analysis of Study Corpus Based Instances of Prosodic Stress

This particular speech inflection, prosodic stress acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were five different set of functional template examples which are mentioned below:

- 1) to make a passionate start to the presentation with overarching prosodic stress markings presence over multi-word phrase
- 2) to support anaphoric rhythmic pattern with prosodic stress markings spread over multi- word phrase

- 3) to express continuation of emotional build-up with overarching prosodic stress marking over multi-word phrase
- 4) to add assertion to the concluding remarks with prosodic stress markings stretching over multi-word phrase
- 5) to add intense gradient by placing repetitive prosodic stress markings stretched over multiple-word phrase

As mentioned above, all these five different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of overarching stress marking spread over a particular phrase in order to make a passionate start to his presentation. The said student placed significant loudness on the phrase *VERY good afternoon* while making an opening remark of “Okay a **VERY good afternoon** to you all and thus added that extra enthusiasm to reflect upon his excitement to enthrall the audience. So, here the phrase *VERY good afternoon* gets an overarching stress spread over all these three words in order to exhibit speaker’s enthusiasm for the occasion, a sign of behavioral calmness to tackle anxiety issues of evaluative oral presentations.
- 2) Student identified as 25 Har Pra, while presenting his ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Ozymandias*, used prosodic intervention of overarching stress marking spread over multiple phrases in order to support anaphoric rhythmic pattern. Here the said student, while drawing life lesson from what happened to that cruel kind, suggested that if we remain humble we *will be remembbbeeerrred throughout the time you will be remembered >>**by some people by some memories by some monuments** and they will not<< despair as the time passes and one should follow this as principle of life. So, here the phrase *by some people by some memories by some monuments* gets an overarching stress spread over all these multi-word phrases in order to match anaphoric rhythmic pattern which are indicative characteristics of poetry.*

- 3) Student identified as 27 Kop Hum, while presenting his ideas on the oral evaluation based on the abstract topic named *Success*, used prosodic intervention of overarching stress marking spread over multiple phrases in order to express continuation of emotional build-up. Here the said-student, while sharing his ideas on how to achieve success, talks about it being a journey full of challenges and is definitely *not easy, success is not easy. And success doesn't come after ten years, success that's from everyyy dayyy the things you do everyyy secondd every moment the things you do will matter whether you're going closer to your dreams or not*. So, here the phrase *every day the things you do every second every moment* gets an overarching stress spread over all these multi- word phrases in order to express continuation of emotional build-up.
- 4) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic named *Motivation*, used prosodic intervention of overarching stress marking stretched over multiple phrases in order to add assertion to the concluding remarks. Here the said student, while sharing his ideas on how to keep oneself motivated, talks about following a different way one does not *look for motivation, look for knowledge because knowledge is wisdom and knowledge is PERMANENT it's not TEMPORARY but see motivation is temporary* once we come to realize this, we will easily remain motivated all the time. So, here the phrase *knowledge is PERMANENT it's not TEMPORARY but see* gets an overarching stress spread over all these multi- word phrases in order to add element of assertion to the concluding remarks.
- 5) Student identified as 39 Jan Dor, while presenting his views on the oral evaluation based on the abstract topic named *Idea*, used a prosodic intervention of overarching stress marking stretched over multiple phrases in order to add intense gradient. Here in the case the said-speaker, after having developed the scene settings brings a conflict to the plot where the uninvited teacher has repeatedly shown intentions of overstaying at Romeo- Juliet's house. The graver issue was that he kept on behaving strangely as *he only slept every day, Romeo he went to the farm. He ploughs the field everyyyday and so even Juliet, she cooked the food and she kept the food but the teacher did NOTHING*

absoluutely nothing absolutely nothing and was really turning out to be a nuisance for the host family. So here the phrase *NOTHING absolutely nothing absolutely nothing* gets an overarching stress spread over all these multi-word phrases in order to add intense gradient to make a better project the gravity of the situation.

4.7.6 Impressionistic Analysis of Study Corpus Based Instances of Word-length Variation

This particular speech inflection, word-length variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were nine different set of functional template examples which are mentioned below:

- 1) to accentuate the profoundness of the situation
- 2) to add natural flair to the utterance
- 3) to orient the audience of the primary purpose of the presentation
- 4) to provide important contextual clue for the list of points to follow
- 5) to register an onomatopoeic emphasis to the action in the context
- 6) to extract little bit of extra time to arrange connecting thoughts
- 7) to mark the word salient as centrality of the word holds relevance to the whole narration
- 8) to emphasize the role of connector by extending its overall length
- 9) to highlight the adjective further by extending its overall length

As mentioned above, all these nine different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Stopping by the Woods on a Snowy Evening*, used prosodic intervention of varying the length of the particular word in order to accentuate upon the gradient of the quality used in the utterance. Here in the case, the said-speaker while delving into the scene setting where the horse of the rider was getting very conscious, excited as well all too impatient but still *veryyy scared also at the same time because that place is not familiar to and he [sic] is not familiar to that darkest*

evening and moreover there was no visible habitation nearby. So, here the word *veryyy* gets extended length in order to accentuate the profoundness of the situation.

- 2) Student identified as 5 Cun Vin, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying the length of the particular word in order to present a conversational natural flair of near-native like competence. Here in the case, the said-speaker while introducing the picture topic for presentation adds a flavor of naturalness which otherwise could be plainly said by majority of the speakers. In fact, the neighboring sentences underline the naturalness of the utterance as in the sentence preceding extended and starts with *Hi everyone greetings to everyone. Service to poor is service to god not everyone get (sic) physical to to us so we can help our neighbors by having...* and then comes the phase where primacy lies on the interactive conversation rather than one-sided monologue as the said student continues while holding the pic in hand saying *andddd this is my picture and I'm going to speak about it and can you see this. Guys seeing anything what you seeing here Yeah and it is okay okay so you got any idea about this.* So, here the word *and* gets an extended length in order to add natural flair to the utterance.
- 3) Student identified as 8 Abd Dhi, while presenting his ideas on the oral evaluation based on the short video clip, used prosodic intervention of varying the length of the particular word in order to draw attention towards the primary orientation of the task. Here in the case, the said-speaker, before introducing the topic stresses the nature of the action and its manifestation to follow in the later stages of the presentation. In fact, the neighboring sentences underline the peculiarity of this exaggerated lengthening of the action word as the said student while setting the prime underlying focus of the presentation as *going on here [there] is to discussss something about the video clip which has shown to us which is shown to us. The thing happening in the that video is about the ongoing conversation.* Of course, when we listen to the whole of the audio clip the content to follow really validates the early indication of the same by varying the length of the verb *to discussss*. So, here the word *discussss* gets an

extended length in order to orient the audience of the primary purpose of the presentation.

- 4) Student identified as 10 Har Pra, while presenting his ideas on the oral evaluation based on the topic of famous speech by Martin Luther King Jr. *I Have A Dream*, used prosodic intervention of varying the length of the particular word in order to provide contextual clue for the different subpoints to be covered in the presentation. Here in the case, the said-speaker while enlisting the number of problems women face today in India in order to get fair treatment, addressed the issue at law enforcement agencies where *the **POLICEMAN** (.) **RATHER** than writing the report or filing an FIR he would **probably LOOK AT HER** he **WOULD PASS an comment** like this this was supposed to happen while you were wearing that clothes (.) *Firstttt problem* (.) *like they don't get that rights in police station* (.) which they must get in the right earnest. So, the word *firstttt* provided an important cue to the audience to keep making note of many other points as well thus directly provided a contextual clue. So, here the word *firstttt* gets an extended length in order to provide important contextual clue for the list of points to follow as explanatory points in the due course of presentation.*

- 5) Student identified as 22 Abd Dhi, while presenting his ideas on the oral evaluation based on the topic *The Challenging Task Done in the Recent Past*, used prosodic intervention of varying the length of the particular word in order to register an onomatopoeic emphasis to his narration. Here in the case, the said-speaker while emphasizing the amount of hardship film making entails for multiple reasons quite contrary to the popular perception of it being an easy as well as a “*light thing but [as the student explained] it is not a small thing that it has a very much struggle and a lot of effort from all of the team which which is performing this everyone have [sic] to stayyy last nights and they have to work hard* throughout the whole process till its released to the audience. So, the word *stayyy* strongly indicates the time span of hard work to be invested in a film which extend into very many long shifts. So, here the word *stayyy* gets an extended length in order to register an onomatopoeic emphasis to the activity of staying into longer timespan shifts to make a success in film making.

- 6) Student identified as 23 Kin Ten, while presenting his ideas on the oral evaluation based on the abstract topic *Anger*, used prosodic intervention of varying the length of the particular word in order to extract time to recollect connecting thoughts. Here in the case, the said- speaker while explaining various problems which one might encounter if one lacks a strategy to control anger as it may result in *increase in blood pressure pressure and other physical changes associated with anger, moreover it will make us difficult to think straight and harm our physical and mental health andddd I believe that* there are many other pitfalls too. Now here after the said student does enlist many other consequences of mismanaged anger and definitely the length variation of the word *andddd* was used by him to extra little bit of extra time to recollect connecting thoughts in order to make a reflection about his extent of knowledge on the topic. So, the word *andddd* indicates the strategy to extract little bit of extra time to arrange connecting thoughts.
- 7) Student identified as 27 Kop Hum, while presenting his ideas on the oral evaluation based on the topic of *Extensive Self Introduction*, used prosodic intervention of varying the length of the particular word in order to mark it as salient as that same word gets reverberated as an overarching idea in the sentences to follow. Here in the case, the said- speaker while explaining his behavioral dimensions talks about *music as a kind of something that really connects to the soulll and it relieves almost every tension you have* and there on talked about various other facets of his psyche while retaining the centrality of his soul driven approach. So, the word *soulll* indicates the strategy to mark the word salient as centrality of the word holds relevance to the whole narration.
- 8) Student identified as 31 Nee Rad, while presenting his ideas on the oral evaluation based on the topic *Power of Listening*, used prosodic intervention of varying the length of the particular word in order to emphasize role of the connector used as the same connector experiences that length variation. Here in the case, the said-speaker while expressing his generic ideas about utility of active listening showing a *great power by which we can understand to someone's problem so we can ideally make some kind of solution for omeone'es problem. Sooo now I am going to talk about something that*

happened in my life and elaborated further a detailed explanation about his own experience. So, the word *sooo* indicates the strategy to emphasize the role of connector by extending its overall length.

- 9) Student identified as 44 Cha Mas, while presenting her ideas on the oral evaluation based on the topic *Sharing India Experiences*, used prosodic intervention of varying the length of the particular word in order to highlight the adjective further. Here in the case, the said-speaker, while sharing her first experiences on arrival at India shared the discomfort she got from the hot weather condition and then after than when she *tried out some Indian food that was the first time I [she] had Indian food. And it was so spicyyy* that she had to take many bottles of water. So, the word *spicyyy* gets highlighted further drawing focus on the excessive degree of spices by extending its overall length.

4.8 SUMMARY INTERPRETATION OF IMPRESSIONISTIC ANALYSIS

Impressionistic inquisition carried out in this segment orientated towards students' oral performances centering around teaching, assisting, improving, and evaluating. It does allude that there is much more which is conveyed than just the morphological diversity, syntactic structures, and semantic content available to the speaker. Impressionistic analysis of audio records enabled the observer to unravel the ways in which speakers deploy prosodic resources in pragmatic mold to display his or her very own understanding about their utilization in order to undertake interactional work of various kinds. Though this work focused primarily on individual monologic presentation, yet it is conducted with same kind of theoretical assumptions as like generic and computational phonological research.

Here is the compilation of all those forty different instantiations which reflected usage of prosodic phoneme in pragmatic marker mold by the student in a classroom monologic oral presentation.

The first particular speech inflection is speech rate variation acting as pragmatic marker and in all there were six different set of functional roles which are as mentioned below:

- 1) supporting anaphoric rhythmic pattern with faster speech rate

- 2) describing a general fact with faster speech rate
- 3) expressing a cliched expression with faster speech rate
- 4) linking explanatory extension from the preceding sentences with faster speech rate
- 5) laying emphasis on a phrase of importance with slower speech rate
- 6) providing cue about the impending closure of the speech with slower speech rate

The second particular speech inflection is loudness variation acting as pragmatic marker and in all there were nine different set of functional roles which are as mentioned below:

- 1) adding an emphasis to the previous statement with added loudness
- 2) making a passionate beginning to the presentation in a loud manner
- 3) making an emphasis on a supporting intensifier by making it louder
- 4) underlining emphasis onomatopoeically with added loudness
- 5) furnishing unanticipated piece of interesting information with significant loudness
- 6) highlighting the adjective stating the frame of mind by making it louder
- 7) justifying the strong emotional build-up by placing louder words one after another
- 8) placing a significant emphasis on the main action word with noticeable loudness
- 9) adding intense gradient by placing repetitive loudness one after another

The third particular speech inflection is loudness variation acting as pragmatic marker and in all there were five different set of functional roles which are as mentioned below:

- 1) making a passionate start to the presentation with overarching pitch variations spread across multi-word phrase
- 2) supporting anaphoric rhythmic pattern with pitch variations spread over multi-word phrase
- 3) expressing continuation of emotional build-up with overarching pitch variation spread over multi-word phrase

- 4) adding assertion to the concluding remarks with pitch variations stretching over multi- word phrase
- 5) adding intense gradient by placing repetitively varying pitch stretched over multi-word phrase

The fourth particular speech inflection is pause placement acting as pragmatic marker and in all there were six different set of functional roles which are as mentioned below:

- 1) initiating speech repair with the aid of filled pause
- 2) initiating speech repair with the aid of natural pause
- 3) preceding a salient word by placing natural pause
- 4) preceding a prosodic stress by placing natural pause
- 5) segmenting multiple rhetorical questions by placing natural pauses in-between those instances
- 6) adding complementary phrases to the main statement information while placing a filled pause in-between them

The fifth particular speech inflection is prosodic stress acting as pragmatic marker and in all there were five different set of functional roles which are as mentioned below:

- 1) making a passionate start to the presentation with overarching prosodic stress markings presence over multi-word phrase
- 2) supporting anaphoric rhythmic pattern with prosodic stress markings spread over multi- word phrase
- 3) expressing continuation of emotional build-up with overarching prosodic stress marking over multi-word phrase
- 4) adding assertion to the concluding remarks with prosodic stress markings stretching over multi-word phrase
- 5) adding intense gradient by placing repetitive prosodic stress markings stretched over multiple-word phrase

The sixth particular speech inflection is word-length variation acting as pragmatic marker and in all there were nine different set of functional roles which are as mentioned below:

- 1) accentuating the profoundness of the situation
- 2) adding natural flair to the utterance
- 3) orienting the audience of the primary purpose of the presentation
- 4) providing important contextual clue for the list of points to follow
- 5) registering an onomatopoeic emphasis to the action in the context
- 6) extracting little bit of extra time to arrange connecting thoughts
- 7) marking the word salient as centrality of the word holds relevance to the whole narration
- 8) emphasizing the role of connector by extending its overall length
- 9) highlighting the adjective further by extending its overall length

Chapter – 5

Acoustic Transcription

5.1 INTRODUCTORY DESCRIPTION

The foremost purpose of speech is to communicate piece of information at all different times, situations, and circumstances. Describing structurally, this information is exchanged while making a sensible choice of selecting words which are concurrently arranged in a particular order, so that the listeners can draw intended meanings. Describing metaphorically, this information speaks about speaker's attitude or state of mind and also has many components which are expressed in non-verbal manner of gestures, facial expressions, or bodily actions too.

In fact, one also often gets to know very easily many other features linked with the speaker even when they are not talking in-person like the gender, fair estimation of the age, social rank of the participants, hierarchy in the given utterance, putative role assumed in the conversation, or even the mood of the caller too. This all mirror a rational assumption that humans possess an innate ability to decode all kinds of emotions superimposed with the speech, and for language researchers while working in the discipline of acoustic phonetics there are so many acoustic cues which can be easily established while taking help of the auditory cues. It is not only that communication lies in the spoken segment only, but there are abundant tools available to all of us in paralinguistic mode of communication as well. This chapter looked into those aspects of speech analysis on acoustic front where connections of characteristic properties are made with corresponding expressions continually used in language classroom discourse. Once those acoustic features are identified and explained then they can be tutored effectively in language classroom while raising conscious awareness about their application.

There always remains a need to augment existing understanding about speech comprehension. So, linguistics moved from Jones classical (1918) anatomical orientated notion about phonetics to adding objectivity quotient in speech perception through acoustic analysis. This understanding acknowledges cognitive aspect of speech through pictorial-graphical visualization rather than

physiological dimensions of articulation. Acoustic analysis entails unraveling of speech segments and supra segments through spectrographic analysis while classifying, labeling, and examining those sound matrices. This perspective gains more weight because of many reasons, one very important dimension to that reasoning is that speech is a continuum act which is a resultant effect of the dynamics of vocal tract components and their appropriation. All these machinations make speech as the most malleable means of disseminating consciously patterned information, bare necessities of life, wide range of emotions, and context relevant intentions too. Here, the imperative focus is to draw attention towards the computational parameters of speech so that they can be clearly identified first and then taught in English language learning classroom while adopting a blended approach. Acoustic analysis is a natural correlate to studies of impressionistic analysis, just as it is a natural correlate to studies of speech physiology.

This investigation drove a point for readers to visualize for themselves how helpful acoustic analysis is by executing multitude of operations like manipulation, editing, synthesis, and allowing output of publication quality images while analyzing speech. It captures the sense and essence of sound signals produced through speech articulatory efforts, and these very signals are decoded by the listener for comprehending the lexical and non-lexical content of the speech. These analyses can be carried out in two-dimensional format of amplitude vs. time through waveform model, and three-dimensional frequency intensity vs. amplitude vs. time through comprehensive platform of spectrogram. This study validated the notion that there are acoustic correlates of expressions in speech which can be identified and taught in the same manner with much accuracy.

5.1.1 Meaning

Speech is an activity, defined at its core by an acoustic signal that is generated by the speaker and transduced by the listener. Acoustic analysis is a fascinating tool for the study of speech for several reasons, but one of the most significant facets is that the acoustic signal acts as a bridge between speech production and speech perception. Consequently, acoustic analysis elucidates both about speaker's behavior and listener's perception of the signal. Acoustic analysis has become attractive in the recent times because of the relative ease with which it

can be carried out and modern digital processing software have greatly increased the functional utility by enabling sophisticated analyses. Ladefoged (*Elements of Acoustic Phonetics* 1996) was the pioneer who provided a thorough introduction to the calculations involved which does not assume any background knowledge about advanced mathematics.

In the recent years, acoustic analysis has found its utilitarian functions outreaching into multiple fields of language studies like as: those sociolinguists working in the field, or phonetician pronunciation improvement efforts, or speech pathologists with speech disability patients, or researchers trying to disentangle human emotions embedded in the speech. Moreover, in recent decades technology has also helped in many ways by ushering a number of software programmes allowing visualization of speech through acoustic analysis and Praat (Boersma and Weenink) is one of that tools which has gained widespread popularity because of the range of features it offers.

Praat is a versatile free set-up which allows unique operational features like, it runs on multitude of operating system platforms, allows analysis of a range of speech features through spectrographic analysis, reconfiguration of speech signals, accessibility of scripting function, speech annotation, and publication quality graphic representations of speech. Acoustic analysis of speech through Praat like software does provide well calibrated tools for analysis, synthesis, manipulation, and annotation. Thus, when all these features are offered by single software then the quality of research reflects significant gains. This software allows us to perform acoustic inspection by analyzing visualized speech on multiple scores like waveform representation, variable pitch patterns, intensity curve, spectrum bandwidth, frequency formants, and pause zones. Here, an effort is made to focus on the relationship among impressions of language usage, acoustic analysis of finer details, and articulatory aspect studying production of speech. This in a way sums up source-filter theory, also sometimes referred as the acoustic theory of speech production, as it focuses on the stage of speech production.

There is a very basic idea behind the source-filter theory where it acknowledges the fact that sound production often involves more than one stage, and so it is necessary to distinguish between the source which initiated the sound and

later filtering of that source. For example, in simple case of a guitar, the original source of sound is a vibrating string; but that vibration is transmitted to a wooden box, and it is the vibration of this second object which produces a sound which is received by listener's ears. In other words, we may say that both the string and the box make independently separate contributions to the output sound. For example, the pitch and loudness of a note depend on what the player does to the string, but the overall guitar quality comes from the box dimension and material. This supports the notion that acoustic analysis is a natural correlate of impressionistic analysis just as it is a natural correlate to studies of speech physiology.

5.1.2 Waveform

Speech, in terms of signal, is defined as a time-varying acoustic waveform with amplitude and frequency modulated. The modulations are due to movements of the speech articulators in use to convey the message. While observing Fig. 5.1, few cursory observations can be easily made even without having in-depth knowledge about linguistic analysis, like: the duration of speech segments, length of pauses, or frequency values.

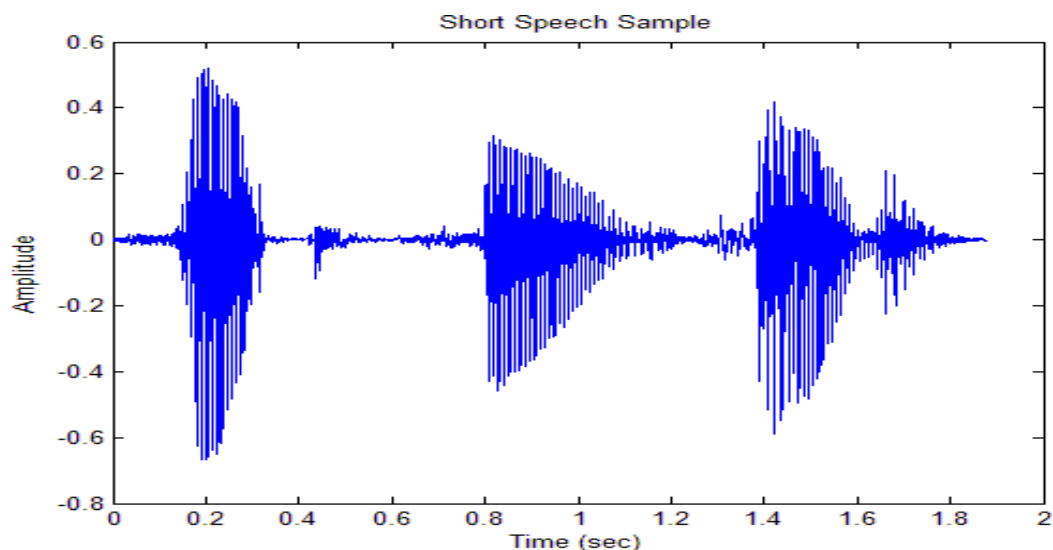


Fig. 5.1: Speech waveform model

The depiction of speech in a waveform model represents amplitude values on vertical axis with time duration values on horizontal axis, and also one can clearly see sections of rarefaction and compression. This gives cursory information about the speech and to know in details, one has to follow spectrographic analysis.

5.1.3 Spectrographic Analysis

Spectrographic analysis of speech is the most recent technique for investigating the acoustic-phonetic characteristics of different segments and supra-segments in a speech. It is seen as an extended term for the more compact term called spectral analysis, and this primarily is a representation of the three-dimensional spectral information obtained by calculating the magnitude spectrum over short overlapped window segments.

This three-dimensional spectral information is represented on a two-dimensional plane with the X-axis representative of time component, Y-axis of frequency, and the third dimension is add-on feature represented by darkness-lightness of the color denoting the amplitude factor of speech. These apparently visible dark bands in the spectrogram represent the resonances of a vocal tract system for the given sound unit. These have various values starting from fundamental frequency f_0 to f_1 , f_2 , f_3 , & f_4 . These resonances are also called as formant frequencies which represent the high energy portions in the frequency spectrum of a speech signal. These formants are readily identifiable in the speech spectrum as dark horizontal bars of substantive sizes. The shape of the dark bands indicates how the vocal tract shape changes from one sound unit to the other. This “degree of darkness” (Ladefoged and Johnson, *Course in Phonetics* 194) presents stripes of concentration of energy at particular frequencies, which are denotative of source and filter attributes.

The resulting representative figure is referred to as spectrogram. Thus, a spectrogram can be defined as a visual representation of the spectrum of frequencies in a sound or other signal as they vary with time and spectrograms are sometimes called by multiple other titles like spectral waterfalls, voicegrams, or voiceprints. Importantly for research purposes, these visual representations are captured for publication quality graphics. This study itself has extensively used these spectrographic images to validate different findings in order to objectively represent them beyond any doubt.

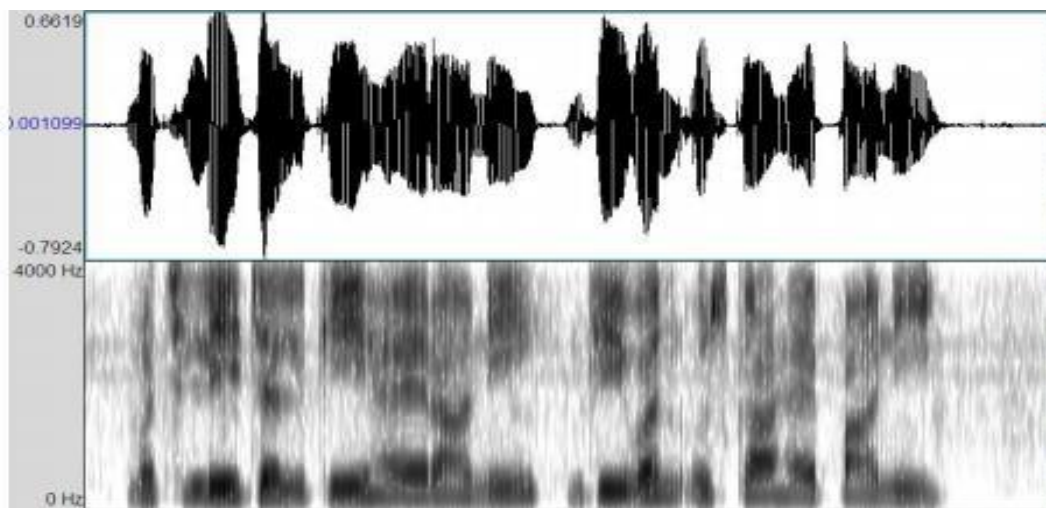


Fig. 5.2: Speech spectrogram model

The Fig. 5.2 above shows a part of the waveform as well as spectrographic analysis of an isolated sentence. The horizontal side shows the time component in milli-seconds from the time of recording and the vertical side shows the values of air pressure fluctuations. These values of frequency can be easily calculated by subtracting values corresponding to two consecutive points, which then can be found in one second thus giving us the value of frequency in Hertz. This component of speech allows exploration into the world of voice visualization, as a given sound has some standard values bandwidth which then allows it to be perceived in various functional purposes of similar patterns of intonation. Human anatomical versatility allows us to discern all these subtleties in variation thus comprehending the extrinsic meaning plaited onto the speech.

5.2 ACOUSTIC ASPECT OF PROSODIC PHONEME AS PRAGMATIC MARKERS

An acoustic theory of speech can be efficiently explained by first initiating through a prototypical model of the human anatomy of the speech production as shown in Fig. 5.3, which discernibly reflects many physical landmarks like lungs, larynx, vocal tract, lips, nose, and the connecting resonating cavity chambers. The articulatory musculature movement produces vibrations resulting in spectral-temporal compositions that allow categorization variety of speech sounds.

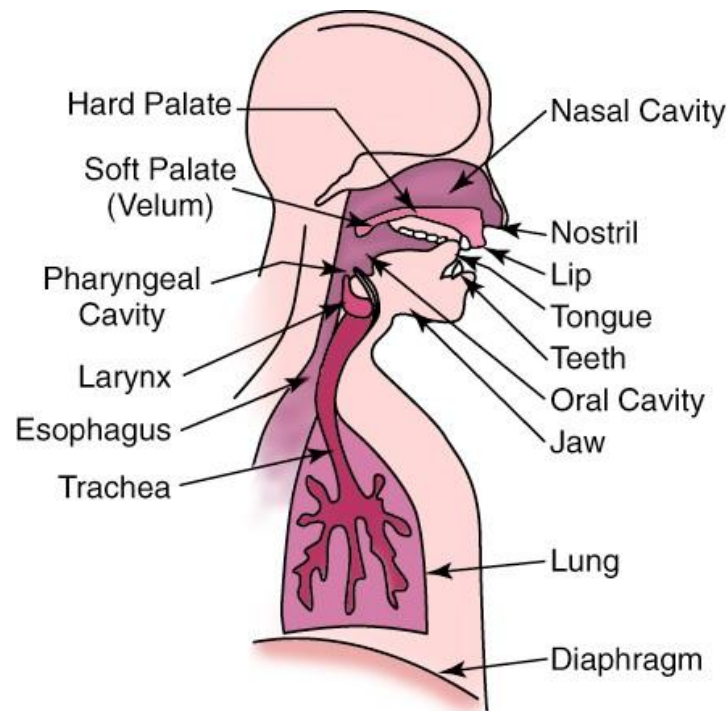


Fig. 5.3: Physiology of speech

The movement of articulators like tongue, lips, jaw, and velum result into majority of the variations in the vocal tract shape associated with speaking. Apart from this, structures like glottis can be moved up or down to shorten the vocal tract and thus affecting formant frequencies. Speech sounds result from a combination of a source of sound energy produced at larynx which gets manipulated by vocal articulators. This model is known as the source-filter model of speech production (Stevens, *Acoustic Phonetics* 128-130). The interplay of articulators results in the production of speech sounds.

5.2.1 Acoustic Representation of Prosodic Phonemes as Pragmatic Markers

Acoustic analysis and speech transcription are sometimes used interchangeably but there is a difference in approach, and to add clarity a brief profile of speech transcription is forwarded here. Speech transcription serves multitude of functional facets for the researcher, for example, performing morphological productivity analysis, appraising syntactic awareness, assessing articulatory accuracy, exhibiting semantic transparency, augmenting pragmatic meaning through contextual surroundings, and displaying awareness of prosodic orientation. Transcripts infuse a component of authenticity to the theoretical component raised in the research by validating it with objective evidence. On the

contrary side, acoustic analysis looks inside the speech patterns represented through graphic analysis. To understand this aspect of analysis, few facts about speech production are to be summarized quickly.

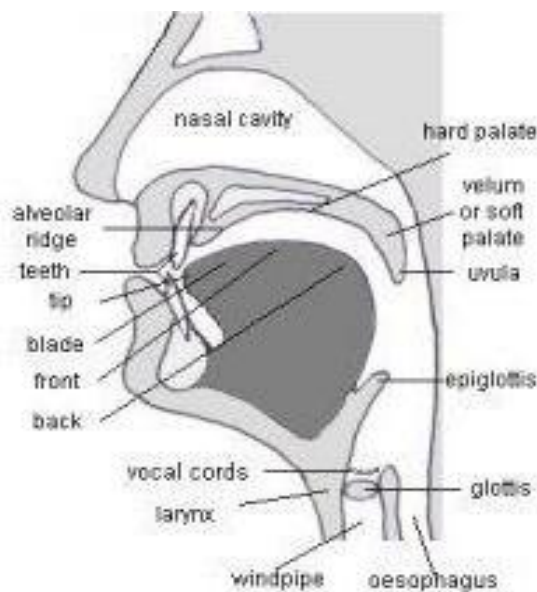


Fig. 5.4: Speech articulators

Human vocal apparatus is a unique kind of resonating chamber which propagates sound waves with changing sound spectrum and perception. The synchronization of speech articulators has an important role to play in shaping the quantity and quality of sounds. The vocal tract zone comprises of oral, nasal, oro-labial and oro-nasal cavity which act as time-varying acoustic filter that not only amplifies and filters the sound energy but also decides its frequency spectrum. It is the versatility of the human vocal tract, which allows the articulators to easily adjust to form a variety of shapes, thus resulting in the production of wide range of sounds.

Prosodic phonemes are those important aspects of speech spread over multiple segments which alter the perceived meaning of an utterance without affecting its phonetic content. The three most apparently visible physical parameters are spectral intensity, duration manipulation, and fundamental frequency. Spectral intensity refers to variations in sound energy throughout the speech, changes in duration happen in segment length across utterances, and fundamental frequency represents the measure of the rate of vibration of the vocal folds during voiced speech. Though all the segmental differences in duration, intensity, and pitch are not part of prosody; but they affect prosody. In this way, any increase in the duration, intensity, or pitch of a segment, or syllable due to prosody can be distinguished from

the variation inherent to segments. Thus, these understanding about speech allow us to visualize speech in accurate objective terms for all kinds of analysis.

5.2.1.1 Speech Rate Variation

Speech rate is the term which measures the rate at which one speaks including all those advertently-inadvertently embedded modulations. English is known to be a syllable-stress language; thus, keeping that in mind, the IPA transcription can be an effective tool to measure speech rate as this allows the entire speech or speech segment to be transcribed thus enabling easy count of syllables. Both these components, IPA transcription and time recorded on Praat software, enable this study to measure the rate of syllables in a timespan by giving definitive values of speech rate per minute.

Speech rate is one of the important components of effective communication where speaker modulates as necessitated by the speech situations in order to prominently introduce salient oral landmarks thus enabling ease of listener's reception of the illocutionary meanings. All these inflections reflect maturity, control, and linguistic skill set of the user and in these monologic oral presentation speaker makes conscious efforts of introducing these prosodic manipulations at periodic intervals. In acoustic terms, speaking rate variation can easily be measured with the method stated above in order to validate findings made in the impressionistic stage.

5.2.1.2 Loudness Variation

According to the laws of physics, a wave involves the propagation of energy and this transfer of energy by a traveling wave is expressed in terms of expressing its intensity. In more accurate definitive terms, intensity of speech sound wave is defined as the average energy transported per second per unit area perpendicular to the direction of line of propagation. In formulaic terms, the intensity of sound in air depends on the square of the frequency and the square of the amplitude. Consequently, for a given frequency value, the amplitude assumes a position of being important factor in deciding the intensity values.

Explaining phonetically, loudness refers to the extra amount of subglottal pressure exerted on a sound(s); whereas in phonological terms, it brings contrast as well as focus on prominence by superimposing itself on the segmental aspects of speech. In acoustics terminology it is the measurement of intensity with which

sound is produced which is measured in amounts of decibels (dB). Variation in loudness pertains to the relative prominence placed on a specific syllable of the word, or specific word, or specific stretch of words representing a thoughtful action because of semantic-pragmatic sense in the speaker's mind. Purposeful variations in loudness bring contrast by introducing emphasis and prominence in perception to that stretch of speech. This study took this factor of loudness and variations in intensity as the sole driving force behind these terms.

The loudness of sound is defined as the degree of sensation of sound produced in the human ear where it depends on its intensity but the relationship is not linear. This is a general observation that the magnitude of any sensation is proportional to the logarithm of the physical stimulus which produces it. Intensity remains proportional to the square of amplitude values of oscillations of air molecules in sound-waves passing through the medium. It pertains to the acoustic effects of sound pressure measured as the pressure per unit area and is one of the most commonly used means of sound energy in speech related research. Intensity has to be measured in relative terms to frequency because the higher the frequency, the louder the sound is perceived.

5.2.1.3 Pitch Variation

Pitch of a voice is determined by the rate of vibration of the vocal folds, which results in a set of harmonic frequencies superimposed upon a fundamental frequency, also known as fundamental frequency and abbreviated as F0. Though, in technical terms, pitch and fundamental frequency refer to different aspects of the same phenomenon but normally both terms are interchangeably used. The first term represents an acoustic parameter, whereas the second one is its perceptual substitute. It must be noted that each individual movement of the vocal folds brings an amplitude peak in the speech waveform which is repeated periodically; a faster rate of vibration yields a perception of higher pitch. Apart from this, physiological differences such as those between men, women and children have a perceptible effect on pitch too. The shorter and the more tense the vocal folds are, they vibrate faster, thus effecting a perceptual impression of high pitch whereas longer and loose folds vibrate more slowly and produce a perception of low pitch. This can be understood easily by imagining an analogy between vocal folds and similar effects of strings in the musical instruments. Like in case, while playing a guitar a string is fretted to make different lengths of the string to vibrate and by the common logic of

sound acoustics the longer the length of string vibrating, the lower-pitched the sound and more loosely it is strung the dampened pitch it will result.

The pitch of the human voice is influenced by four main factors, namely the size of the vocal cords, tension between cords, mass of the cords, and the sub-glottal pressure of the forced expiration. The subtle variations in the pitch encode (for the speaker) as well as decode (for the listener) most of the prosodic signals, manner of speaking, expression of emotions, and contrived accent. Deliberate variations in the pitch convey various kinds of information, like mood of the speaker, context relevance, expressing specific emotion, age, gender, and individual specific patterns. Thus, acoustic study of pitch unravels lot of meaningful insight into what the speaker is trying or intending to convey.

5.2.1.4 Pause Placement

Phonetically describing, pause can be defined on three levels: articulation, perception, and acoustics. In articulation, it is seen as a period of no phonatory action; in terms of perception, it is seen to be providing ease of comprehension for the listener by segmenting the oral discourse; and in terms of acoustic, it is observed as no (in case of natural pause) or marginally less decibel values (in case of filled pauses) when measured on speech intensity values.

While observing spectrogram, four distinct kinds of *temporary suspensions* in voice can be noticed: natural pause, filled pause, short dysfluent pause, and long dysfluent pause. Each of these pauses is unique in its functional usage, occurrence, and acoustic structure. But for this study purposes the role played by the first two pauses, natural pause and filled pause, in the role of pragmatic marker was investigated.

5.2.1.5 Prosodic Stress

Phonetically speaking, stress is a combination of multiple articulatory efforts which provide perceptible differences like: the intensity of stressed syllable with relation to the neighboring ones, the length of the stressed syllable in relation to others, and notifying stressed syllable as a point of inflexion. Prominently in continuous evaluations, we come across representative stress marking in oral presentations; and in fact, it is placed on content words which carry eminence in

terms of meaning in speech continuum. In phonological terminology, stress is the relative emphasis that may be allocated to specific syllables in a word, or to specific words in a phrase or sentence, or in the larger order of discourse. Perception wise in English language, stressed syllables are louder, longer, and have higher pitch than non-stressed syllables. In fact, English is accepted more of a stress-timed language where stressed syllables appear more or less uniformly in prominence and unstressed syllables are shortened.

This study articulated the aspect of stress as a unit of meaning which stretches itself beyond segmental levels of phonemic representation to syllable and then phrases or even longer stretches of discourse.

5.2.1.6 Word-length Variation

Length as a prosodic phoneme is not only easy to calculate acoustically but also easy to perceive impressionistically. This rests on an interesting observation that despite speech articulation overlapping, still every human ear perceives it clearly. In case of a second language learner there is a significant amount of challenge to gauge variations in length component of the segments thereby resulting in a certain amount of communication failure. This study emphasized not only the importance but also specific meaning variation that length brought to the speech. This allows researcher to differentiate one segment of speech from the other, to notice perceptible variations in prosodic components, and to link associated paralinguistic features.

IPA distinguishes each sound of English language as having some kind of intrinsically linked duration based on the reasons of articulation, but still it differs in an utterance for various linguistic and non-linguistic reasons. This study is concerned about the prosodic orientation to changes in length on a word level, which is linked with the semantic-pragmatic context and represented a reflection of impact of other characteristics. Duration is normally expressed in milliseconds (ms) and can be easily measured with considerable accuracy. The only challenge lies in deciding the fine line of difference between the start and end point of segments and syllables. However, trying to measure duration with too much precision can be unnecessary or even misleading, since there is a limit to the durational differences that the human ear can normally perceive which are called as the “just noticeable differences” (Lehiste, *Suprasegmentals* 11).

5.2.2 Acoustic of Prosodic Phonemes as Pragmatic Markers

The basic fundamental utilitarian purpose of speech is communication, where all kinds of messages are transmitted. In speech production, as well as in electronic communication systems, the information to be shared is encoded in the form of a continuously evolving waveform that can be transmitted, recorded, edited, synthesized, manipulated, and finally encoded by a listener. Speech signal is an acoustic waveform representing the fundamental analog form of message.

Though presently it is easily possible to obtain a good description of prosody with the aid of computer programmes such as Praat (Boersma and Weenink), but pragmatics have very infrequently approached the study of meaning from a prosodic standpoint. The collaborative study of prosody and pragmatics necessarily expects the use of acoustic analysis to identify the elements that are distinctively imperative for meaning creation at the pragmatics level. With all these tools at disposal, pragmatics has to distinguish between the useful features in the description of the individual speaker and those that spread overarching web of meaning contrasts at the speech level.

An explicit computational model of expression was suggested that simply means that these descriptions are of algorithmic processes which have a beginning and an ending, and also transitional linking components. The sole important purpose of adding an acoustic analysis feature is that it runs on a computer which provides objective accuracy. As it is based on experimental observation of audio corpus collected over a significant time period, the model describes the manner in which humans speak with expression, but at the same time it is formulated to predict as well. In particular, it makes prediction of an acoustic speech signal incorporating expression, and this study has chosen to set up the model in test environment of classroom discourse.

5.3 FUNCTIONAL ASPECT OF PROSODIC PHONEME AS PRAGMATIC MARKERS

Classroom discourse analysis provides dynamic values of speech features like loudness, pitch, speech rate, word-length, and prosodic stress providing cues to process and investigate the nature of emotional content from the speech. This is one of the strong reasons why prosody has been attracting lot of research efforts in the

recent times. However, the challenge lies in distinguishing emotions that share near similar oral behavior and which can be ascertained by a mix of subjective impressionistic analysis and objective acoustic analysis. All this can be aided by linguistic, pragmatic, and paralinguistic associations overlaid in the spoken expression.

5.3.1 Stress Driven Functional Role

There is a well-defined pattern in phonology describing stress pattern in a particular word where factors like, placement of affixes or word category decide it. In this way we can broadly identify and nominate syllables in a word as having primary, secondary, or no stress at all, this logic remains in force till we are at a word stage in isolation or in citation forms but the dynamics of discourse will decide which particular word will receive an emphasis through stress while simultaneously masking stress components of other words. The results vindicate the importance of assimilating prosodic components in teaching.

5.3.2 Rhythm Driven Functional Role

English is acknowledged to be one of the most rhythmical languages of the world. Rhythm represents the sound pattern of continuous speech which is studied under phonological rules of speech. This suggests that in English oral speech it's the number of stressed or unstressed syllables that decide the duration ascribed to the phrase rather than the syllable count. Any user who presents and maintains this flavor will automatically place oneself into natural and fluent category of speech as shown by native speakers. This pattern is formed with the help of prosodic phonemes, like regular stress markings, patterned pauses, modulating loudness, inflecting speech rate, lengthening words or periodic pitching.

This study looked for those cues providing sense of movement in the speech which was made prominent by the above-mentioned speech markings.

5.3.3 Intonation Driven Functional Role

The most predominant account of pitch takes a prosodic viewpoint, and mainly concentrates on the melodic pattern in pitch-movement over syllables, words, and phrases of an utterance, while “discounting both microperturbations and microprosodic distortions” (Brown et al. 23). Acoustic analysis allows distinction between the range within which pitch-movements take place, vis-a-vis the shape,

height and direction of these movements. The acoustic analysis will put focus on the concept of the phonological pitch-span exercised by a speaker for organizing the limits of pitch-movement in some specific utterances and placing pitch-values for individual syllables within it. There are identical similarities between segmental phonemes and pitch patterns, as both of them offer multiple distinctive variations brought into use for performing a unique linguistic function. This inquisitive phonological question is at the suprasegmental level rather than the segmental; and all the phonological general principles of contrast, distinctiveness, structure, distribution, and phonetic similarity are put into use.

5.4 ORIENTATION OF ACOUSTIC ANALYSIS OBJECTIVES

Efforts were made to determine physiological, cognitive, psychological, behavioral, and context-based contributions to the speech act through acoustic imprints as found embedded in the speech signals. In an actual oral presentation, students provide many cues of segmental and suprasegmental usage for the teacher to assess and evaluation on the scale of their use, misuse, or inappropriate use. This work looked into acoustic analysis of the speech for hints of meaning enhancing speech manipulations which can easily be impressionistically observed through instances of modulation of pitch, contraction-expansion of segmental durations, loudness getting affected with emotions in motion, or using those filler voices; and then all these audible cues are mapped into acoustically measured corresponding values. There are certain palpable manifestations of linguistic elements of speech which were observed more closely by teachers in a language classroom while working on student's speaking skills like, clustering of words in a unique manner, pitch movements at specific points, laying prominence on special words or stretch of words, and voluntary or involuntary pausing at places.

Acoustic analysis of speech signals asserts superimposition of prosodic features over segmental components. Both these speech building blocks allow speaker to convey much more than just spoken words. The information transmitted in speech includes following points and can be acoustically identified in waveform or spectrographic analysis:

- Acoustic analysis provides accurate values which can be easily noted and used for speech analysis. These values are fundamental frequency F_0 , formant frequencies F_1 to F_4 , intensity, duration, amplitude, and few more. Software, like Praat, allows tier system where different windows of graphical

representations can be easily generated. These tiers categorize elementary speech units starting from phoneme to larger ones such as syllables, words, phrases, or higher order of discourse.

- Demographic information of the speaker can also be analyzed through acoustic information, and there are certain significantly standard indicators which make that identification quite easy like for example gender is conveyed by the pitch or in acoustic terminology, the fundamental frequency of voiced sounds and the size of vocal tract.
- Individual speaker's typical identity is because of a specific anatomy of each individual's vocal tract which in turn reflects in unique values of pitch, duration, and intensity. Apart from these, there is a patterned habitual way of saying things by any individual which is apparently observed while analyzing acoustic data.
- Ever changing dynamics of emotions, expressions depicting prevailing mood, and health profile of the speaker is conveyed by changes in resonating chamber of vocal tract, subtle variations in pitch, change in span of durations, and stress markings. The corresponding values of pitch and speech spectrum can be accessed from acoustic data.
- All those prosodic variations which complement speech with additional meanings can be measured by keeping a tab on the fluctuating values of pitch, formant frequencies, loudness, pauses duration etc. These prosodic attributes of the speech sound help to link phrases and clarify illocutionary meanings thus removing ambiguities such as whether a spoken sentence is a declarative or interrogative in nature.

5.5 ADOPTED METHODOLOGY IN ACOUSTIC ANALYSIS

5.5.1 Explanation

Rightly so, one of the consequences of this prosodic variation is that during oral communication, speakers produce an elaborate acoustic signal that contains plethora of information lying in layers of meaning. Thus, from the complex phonological structure of speech to the infinite set of variability introduced by individual speaker's voice and style, the speech signal quite literally codes the speaker's intended message at both linguistic and non- linguistic levels and in case of in-person interaction even at paralinguistic levels also.

This layering simply implies that the listener must somehow disentangle as many attributes as one can of the signal related to linguistic structure from attributes related to voice tone-tenor in order to recover both what the speaker has said and how the speaker delivered it. In order to accomplish this separation of linguistic structure from surface form, it was decided that these two types of information must be analyzed perceptually first and then supported acoustically for clear representation.

5.5.2 Assumptions

Following assumptions are proposed for reader's consideration:

- Praat is the chosen software for doing acoustic analysis of the speech landmarks identified through initial impressionistic analysis. In a way, spectrographic analysis (Acoustic analysis) presents an explanation for the auditory analysis done on articulatory effort.
- The aim of an acoustic theory of speech propagation starts with its production and completes the task of explaining acoustic attributes of speech sound in the values of F_0 , Formant values, duration in ms, and intensity.
- Acoustic analysis, once primarily used for phonetic related research, has expanded its reach to skills across the linguistic field.
- Spectrographic analysis shows a visual fingerprint of speech characteristics as a function of time, frequency, and intensity.

5.5.3 Limitations

Following limitations are suggested while using acoustic analysis to examine models of human speech production and perception. The list is as follows:

- The first challenge lies in the fact that that the speech production and perception constraints have to be programmed in detail and this appears to be a serious problem, because it means one has to know too much about how human speech production works along with restraints involved with it.
- Though Praat is an easily available software but there is almost negligible availability of genuine tutorial video content on the internet. This all makes it a challenging proposition to completely master all its functional features.

- Actual-recorded speech communication might get distorted or masked by other noises or voices which may affect speech analysis.
- In actual, speech remains a transitory process where the momentary position of the vocal tract may change abruptly at any time. This leads to dramatic variations in the patterned organization of time structure of the signal.

5.5.4 Transcription Conventions

The arrival of computer assisted research into linguistics has pioneered the development of many software programs for speech analysis, and this study used Praat for acoustic analysis.

The standard phonetic notation described in IPA unambiguously represents each of the sound distinctly through an exhaustive list of Latin alphabet and many diacritic feature symbols. While describing pitch and duration, all of the functions mentioned above are not equally well represented by the IPA, as its orientation is more towards the recording of segmental rather than phrasal variation expanding over larger segments.

Table 5.1: Acoustic Representation of Prosodic Components

Prosodic Feature	Articulation	Acoustics
Speech rate variation	Variation in rate of articulation	Syllables/minute or Words/minute count
Loudness variation	Variation in sub glottal pressure	Intensity on word in dB
Pitch variation	Variation in vocalic action	Frequency values in Hz
Pause placement	No or very less articulatory effort zone	No or low intensity values
Prosodic stress	Extended intensity on cluster of words	Intensity on cluster of words in dB
Word-length variation	Extended articulation	Lengthening in ms

Summary overview of transcription conventions of acoustic analysis:

- Three-dimensional-spectrogram represents time on the horizontal axis, frequency values on the vertical axis, and intensity component reflected in the darkness or brightness levels in the chart.

- Spectrographic analysis is based on the use of filters acting as detectors where the signal to be analyzed is put through a bank of filters and the strength of the output of each filter is recorded.
- Spectrograph gives an option of choosing between broad band or narrow band analysis, they are named so because of the bandwidth of the filters is either broad or narrow. Broad band analysis is more precise with regards to time but remains less precise to frequency values, on the other hand narrow band analysis follows the opposite trend. Therefore, a broad band analysis provides a good general idea; while a narrow band analysis shows finer details.
- Speech sound contains two kinds of frequencies, namely: fundamental and formant. The first one denotes rate of vocal cord vibrations and the second one reflects vocal tract formations.
- Pitch values are drawn as a string of blue dotted line in the spectrogram area of the sound editor window.
- Intensity values are drawn as a string of solid yellow line in the spectrogram area of the sound editor window.
- Formant frequency values are drawn as a string of red dots in the spectrogram area of the sound editor window.
- There are certain easy identifications for certain sound features in a spectrogram and one can take them into account for making evidential generalizations as they remain uniform in their pattern of occurrences. For example, darker striations mean higher energy densities and lighter ones denote lower energy densities; natural pause and filled pause areas will show no or the least amount of intensity values.
- Pauses or silent areas show no frequency values thus can be easily identified from shaded audible region.

5.6 EXPERIMENT: CLASSROOM DISCOURSE ACOUSTIC ANALYSIS

There is a common understanding that in spoken interaction, speakers streamline their responses to disseminate lot of non-lexical items present in utterances which can be measured under the heading of acoustic cues. All these significant acoustic cues (Lehiste, *Suprasegmentals* 13) add significant meanings to the real message than the words alone. This study tabulated those prosodic cues present in oral presentation which involved auditory parameters such as pitch, loudness, pauses, duration, and many more.

5.6.1 Acoustic Cues

This study made an effort to grasp how oral presentation in classroom discourse is perceived correctly by the teacher-evaluator and also looked into those acoustic cues which were enmeshed in actual speech that gave rise to both sound comprehension and perception. These cues can be defined along multiple standpoints like variations in frequency, duration, amplitude, or thoughtful placement of pauses. This all took place along with noticeable patterns of communicative gestures which too get infiltrated elaborately with relative ease, accuracy, and ease of comprehension.

5.6.1.1 Acoustic Cues of Segmental Sounds

Acoustic properties reflect a direct representation of the articulatory aspects of speech sounds. In the segmental section, consonants derive their forms from the two distinct dimensions of manner and place of obstruction resulting in unique articulation pattern whereas vowels are produced through three primary factors, namely tongue positions, jaw opening-closings, and lip positions. All these variable positions result in a unique acoustic characteristic which becomes identifiable with a particular sound, this uniqueness is easy to comprehend as well each of the sound manoeuvre is easily measured too.

Definite way to relate segmental transcriptions with the time dependent structure of speech is to take advantage of the fact that the acoustic signal can be segmented into discrete acoustic classes. These major acoustic classes of “speech are silence, transience, aperiodicity and periodicity” (Heselwood 17). Silence can be represented in the structure of speech as the acoustic complement of the articulatory blocked-on-hold phase of a voiceless oral stop; transience happens when there is an abrupt release of air pressure causing a forceful pressure wave, like the release burst of a plosive; aperiodicity is a result of air being pushed through narrow articulatory stricture under pressure so as to generate turbulence of fricatives which is characterized by partially arbitrary variations of frequency and amplitude; periodicity is a result of continuously repeated pressure pulses of quite similar frequency and amplitude originating from vocal fold vibration occurring in all voiced sounds. All these above-mentioned acoustic classes can occur singly or in certain mixed combinations. Both the impressionistic and acoustic transcription presented an approximate indication of the way all these classes relate to the phonetic structure of the utterance.

5.6.1.1.1 Acoustic Cues in the Perception of Consonants

The basic premise of articulatory phonetics suggests about consonant production to be controlled through two important factors of manner and place of articulation. Methods of phonic drills in English language classroom can be immaculately learned while taking acoustic representation as an aid to guide students towards accurate pronunciation at sound level. A brief summary of acoustic cues shall be provided of all the different categories of English consonant sounds and endeavor will be to keep it to a level where readers with little exposure to linguistic theories can also make general sense of the pointers presented:

- **Stops or Plosives:** These sounds are generated when the vocal tract remains blocked for a certain amount of extra time and then released with a plosion. The most conspicuous marking for easy identification of stop consonants, like /p/, /b/, /t/, /d/, /k/, /g/, /tʃ/, /dʒ/ or nasal stops like /n/, /m/, is the “vertical spike” (Raphael 183) indicating the burst release of the egressive pulmonic air. In acoustic terminology, the prominent cue for English stops is the high concentration at first formant.
- **Fricatives:** These sounds are generated where air is forced through a narrow constriction made by bringing two articulators close to each other. The most conspicuous marking for easy identification of fricative consonants, like /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/, is the component of frication which shows “relatively greater duration than other aperiodic segments” (Raphael 193) and are quite prominently differentiated from other speech parameters in the spectrum. In acoustic terminology, the prominent cue for English fricatives is the longer duration of frication.
- **Affricates:** These sounds are generated where they resemble like a combination sound form of a stop and a fricative release sound both happening at the same place of articulation. The most conspicuous marking for easy identification of affricate consonants, like /tʃ/, /dʒ/, is the “longer rise time” (Raphael 194) as compared to the stops. In acoustic terminology, the prominent cue for English affricates is the extended gradual onset duration of the pushed air.
- **Nasals:** These sounds are generated where the velum is lowered thus air flows out of the nose. The most conspicuous marking for easy identification

of nasal consonants, like /n/, /m/, /ŋ/, is the dampening sounds created by “anti-resonances that render the sounds comparatively weak” (Raphael 195) indicating the zone of nasality. In acoustic terminology, the prominent cue for English nasals is the lack of prominence in spectral striations.

5.6.1.1.2 Acoustic Cues in the Perception of Vowels

The basic premise of articulatory phonetics suggests about vowel production to be free from any impediments while keeping vocal tract open. The final sounds are controlled through three important factors, namely variable tongue height positions, tongue backness-frontness, and varying degree of roundness of lips. A brief summary of acoustic cues is provided for all those different categories of English vowel sounds. The idea is to keep it to a level where readers even with little exposure to linguistic theories can also make general sense of the pointers presented. Here are those points:

- Vowels hold the prominent position at the syllable level by being the nucleus in comparison to the surrounding consonant sounds.
- Formant structure becomes one of the most important acoustic cues for all the vowel sounds in speech spectrum.
- Vertical striations affirm the periodic vibration of the vocal folds as all the vowels sounds are voiced in nature.
- First two formant frequency values, F_1 and F_2 , indicate the basis of quality aspect of the vowel articulation as with dynamic shapes of the supralaryngeal vocal tract.
- In case of diphthongs, the near complete articulation of the first sound and the direction of the formant spectral wave towards second sound become the prominent cue on speech spectrum.

5.6.1.2 Acoustic Properties of Prosodic Phonemes Sound

Linguistic description of prosodic phonemes is characterized as the fusional properties of speech like: rhythm, stress, intonation, length, loudness, or pitch contours which stretch over multiple segmental units like syllables, word, phrases, or larger units of discourse. All these characteristics are a kind of musical attributes of the speech and thus remained intermeshed with segmental properties.

An integration of speech production, perception, and acoustic signals was suggested with a purpose to unravel the mystery of prosodic phonemes instantiations as meaning carriers in actual speech through the aid of impressionistic as well as acoustic analysis. Features of prosodic phonemes are treated as major correlates of vocal emotions which are prominently recognized because of their perceptible effect on pitch, energy, and duration component of the speech. It is a natural characteristic of human beings to use the prosodic cues for identifying the emotions present in everyday conversations.

5.6.2 Contextualization Cues

The investigative scrutiny of continuity in speech bring forth two related distinctions, the first between continuous versus non-continuous speech, and the second between fluent versus interrupted speech. The first distinction requires the prior definition of the concept of pause and second serves the purpose of measuring fluency.

5.6.3 Musicality Cues

Musicality initiated by prosodic phonemes is an important aspect of spoken language, which not only impacts an individual utterance but also influences the overall structural composition and meaning attributes of discourse. Learning to understand the composition of musical attributes is one important forward step in mastering the language and next desired move from here will be able to visualize as well as transcribe the same.

Musicality in speech alludes to the commonsensical idea of tone of voice which refers to dynamically changing parameters of voice, such as intonation levels, speech rate, loudness range, and temporal phenomena such as rhythm, tempo, and variable length pauses. Phonetically explicating, there are some speech components like: varying pitch contours, change in phonemic duration, fluctuations in loudness, placement of stress, and occurrence of filled pauses which are prosodic in nature as their reach spans over multiple segments of individual sound, or syllable, or word, or phrase, or longer span of discourse.

5.6.4 Speech Repair Cues

In an interesting study of speech errors in extemporaneous speech which were acoustically recorded, Cutler and Ladd (*Prosody Models and*

Measurements 1983) validated an observation by Goffman (1981) and described that speech repairs come in two classes, those that are prosodically marked and those that are not; and this *marking* is applied to errors both at the lexical level and beyond. Shattuck-Hufnagel & Cutler (1999), carried out an acoustic and auditory investigation of repaired speech errors and discovered that prosodic *marking* is more likely for word-level errors than for sound-level errors.

5.6.5 Classroom Discourse Landmark Events

Pragmatic intervention in language classroom discourse is confirmed using acoustic analysis and this is a known fact that not only segmental but also prosodic variations add a depth to the “illocutionary force” (Searle, 1969) in a speech, where different speech nuances are used. It makes the language learner to become aware of the facts to unravel the mystery of prevalent state of emotion, deducing contextual relevance from the speech, or any of the intended functions of the speech. Proficient user of the language automatically exhibits efficient use of both segmental and prosodic features of speech. Functional orientation of language course has brought considerable space for acoustic analysis inputs to be incorporated in the syllabus structure.

Acoustic analysis allows documentation of prosodic variation in speech which has overarching presence across the speech segments, and it is exercised with specific purposes in speaker’s mind like: to express speaker’s state of mind, to achieve more clarity of communicative intent, and to fulfill primary communicative purpose of the utterance. This all happened due to interplay of various speech tools of language, like: changes in speech rate, variations in pitch pattern, meaningful manipulations of loudness, pauses placed at strategic points, word-length extensions, and other speech modulations.

This study concentrated on actual speech variations which resulted in enhancement of meaning-prospect in a language classroom scenario where concerted focus lies on speaking skills.

5.7 PROSODEME-PRAGMAKER ACOUSTIC REPRESENTATION: OBSERVATIONS AND RESULTS

The heading *Prosodeme* is derived from blending the concept *Prosodic Phoneme* into one word and likewise *Pragmaker* comes from blending the concept of *Pragmatic Marker* into a single word concept. The remaining portion of the

heading represents the nature of analysis, *Acoustic* in this case means that; and the word *Representation* means spectrographic publication quality graphics.

The pressing need of the time is to take expedient move from the way language is taught in the classrooms, it has to be taught as a communicative tool rather than memorizing a set of structured principles. Prosodic role of speech is underlined with the fact that its manipulation is seen as component of speech units of syllable and beyond, rather than segmental units. Acoustic analysis allows learner to visualize speech thus raising conscious awareness about functional and delivery component of language. Classroom presentation does convey both explicit as well as implicit information through layers of variation accompanying the various sound units of a language such as phonemes, words or phrases. Interesting aspect of common behavioral patterns are observed while documenting and classifying these acoustic cues on the basis of their functional properties. The natural conclusion arrived in this research is about making students aware about meaningful interventions and variations through the tool of acoustic analysis.

Multiple researches have pointed out investigation into various dimensions of prosody in speech in ELT set up, like using computer programmes such as Praat (Boersma and Weenink) to annotate speech for wide spectrum of elements; appraising specific dimensions like “acoustic measurement of rhythm” (Deterding 10) is an affirmation of placing faith in objective analysis; from there on researchers looked into domains of “potential implications for teaching” (Xu, *Function vs. Form in Speech*, 61) and also suggesting about role of “prosodic adaptation in language learning” (Nilsenova and Swerts 77). This is a widely accepted fact that technology provides many computer-based software programs which are highly effective in unraveling speech features on the scales of accuracy, projection, specification, annotation and, detailed description using robust algorithms; but again amidst all this web of technological marvels, human anatomical network of ear-eye-brain sensory co-ordination remains admissible still. Though application of acoustic analysis chiefly remains limited to the laboratory research purposes but this research brought attention towards using it as an instructional initiative, and all these led to raising objective awareness about speech manipulations thus exhibiting enhanced communicative skills.

A multi-stage module was followed where each of the audio file of the student evaluation is first transcribed for number of speech inflections (detailed

description is there at chapter sub-heading of 4.7.1 to 4.7.6) and then entries were fed for Microsoft Excel based descriptive statistical analysis. Apart from transcription, Praat software was used to get exact corresponding values of the acoustic characteristics of the audio files. Following is the list of those speech inflections:

- Word count per minute
- Maximum intensity
- Minimum intensity
- Average intensity
- Shimmer (local)%
- Maximum pitch
- Minimum pitch
- Average pitch
- Number of pulses
- Number of periods
- Number of voice breaks
- F0 Fundamental frequency
- F1 Formant frequency
- F2 Formant frequency
- F3 Formant frequency
- F4 Formant frequency and
- Jitter (local)%.

Following is the list of cues which reflect orientation of prosodic phoneme as pragmatic marker in the English classroom discourse. Each of the occurrences is linked with impressionistic cues and provides corresponding acoustic explanation followed by visual representation of spectrographic analysis of one template sentence. All the sentences are actual instances taken from the auditory corpus of student's classroom oral presentation. A brief context scenario is already provided, while explaining the cues in impressionistic analysis, in order to equip reader about the circumstantial surroundings.

5.7.1 Acoustic Analysis of Study Corpus Based Instances of Speech Rate Variation

This particular speech inflection, speech rate variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of

student's audio recording of the continuous evaluation. In all there were six different set of functional template examples which are mentioned below:

- 1) to support anaphoric rhythmic pattern with faster speech rate
- 2) to describe a general fact with faster speech rate
- 3) to express a cliched expression with faster speech rate
- 4) to link explanatory extension with the preceding sentences with faster speech rate
- 5) to lay emphasis on a phrase of importance with slower speech rate
- 6) to provide cue about the impending closure of the speech with slower speech rate

As mentioned above, all these six different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarising the theme of the poem *Stopping by the Woods on a Snowy Evening*, used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to support anaphoric rhythmic pattern. Here for analysis purposes, double the number of salient words were taken on its either side. This salient word segment remains shaded (see fig. 5.5) and is also identified as *Segment 2* with two segments on its either side; the left one is a preceding segment named as *Segment 1* and the right one shall be called as succeeding segment named as *Segment 3*.

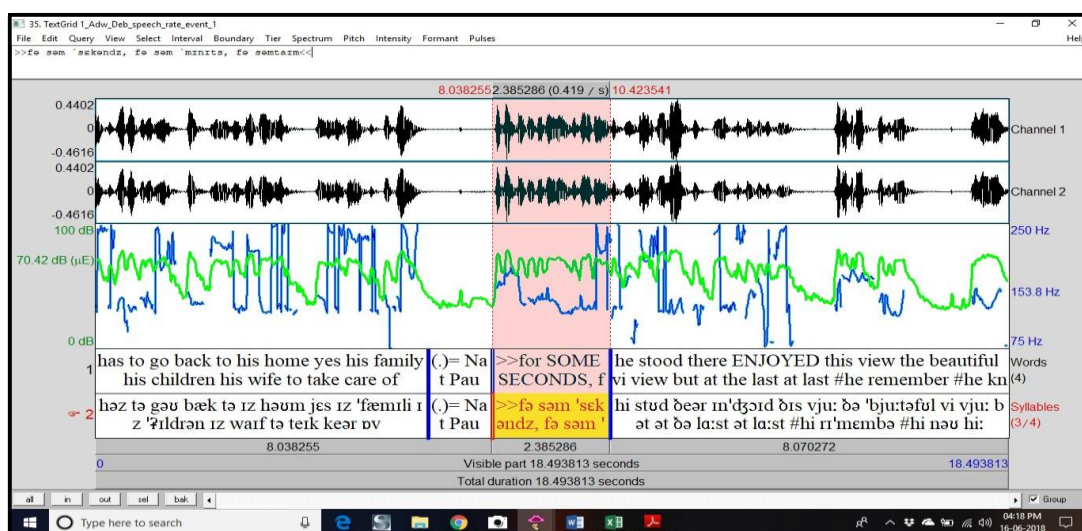


Fig. 5.5: Faster speech rate supporting anaphoric rhythmic pattern

Audio text portion for analysis:

Segment 1: has to go back to his home yes his family his children his wife to take care of (.)

Segment 2: >>for **SOME SECONDS**, for some minutes, for some time<<

Segment 3: he **stood there ENJOYED** this view the beautiful vi view but at the last at last #he remember #he know he

IPA enabled transcription of the whole portion:

Segment 1: hæz tə gəʊ bæk tə ɪz hæʊm jɛs ɪz 'fæmɪli ɪz 'tʃɪldrən ɪz waɪf tə teɪk keər ɒv (.)

Segment 2: >>fə səm 'sekəndz, fə səm 'mɪnɪts, fə səmtaɪm<<

Segment 3: hi stʊd ðeər ɪn 'dʒɔɪd ðɪs vju: ðə 'bjʊ:təfʊl vi vju: bət ət ðə lɑ:st ət lɑ:st #hi rɪ'membə #hi nəʊ hi:

Table 5.2: Supporting Anaphoric Rhythmic Pattern with Faster Speech Rate

INSTANCE 1	Preceding rate	Fast rate	Succeeding rate
No. of Words	18	9	18
No. of Syllables	21	11	26
Duration	6.74	2.39	8.07
Average word / sec	2.67	3.77	2.23
Word speed / minute	160	226	134
Average syllable / sec	3.11	4.61	3.22
Syllable speed / minute	187	277	193

So here the variation in speech rate, 277 syllable speed / minute compared to 187 and 193 in preceding and succeeding segment respectively, acted as a stimulus to add explanatory meaning to the scene setting.

- 2) Student identified as 6 Arj Mah, while presenting his ideas on the oral evaluation based on the topic of Famous Speech *I Have A Dream* by Martin Luther King Jr., used prosodic intervention of speech rate variation of faster

speech rate compared to the average as well as neighboring sentences in order to describe which is assumed to be a general fact. Here for analysis purposes, double the number of salient words were taken on its either side. This salient word segment remains shaded (see fig. 5.6) and is also identified as *Segment 2* with two segments on its either side; the left one is a preceding segment named as *Segment 1* and the right one shall be called as succeeding segment named as *Segment 3*.

Audio text portion for analysis:

Segment 1: Americans now what the basic things he wants to explain they are both human civilized by God now when we discriminate that he is black and then we are not supposed to be with him and he is white is

Segment 2: >>gonna enjoy the luxuries of life this is not (.) this is not going to be expected by the other blacks<<<

Segment 3: because when you see someone enjoying and you feel that they suffer inside you you feel that pain (.) you see someone eating food like having a very luxurious dinner out in a restaurant and you are serving as a waiter

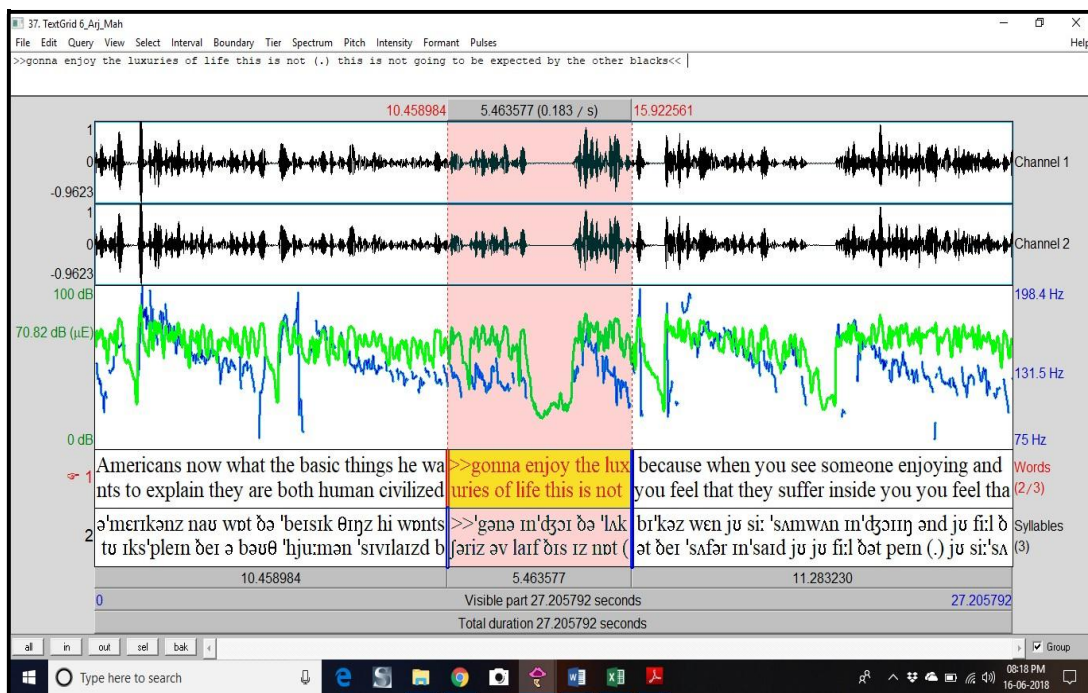


Fig. 5.6: Faster speech rate describing a general fact

IPA enabled transcription of the whole portion:

Segment1: ə'merɪkənz naʊ wɒt ðə 'beɪsɪk θɪŋz hi wɒnts tʊ ɪks'pleɪn ðeɪ ə bəʊθ
'hju:mən 'sɪvɪlaɪzd bɑɪ ɡɒd naʊ wen wi dɪs'krɪmɪnt ðæt hi:z blæk_ənd ðen wi ə nɒt
sə'pəʊzd tə bi wɪð ɪm_ənd hi z waɪt ɪz

Segment 2: >>'gənə m'dʒɔɪ ðə 'lɪkʃəɪz əv laɪf ðɪs ɪz nɒt (.) ðɪs ɪz nɒt 'gəʊɪŋtə bi
ɪks'pektɪd bɑɪ ði 'lɪðə blæks<<

Segment 3: bɪ'kæz wen jʊ si: 'sɪmwʌn m'dʒɔɪŋ_ənd jʊ fi:l ðæt ðeɪ 'sɪfər m'saɪd jʊ
jʊ fi:l ðæt peɪn (.) jʊ si: 'sɪmwʌn 'i:tɪŋ fu:d laɪk 'hævɪŋ ə 'veri lɪg'zjuəriəs 'dɪnər aʊt
ɪn ə 'rɛ strɒnt ənd jʊ ə 'sɜ:vɪŋ əz ə 'wertə

Table 5.3: Describing a General Fact with Faster Speech Rate

INSTANCE 2	Preceding rate	Fast rate	Succeeding rate
No. of Words	40	20	20
No. of Syllables	49	27	54
Duration	10.46	5.46	11.28
Average word / sec	3.82	3.66	1.77
Word speed / minute	229	220	106
Average syllable / sec	4.69	4.94	4.79
Syllable speed / minute	281	296	287

So here the variation in speech rate, 296 syllable speed / minute compared to 281 and 287 in preceding and succeeding segment respectively, was used to describe the already known fact of general awareness.

- 3) Student identified as 25 Har Pra, while presenting his ideas on the oral evaluation based on the topic of poem *Ozymandias* by Percy Bysshe Shelley, used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to articulate a cliched expression. Here for analysis purposes, double the number of salient words were taken on its either side. This salient word segment remains shaded (see fig. 5.7) and is also identified as *Segment 2* with two segments on its

either side; the left one is a preceding segment named as *Segment 1* and the right one shall be called as succeeding segment named as *Segment 3*.

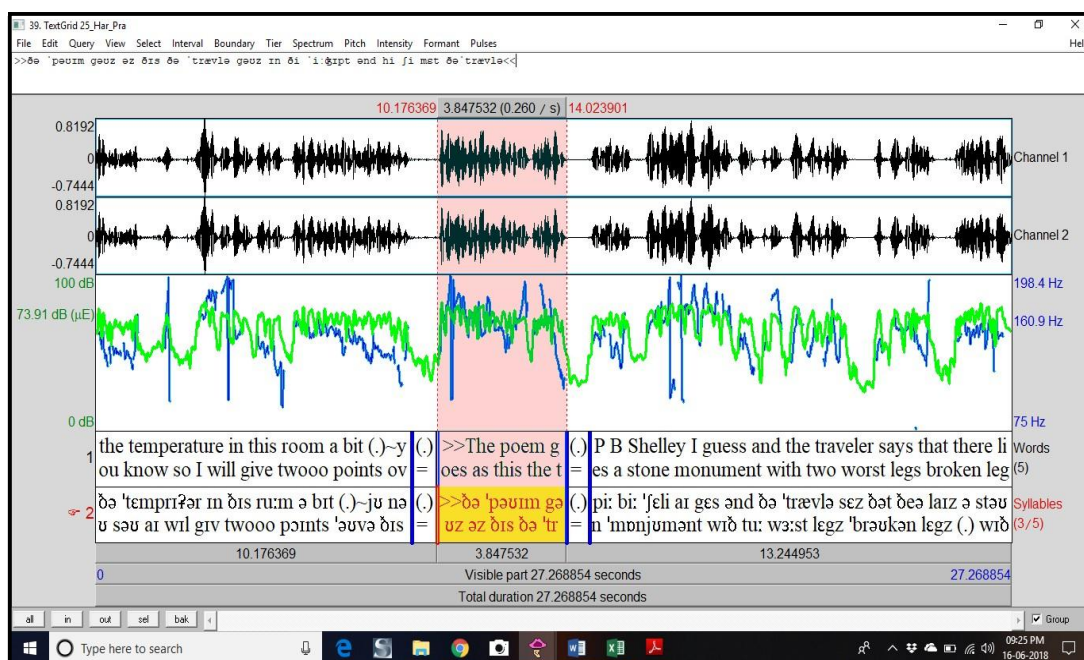


Fig. 5.7: Faster speech rate expressing a cliched expression

Audio text portion for analysis:

Segment 1: the temperature in this room a bit (.) ~you know so I will give *twooo* points over this poem first the poem point of view and then my point of view regarding my real- life example (.)

Segment 2: >>The poem goes as this the traveler goes in the Egypt and he she met the traveler<< (.)

Segment 3: P B Shelley I guess and the traveler says that there lies a stone monument with two worst legs broken legs (.) with some quote written over it (.) >>P B Shelley goes over there because

IPA enabled transcription of the whole portion:

Segment 1: ðə 'tempriʃər ɪn ðɪs ru:m ə bɪt (.)-jʊ nəʊ səʊ aɪ wɪl ɡɪv tuːwʊɔː pɔɪnts 'əʊvə ðɪs 'pəʊɪm fɜːst ðə 'pəʊɪm pɔɪnt əv vju: ənd ðenmaɪ pɔɪnt əv vju: rɪ'ɡɑːdɪŋ maɪ rɪəl- laɪf ɪɡ'zɑːmpl (.)

Segment 2: >>ðə 'pəʊɪm ɡəʊz əz ðɪs ðə 'trævlə ɡəʊz ɪn ði 'i:dʒɪpt ənd hi ʃi mæt ðə 'trævlə<<

Segment 3: (.) pi: bi: 'ʃeli aɪ ɡes ənd ðə 'trævlə sez ðət ðeə laɪz ə stəʊn 'mɒnjəmənt wɪð tu: wɜ:st lægz 'brəʊkən lægz (.) wɪð səmkwət 'rɪtn 'əʊvər ɪt (.) >>pi: bi: 'ʃeli ɡəʊz 'əʊvə ðeə bɪ'kɒz

Table 5.4: Expressing a Cliched Expression with Faster Speech Rate

INSTANCE 3	Preceding rate	Fast rate	Succeeding rate
No. of Words	34	17	34
No. of Syllables	43	21	42
Duration	9.42	3.85	12.56
Average word / sec	3.61	4.42	2.71
Word speed / minute	217	265	162
Average syllable / sec	4.56	5.46	3.34
Syllable speed / minute	274	327	201

So here the variation in speech rate, 327 syllable speed / minute compared to 274 and 201 in preceding and succeeding segment respectively, was used to articulate an often-used template expression.

- 4) Student identified as 38 Lod Thy, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of speech rate variation of faster speech rate compared to the average as well as neighboring sentences in order to link explanatory extension from the preceding sentences. Here for analysis purposes, double the number of salient words were taken on its either side. This salient word segment remains shaded (see fig. 5.8) and is also identified as *Segment 2* with two segments on its either side; the left one is a preceding segment named as *Segment 1* and the right one shall be called as succeeding segment named as *Segment 3*.

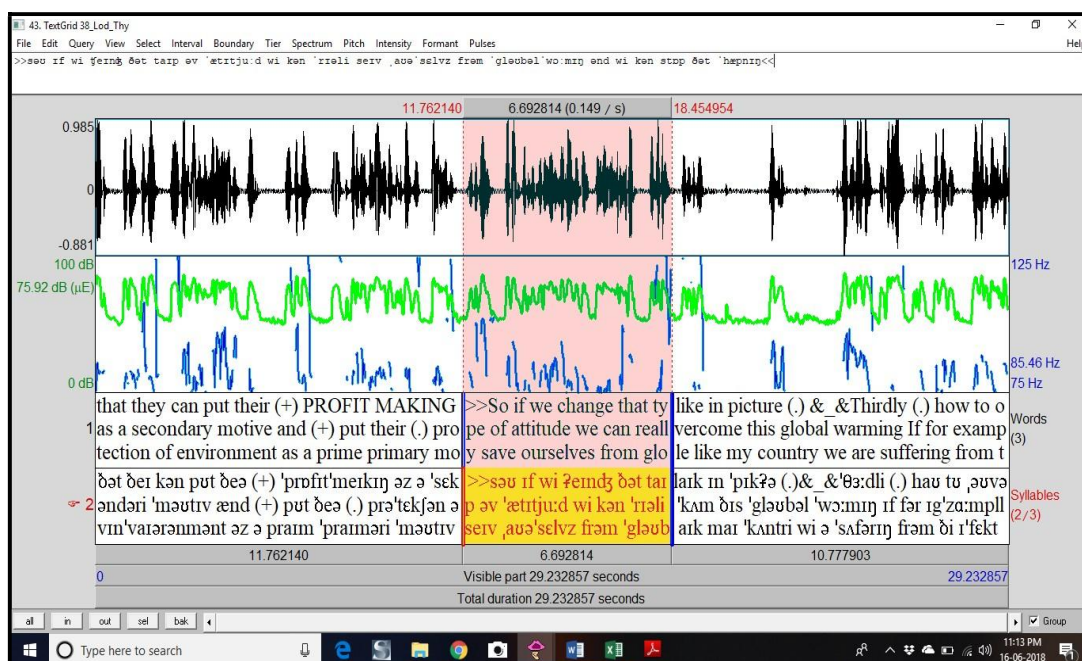


Fig. 5.8: Faster speech rate linking explanatory extension with the preceding sentences

Audio text portion for analysis:

Segment 1: that they can put their (+) **PROFIT MAKING as a secondary motive** and (+) put their (.) protection of environment as a prime primary motive.

Segment 2: >>So if we change that type of attitude we can really save ourselves from global warming and we can stop that happening<<

Segment 3: like in picture (.) &_&Thirdly (.) how to overcome this global warming
If for example like my country we are suffering from the effect

IPA enabled transcription of the whole portion:

Segment 1: ðæt ðeɪ kən pʊt ðeə (+) 'prɒfɪt'meɪkɪŋ əz ə 'sekəndəri 'məʊtɪv ənd (+) pʊt ðeə (.) prə'tekʃən əvɪn'vaɪərənmənt əz ə praɪm 'praɪməri 'məʊtɪv.

Segment 2: >>səʊ ɪf wi ʔeɪndʒ ðæt taɪp əv 'ætɪtʃu:d wi kən 'rɪəli seɪv ,aʊə'selvz frəm 'gləʊbəl 'wɔ:mɪŋ ənd wi kən stɒp ðæt 'hæpənɪŋ<<

Segment 3: laɪk ɪn 'pɪkʃə (.)&_&'θɜ:ðli (.) haʊ tu ,əʊvə'kʌm ðɪs 'gləʊbəl 'wɔ:mɪŋ ɪf fər ɪg'zɑ:mpllaɪk maɪ 'kʌntri wi ə 'sʌfəriŋ frəm ðɪ ɪ'fekt

Table 5.5: Linking Explanatory Extension with the Preceding Sentences with Faster Speech Rate

INSTANCE 4	Preceding rate	Fast rate	Succeeding rate
No. of Words	22	22	22
No. of Syllables	36	30	32
Duration	11.76	6.69	10.78
Average word / sec	1.87	3.29	2.04
Word speed / minute	112	197	122
Average syllable / sec	3.06	4.48	2.97
Syllable speed / minute	184	269	178

So here the variation in speech rate, 269 syllable speed / minute compared to 184 and 178 in preceding and succeeding segment respectively, was used to bridge explanatory extension to the preceding portions of the discourse thus maintaining a continuity as well as relevance of purpose.

- 5) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic of *Motivation*, used prosodic intervention of speech rate variation of slower speech rate compared to the average as well as neighboring sentences in order to lay emphasis on a phrase of importance. Here for analysis purposes, double the number of salient words were taken on its either side. This salient word segment remains shaded (see fig. 5.9) and is also identified as *Segment 2* with two segments on its either side; the left one is a preceding segment named as *Segment 1* and the right one shall be called as succeeding segment named as *Segment 3*.

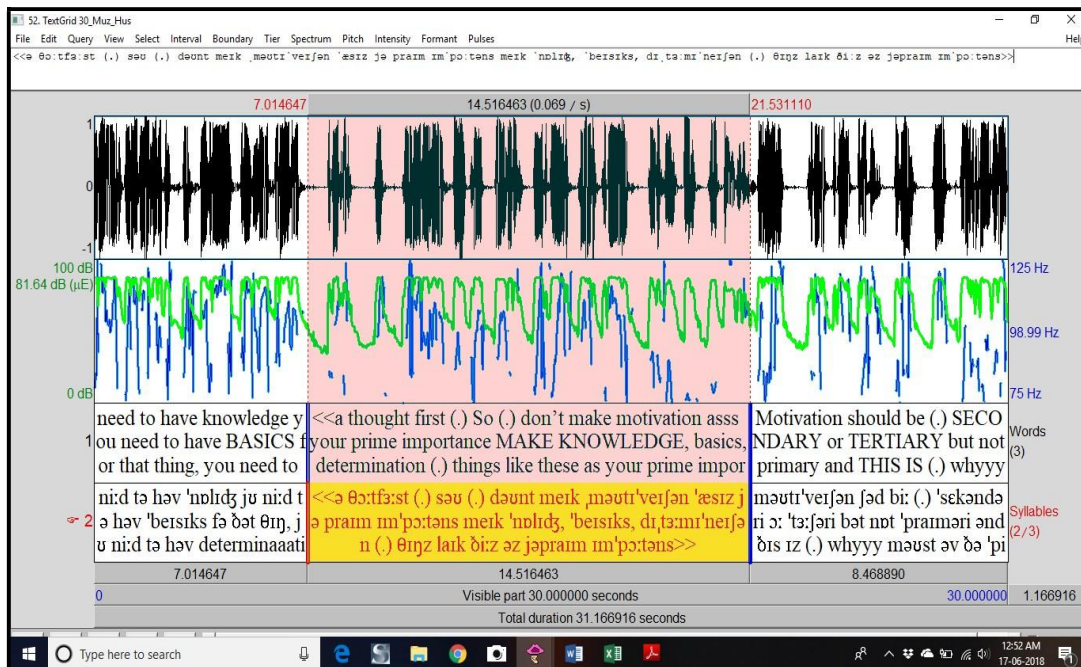


Fig. 5.9: Slower speech rate laying emphasis on a phrase of importance

Audio text portion for analysis:

Segment 1: need to have knowledge you need to have **BASICS** for that thing, you need to have *determinaaation* did, *youuu* need to *haveee* (.)

Segment 2: <<a thought first (.) So (.) don't make motivation *asss* your prime importance **MAKE KNOWLEDGE**, basics, determination (.) things like these as your prime importance>>

Segment 3: Motivation should be (.) **SECONDARY or TERTIARY** but not primary and THIS IS (.) *whyyy* most of the people in our country are failing

IPA enabled transcription of the whole portion:

ni:d tə həv 'nɒlɪdʒ ju ni:d tə həv 'beɪsɪks fə ðæt θɪŋ, ju ni:d tə həv dɪtərminaaation dɪd, yo uuu ni:d tu haveee (.)

<<ə θɔ:tfɜ:st (.) səʊ (.) dəʊnt meɪk ,məʊtɪ'veɪʃən 'æsɪz jə praɪm ɪm'pɔ:təns meɪk 'nɒlɪdʒ, 'beɪsɪks, dɪ,tɜ:mɪ'neɪʃən (.) θɪŋz laɪk ði:z əz jəpraɪm ɪm'pɔ:təns>> ,məʊtɪ'veɪʃən ʃəd bi: (.)

'sekəndəri ɔ: 'tɜ:ʃəri bət nɒt 'praɪməri ənd ðɪs ɪz (.) whyyy məʊst əv ðə 'pi:pl m'əʊə 'kʌnt ri ə 'feɪlɪŋ

Table 5.6: Laying Emphasis on a Phrase of Importance with Slower Speech Rate

INSTANCE 5	Preceding rate	Slow rate	Succeeding rate
No. of Words	22	22	22
No. of Syllables	29	35	33
Duration	7.02	14.52	8.47
Average word / sec	3.14	1.52	2.60
Word speed / minute	188	91	156
Average syllable / sec	4.13	2.41	3.90
Syllable speed / minute	248	145	234

So here the variation in speech rate, 145 syllable speed / minute compared to 248 and 234 in preceding and succeeding segment respectively, was used to lay emphasis on the one- liner core sentence, that particular idea which needs to reverberate in the audience mind.

- 6) Student identified as 39 Jan Dor, while presenting his ideas on the oral evaluation based on the topic of *Detailed Self Introduction*, used prosodic intervention of speech rate variation of slower speech rate compared to the average as well as neighboring sentences in order to provide cue about coming to the stage of conclusion of the presentation. Here for analysis purposes, double the number of salient words were taken on its either side. This salient word segment remains shaded (see fig. 5.10) and is also identified as *Segment 3* with two segments on its left side; the extreme left one is a pre-preceding segment named as *Segment 1* and the one next to it shall be called as preceding segment named as *Segment 2*.

Audio text portion for analysis:

Segment 1: never I never seen you like this before (.) I am so *scarrrred* my heart

Segment 2: is still BEATING fast and then the **TEACHER CAME INSIDE** the house and asked

Segment 3: <<**HOW WAS MY** ... @yes idea (.) thank you>>

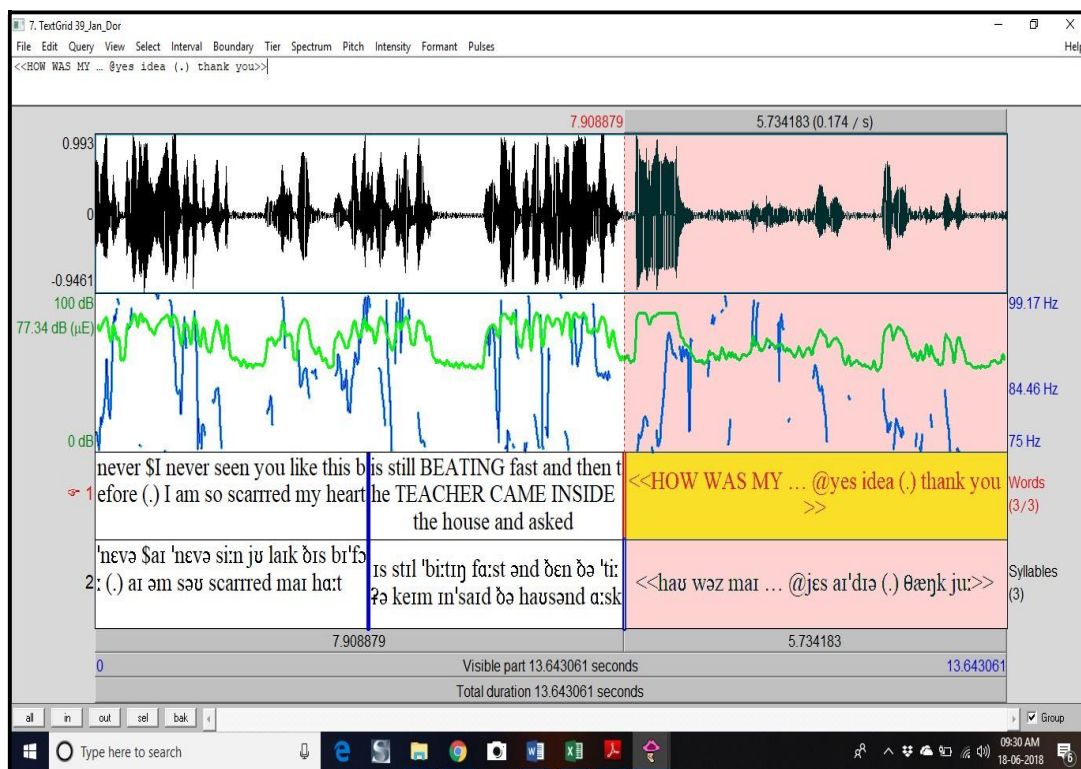


Fig. 5.10: Slower speech rate providing cue about the impending closure of the speech

Table 5.7: Providing Cue about the Impending Closure of the Speech with Slower Speech Rate

INSTANCE 6	Pre-Preceding rate	Preceding rate	Slow rate
No. of Words	14	14	7
No. of Syllables	17	17	8
Duration	4.09	3.82	5.73
Average word / sec	3.42	3.66	1.22
Word speed / minute	205	220	73
Average syllable / sec	4.16	4.45	1.40
Syllable speed / minute	250	267	84

So here the variation in speech rate, 87 syllable speed / minute compared to 250 and 267 in pre-preceding and preceding segment respectively, was used to provide cue about the impending closure of the speech.

5.7.2 Acoustic Analysis of Study Corpus Based Instances of Loudness Variation

This particular speech inflection, loudness variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were eight different set of functional template examples which are mentioned below:

- 1) to add an emphasis to the previous statement with added loudness
- 2) to make a passionate beginning to the presentation in a loud manner
- 3) to make an emphasis on a supporting intensifier by making it louder
- 4) to underline emphasis onomatopoeically with added loudness
- 5) to furnish unanticipated piece of interesting information with significant loudness
- 6) to highlight the adjective stating the frame of mind by making it louder
- 7) to justify strong emotional build-up by placing louder words one after another
- 8) to place a significant emphasis on the main action word with noticeable loudness
- 9) to add intense gradient by placing repetitive loudness one after another

As mentioned above, all these nine different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Stopping by the Woods on a Snowy Evening*, used prosodic intervention of placing stress on a particular word in order to add an emphasis to the previous statement while mentioning about the said poem being *written by the greatest poem [sic] poet Robert Frost* and placed stress on the first word of the connecting sentence as a validation of the previous information. Here for analysis purposes, salient word segment remains shaded (see fig. 5.11) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

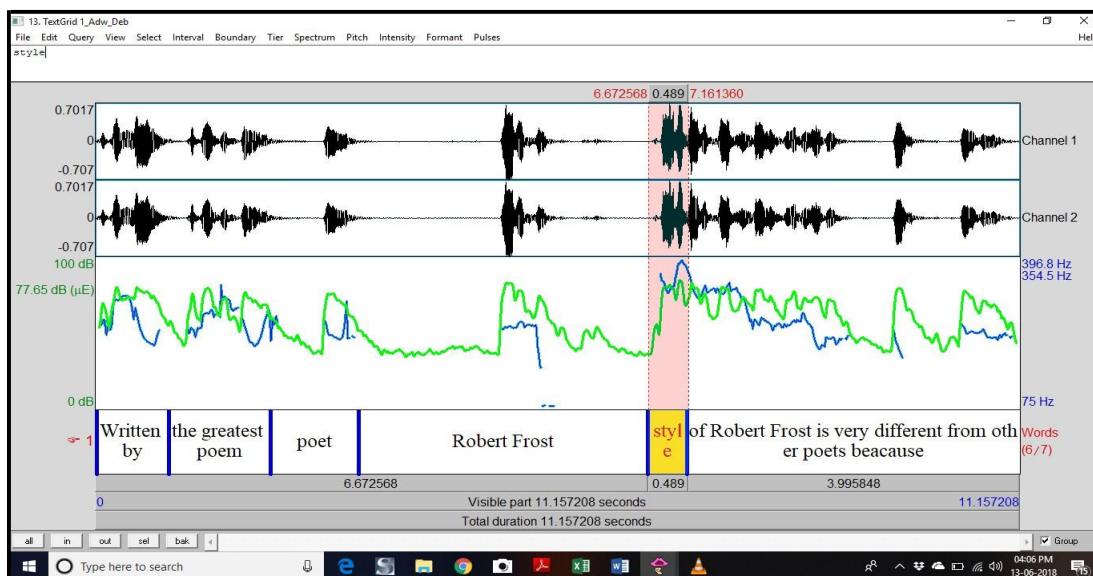


Fig. 5.11: Adding loudness emphasizing previous statement

So here the word STYLE gets an added loudness with margin of salience value as 6.07 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to support the claim statement with a reason statement.

Table 5.8: Adding an Emphasis to the Previous Statement with Added Loudness

INSTANCE 1	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	77.52
	Maximum Intensity	84.66
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	71.45
	Maximum Intensity	84.66
Margin of Salience	Mean-energy Intensity	6.07
	Maximum Intensity	0.00

- Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness on a particular word in order to make a passionate beginning to his presentation. Here for analysis purposes, salient word segment remains shaded (see fig. 5.12) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

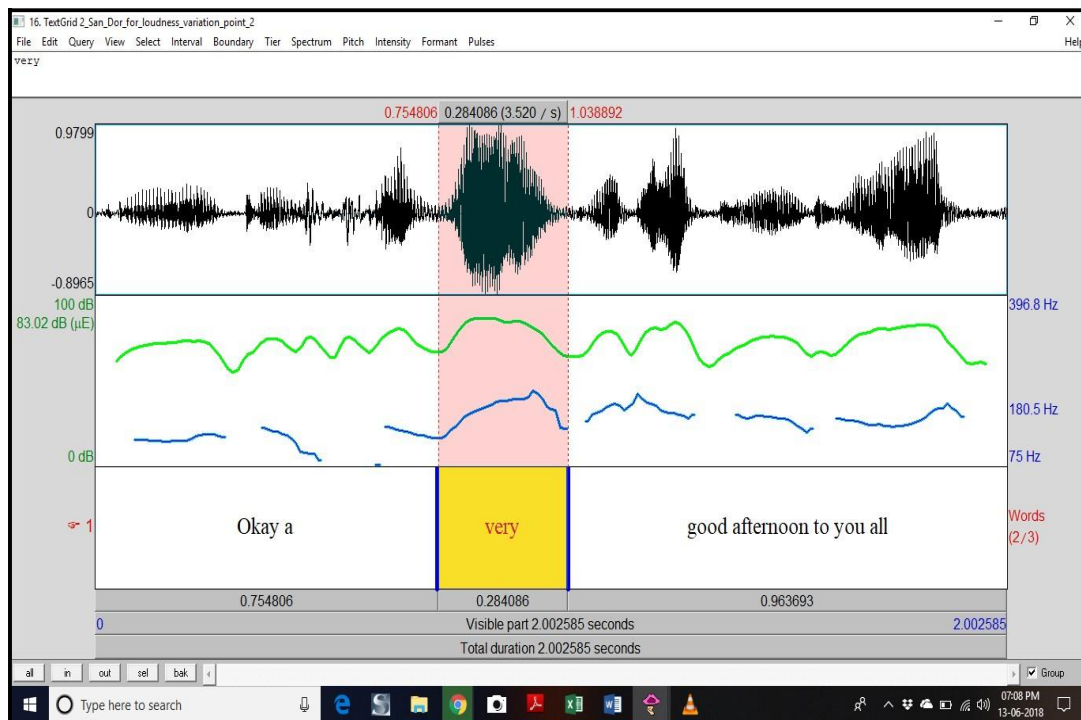


Fig. 5.12: Adding loudness making a passionate beginning to the presentation

So here the word VERY gets an added loudness with margin of salience value as 5.11 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation exhibited speaker’s enthusiasm for the occasion, a sign of behavioral calmness to tackle anxiety issues of evaluative oral presentations.

Table 5.9: Making a Passionate Beginning to the Presentation with Added Loudness

INSTANCE 2	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	83.02
	Maximum Intensity	86.70
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	77.91
	Maximum Intensity	86.70
Margin of Salience	Mean-energy Intensity	5.11
	Maximum Intensity	0.00

- 3) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness on a particular word in order to complement the preceding intensifier. Here for analysis purposes, salient word segment remains shaded (see fig. 5.13) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

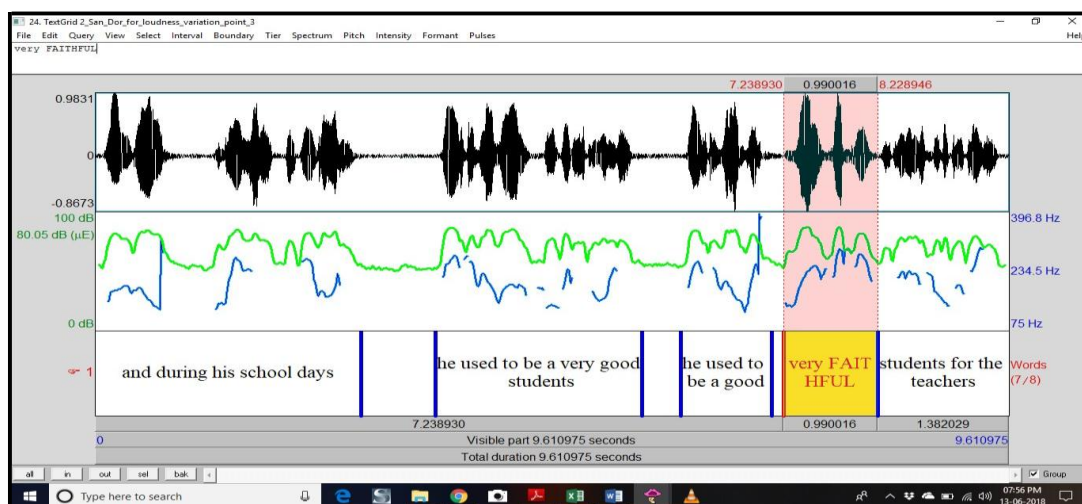


Fig. 5.13: Adding loudness emphasizing on a supporting intensifier

So here the word FAITHFUL gets an added loudness with margin of salience value as 2.78 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to complement the preceding intensifier used to validate one behavioral aspect with a higher degree of appropriate supporting adjective.

Table 5.10: Making an Emphasis on a Supporting Intensifier with Added Loudness

INSTANCE 3	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	80.05
	Maximum Intensity	87.09
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	77.27
	Maximum Intensity	87.09
Margin of Salience	Mean-energy Intensity	2.78
	Maximum Intensity	0.00

- 4) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness on a particular word in order to make an onomatopoeic emphatic twist to his narration.

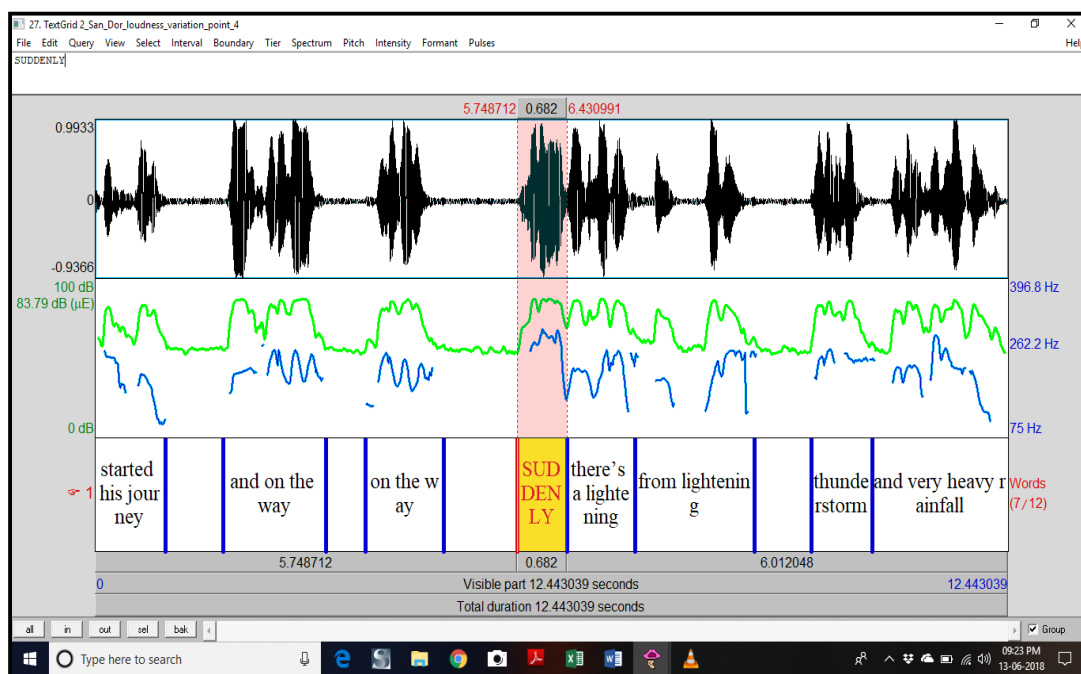


Fig. 5.14: Adding loudness emphasizing onomatopoeic phrase

So here the word SUDDENLY gets an added loudness with margin of salience value as 4.56 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to underline onomatopoeic emphatic twist to the build-up to his scene setting.

Table 5.11: Underlining Emphasis Onomatopoeically with Added Loudness

INSTANCE 4	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	83.79
	Maximum Intensity	87.19
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	79.23
	Maximum Intensity	87.19
Margin of Salience	Mean-energy Intensity	4.56
	Maximum Intensity	0.00

- 5) Student identified as 7 Abd Ham, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying loudness while unfolding a piece of information with an expectation that it will surprise the listener. Here for analysis purposes, salient word segment remains shaded (see fig. 5.15) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

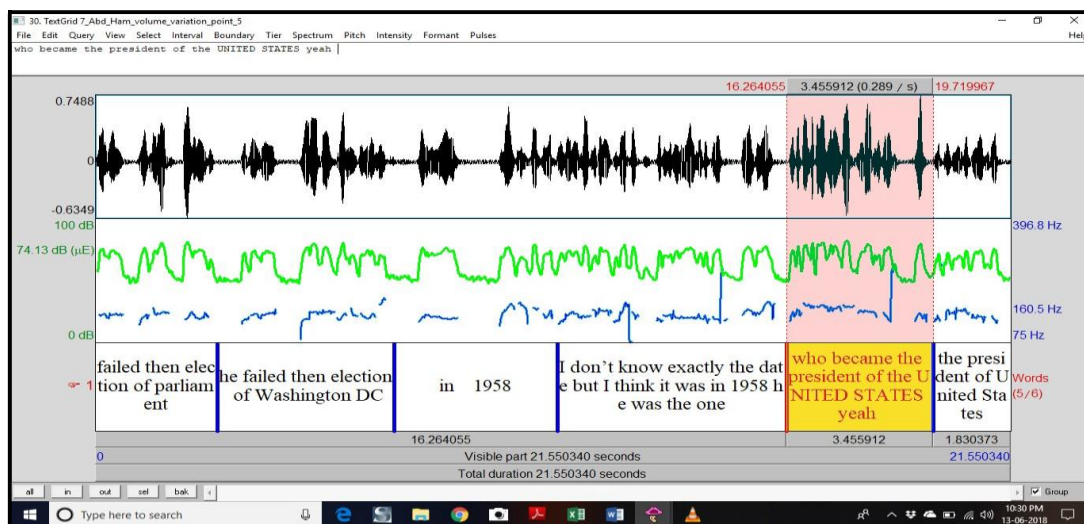


Fig. 5.15: Adding loudness furnishing unanticipated piece of interesting information

So, here the word UNITED STATES gets an added loudness with margin of salience value as 2.63 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to furnish unanticipated piece of interesting information.

Table 5.12: Furnishing Unanticipated Piece of Interesting Information with Significant Loudness

INSTANCE 5	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	74.13
	Maximum Intensity	82.40
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	71.50
	Maximum Intensity	82.40
Margin of Salience	Mean-energy Intensity	2.63
	Maximum Intensity	0.00

- 6) Student identified as 9 Roh Raj, while presenting his ideas on the oral evaluation based on the topic of *Advertisements*, used prosodic intervention of varying loudness to highlight the adjective in order to emphasize the state of the mind. Here for analysis purposes, salient word segment remains shaded (see fig. 5.16) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

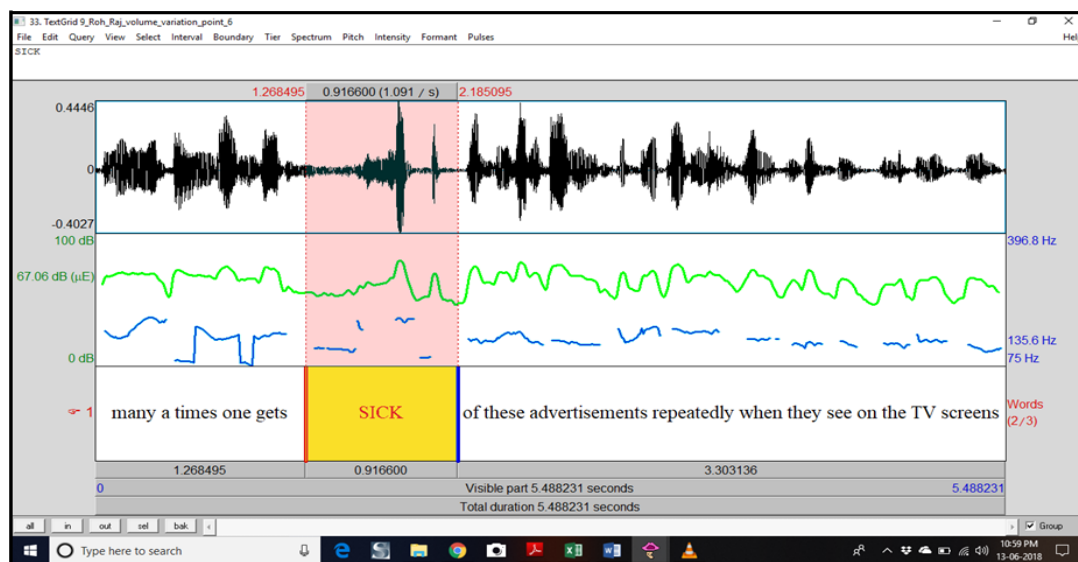


Fig. 5.16: Adding loudness highlighting the adjective stating the frame of mind

So here the word SICK gets an added loudness with margin of salience value as 1.87 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to capture as well as highlight the adjective used in order to draw upon its negative impact.

Table 5.13: Highlighting the Adjective Stating the Frame of Mind with Added Loudness

INSTANCE 6	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	70.06
	Maximum Intensity	79.56
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	68.19
	Maximum Intensity	79.56
Margin of Salience	Mean-energy Intensity	1.87
	Maximum Intensity	0.00

- 7) Student identified as 10 Har Pra, while presenting his ideas on the oral evaluation based on the topic of *Common Problems Women of India Face*, used prosodic intervention of varying loudness to justify the strong emotional build-up of a common hardship a woman faces when she seeks help from our incapacitated system. Here for analysis purposes, salient word segment remains shaded (see fig. 5.17) and two set of values (one, mean- energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

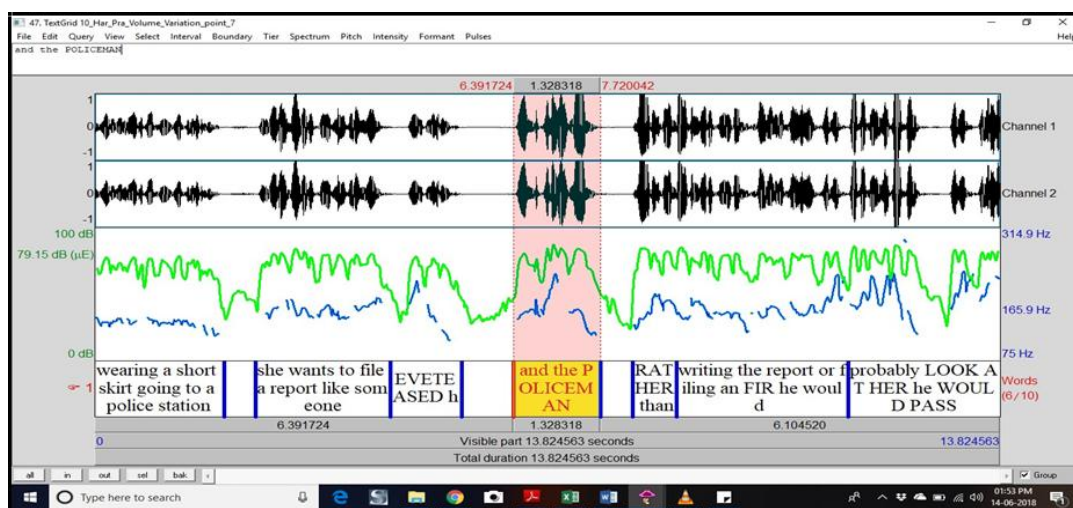


Fig. 5.17: Adding loudness justifying the strong emotional build-up

So, here the word EVETEASED gets an added loudness with margin of salience value as 2.80 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to justify the gradual build-up of problems one after another and in a way rightly represents the gradual build-up of distress for the poor helpless woman.

Table 5.14: Justifying Strong Emotional Build-up by with Added Loudness

INSTANCE 7	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	79.15
	Maximum Intensity	87.16
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	76.35
	Maximum Intensity	87.16
Margin of Salience	Mean-energy Intensity	2.80
	Maximum Intensity	0.00

- 8) Student identified as 11 Jan Joy, while presenting his ideas on the oral evaluation based on the topic of a poem named *Stopping by the Woods on a Snowy Evening* by Robert Frost, used prosodic intervention of varying loudness to place a significant emphasis on the main action word as it holds the key in deciding the thought plan of the oral discourse to follow.

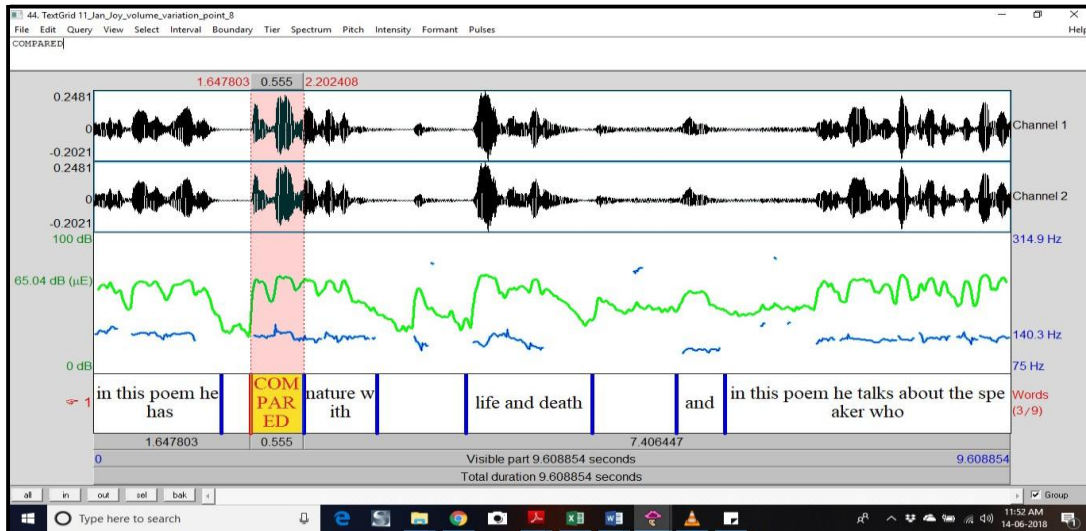


Fig. 5.18: Adding loudness placing a significant emphasis on the main action word

So here the word COMPARED gets an added loudness with margin of salience value as 4.03 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to set the tone and tenor of the discourse to come next and thereby attracts a significant emphasis on the main action word with noticeable loudness.

Table 5.15: Placing Significant Emphasis on the Main Action Word with Added Loudness

INSTANCE 8	Description	Intensity (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	65.04
	Maximum Intensity	70.03
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	61.01
	Maximum Intensity	70.03
Margin of Salience	Mean-energy Intensity	4.03
	Maximum Intensity	0.00

- 9) Student identified as 95 Jan Dor, while presenting his ideas on the oral evaluation based on the abstract topic named Idea, used prosodic intervention of varying loudness to add intense gradient by placing repetitive loudness one after another on a particular word to highlight emotional build-up to the situation.

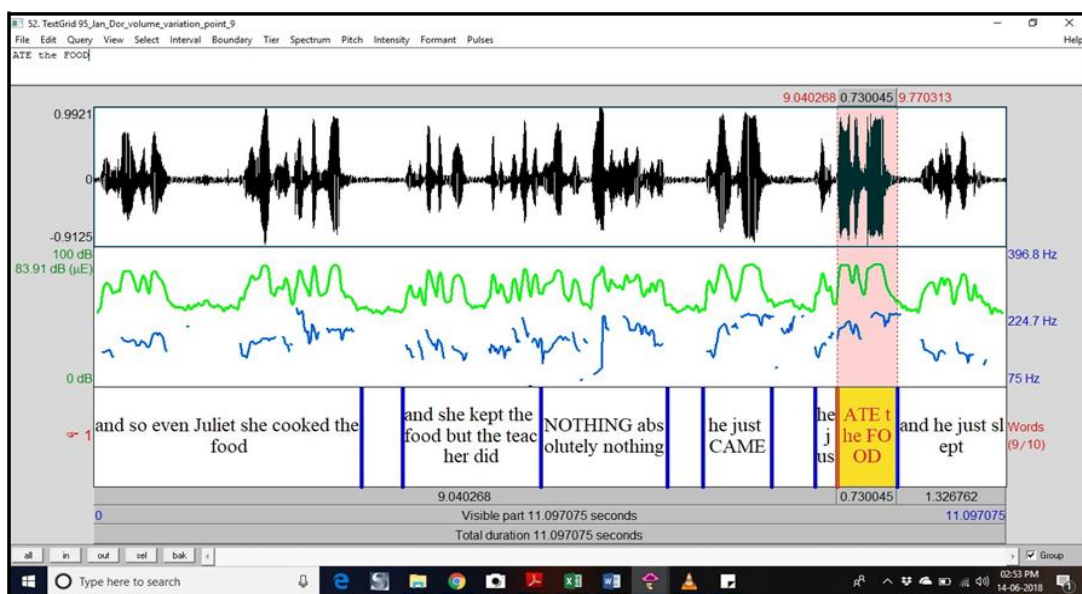


Fig. 5.19: Adding loudness repetitively

So, here all the highlighted words NOTHING, CAME and FOOD are emoted with significant level of loudness that set the tone and tenor of the discourse to come next and thereby attract significant emphasis on the main action word with noticeable loudness in order to add intense gradient. This all happened while placing these words nearby one after another and especially the word NOTHING to highlight emotional build-up to the situation.

Table 5.16: Adding Intense Gradient by Placing Repetitive Loudness

INSTANCE 9 a & b	Description	Intensity "a" (in dB)	Intensity "b" (in dB)
Acoustic analysis of the salient WORD	Mean-energy Intensity	82.13	83.91
	Maximum Intensity	87.53	
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	77.62	77.62
	Maximum Intensity	87.53	
Margin of Salienc	Mean-energy Intensity	4.51	6.29
	Maximum Intensity	0.00	

So, here both the highlighted words CAME and FOOD get an added loudness with margin of salience value as 4.51 dB and 6.29 dB for mean-energy intensity respectively. Both the words have values of zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity. This speech modulation helped in order to emote with significant level of loudness while setting the tone and tenor of the discourse to come next and thereby attracted significant emphasis on the main action word with noticeable loudness in order to add intense gradient while placing these words nearby one after another.

5.7.3 Acoustic Analysis of Study Corpus Based Instances of Pitch Variation

This particular speech inflection, pitch variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were five different set of functional template examples which are mentioned below:

- 1) to make a passionate start to the presentation with overarching pitch variation spread across multi-word phrase
- 2) to support anaphoric rhythmic pattern with pitch variation spread over multi-word phrase
- 3) to express continuation of emotional build-up with overarching pitch variation spread over multi-word phrase
- 4) to add assertion to the concluding remarks with pitch variation stretching over multi-word phrase
- 5) to add intense gradient by placing repetitively varying pitch stretched over multi-word phrase

As mentioned above, all these five different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of overarching pitch variations spread across in order to make a passionate start to his presentation. The said student displayed significant variations in pitch over the whole phrase (+) *Okay a VERY good afternoon to you all* while making an opening remark thus adding that extra enthusiasm to reflect upon his excitement to enthrall the audience.

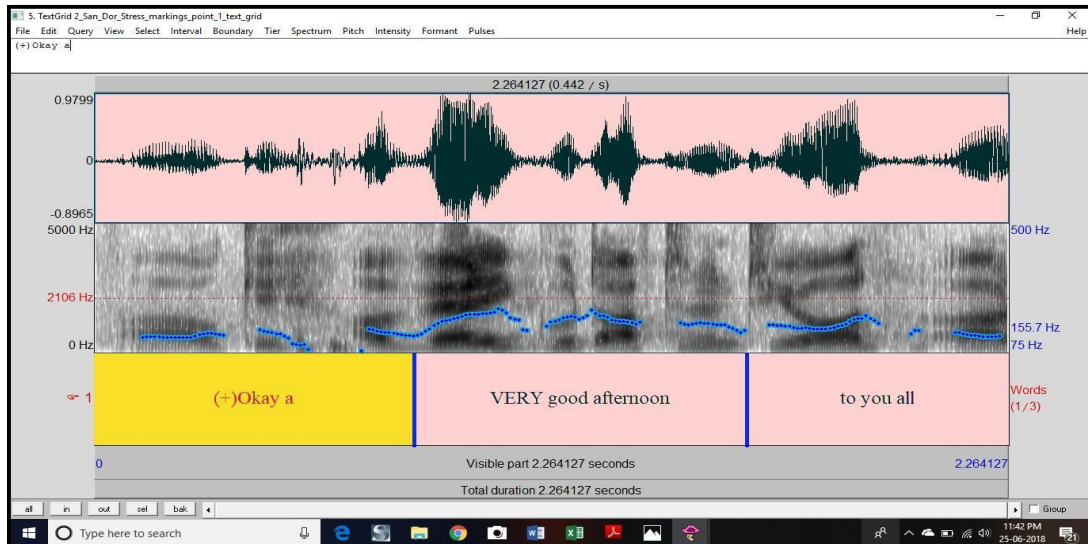


Fig. 5.20: Pitch variations making a passionate start to the presentation

So, here the said phrase gets an overarching pitch variation, to the tune of 49.74 Hz, spread over all these words in order to exhibit speaker’s enthusiasm for the occasion. This all reflected a sign of behavioral calmness to tackle anxiety issues of evaluative oral presentations.

Table 5.17: Make a Passionate Start to the Presentation with Overarching Pitch Variation

INSTANCE 1	Description	Values (Hz)
Acoustic analysis of the SELECTED audio portion	Mean-pitch in selection	94.88
	Minimum pitch in selection	75.15
	Maximum pitch in selection	124.89
Quantum of Pitch Variation	Pitch range	49.74

- Student identified as 25 Har Pra, while presenting his ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Ozymandias*, used prosodic intervention of overarching pitch variations spread over multiple phrases in order to support anaphoric rhythmic pattern. Here the said student, while drawing life lesson from what happened to that cruel king, suggested that if we remain humble we *will be remembbbeeerrred throughout the time you will be remembered >>by some people by some memories by some monuments and they will not<< despair as the time passes* and this all one should follow as a principle of life.

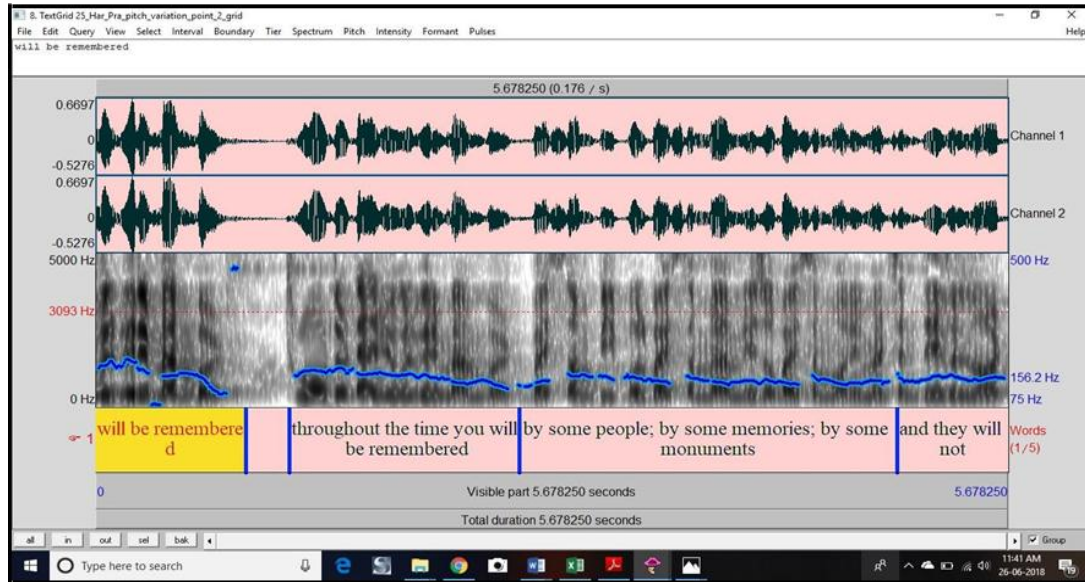


Fig. 5.21: Pitch variations supporting anaphoric rhythmic pattern

So, here the phrase gets overarching pitch variations, to the tune of 124.01 Hz, spread over all these multi-word phrases in order to match anaphoric rhythmic pattern which is indicative characteristics of poetry.

Table 5.18: Support Anaphoric Rhythmic Pattern with Pitch Variations

INSTANCE 2	Description	Values (Hz)
Acoustic analysis of the SELECTED audio portion	Mean-pitch in selection	151.62
	Minimum pitch in selection	81.74
	Maximum pitch in selection	205.75
Quantum of Pitch Variation	Pitch range	124.01

- Student identified as 27 Kop Hum, while presenting his ideas on the oral evaluation based on the abstract topic named *Success*, used prosodic intervention of overarching pitch variation spread over multiple phrases in order to express continuation of emotional build-up. Here the said student, while sharing his ideas on how to achieve success, talks about it being a journey full of challenges and is definitely *not easy, success is not easy. And success doesn't come after ten years, success that's from everyyy davyy the things you do everyyy seconddd every moment the things you do will matter whether you're going closer to your dreams or not.*

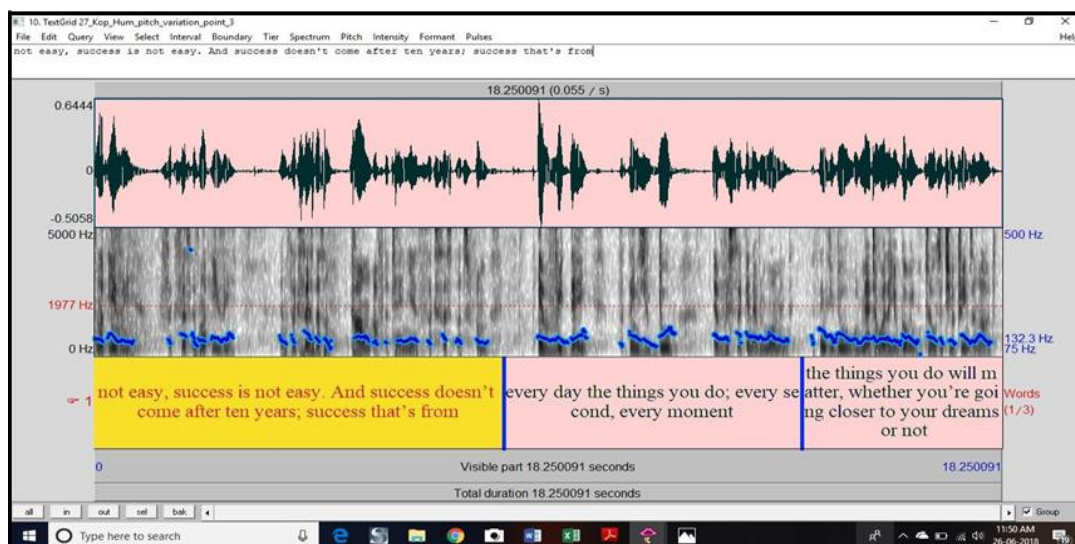


Fig. 5.22: Pitch variation expressing continuation of emotional build-up

So, here the whole phrase gets an overarching pitch variation, to the tune of 89.18 Hz, spread over all these multi-word phrases in order to express continuation of emotional build-up.

Table 5.19: Express Continuation of Emotional Build-up with Overarching Pitch Variation

INSTANCE 3	Description	Values (Hz)
Acoustic analysis of the SELECTED audio portion	Mean-pitch in selection	131.62
	Minimum pitch in selection	80.38
	Maximum pitch in selection	169.56
Quantum of Pitch Variation	Pitch range	89.18

- 4) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic named *Motivation*, used prosodic intervention of overarching pitch variations stretched over multiple phrases in order to add assertion to the concluding remarks. Here the said student, while sharing his ideas on how to keep oneself motivated, talks about following a different way one does not *look for motivation, look for knowledge because knowledge is wisdom and **knowledge is PERMANENT it's not TEMPORARY** but see motivation is temporary* once we come to realize this we will easily remain motivated all the time.

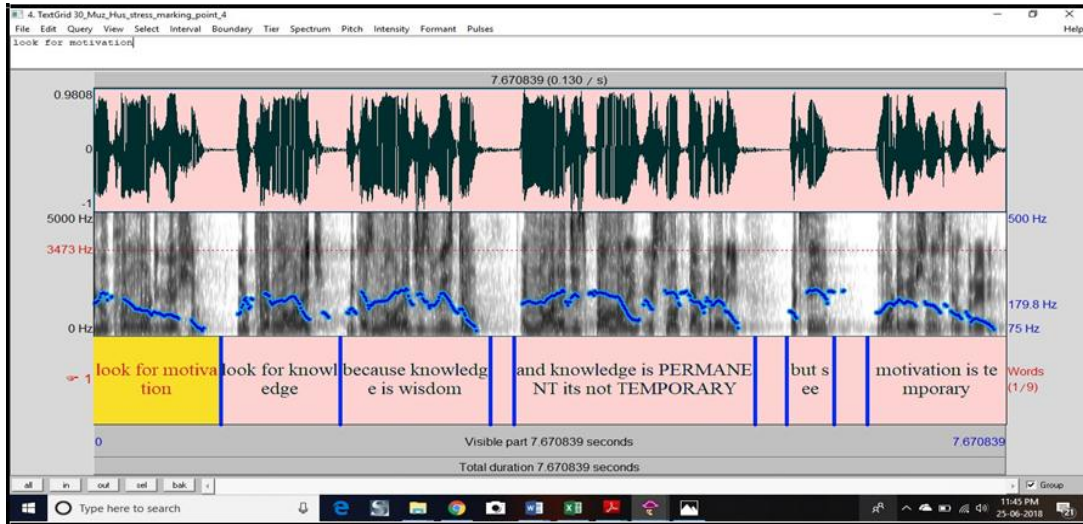


Fig. 5.23: Pitch variations adding assertion to the concluding remarks

So, here the phrase gets an overarching pitch variation, to the tune of 133.81 Hz, spread over all these multi-word phrases in order to add element of assertion to the concluding remarks.

Table 5.20: Adding Assertion to the Concluding Remarks with Pitch Variation

INSTANCE 4	Description	Values (Hz)
Acoustic analysis of the SELECTED audio portion	Mean-pitch in selection	131.90
	Minimum pitch in selection	80.38
	Maximum pitch in selection	214.19
Quantum of Pitch Variation	Pitch range	133.81

- Student identified as 39 Jan Dor, while presenting his views on the oral evaluation based on the abstract topic named *Idea*, used prosodic intervention of overarching pitch variation stretched over multiple phrases in order to add intense gradient. Here in the case the said-speaker, after having developed the scene settings brings a conflict to the plot where the uninvited teacher has repeatedly shown intentions of overstaying at Romeo- Juliet’s house. The graver issue was that he kept on behaving strangely as he did nothing whereas Romeo *ploughs the field everyyyday and so even Juliet, she cooked the food and she kept the food but the teacher did **NOTHING absolutely nothing absolutely nothing*** and was really turning out to be a nuisance for the host family.

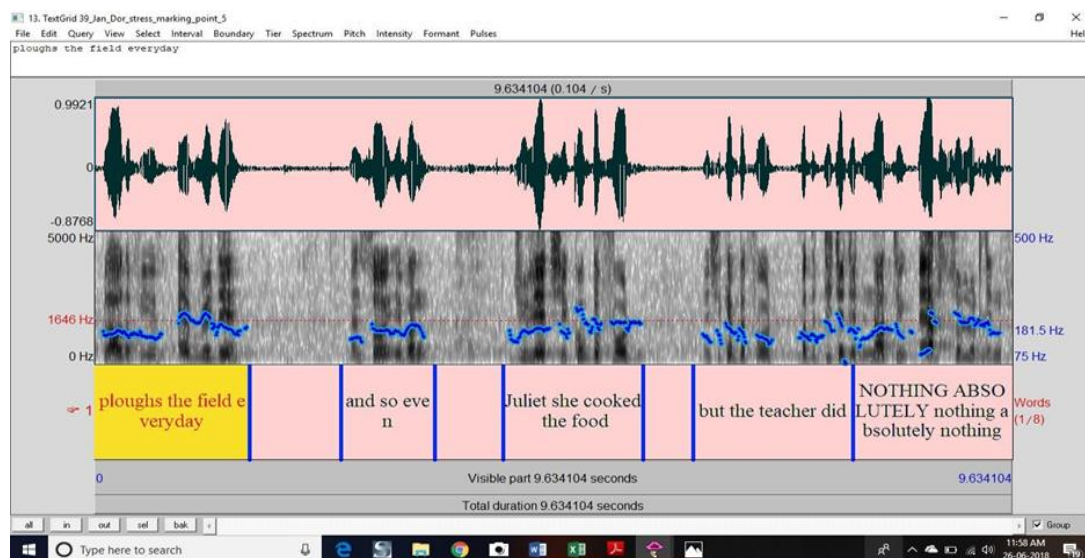


Fig. 5.24: Pitch variations adding intense gradient by repetition

So, here the phrase gets an overarching pitch variation, to the tune of 144.18 Hz, spread over all these multi-word phrases in order to add intense gradient to make a better project the gravity of the situation.

Table 5.21: Adding Intense Gradient by Placing Repetitively Varying Pitch

INSTANCE 5	Description	Values (Hz)
Acoustic analysis of the SELECTED audio portion	Mean-pitch in selection	179.85
	Minimum pitch in selection	90.61
	Maximum pitch in selection	234.79
Quantum of Pitch Variation	Pitch range	144.18

5.7.4 Acoustic Analysis of Study Corpus Based Instances of Pause Placement

This particular speech inflection, pause placement acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were six different set of functional template examples which are mentioned below:

- 1) to initiate speech repair with the aid of filled pause
- 2) to initiate speech repair with the aid of natural pause
- 3) to precede a salient word by placing natural pause
- 4) to precede a prosodic stress by placing natural pause

- 5) to segment multiple rhetorical questions by placing natural pauses in-between those instances
- 6) to add complementary phrases to the main statement information while placing a filled pause in-between them

As mentioned above, all these six different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Stopping by the Woods on a Snowy Evening*, used prosodic intervention of purposely placing a filled pause as a signal to initiate speech repair. Here for analysis purposes, filled pause segment remains shaded (see fig. 5.25) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

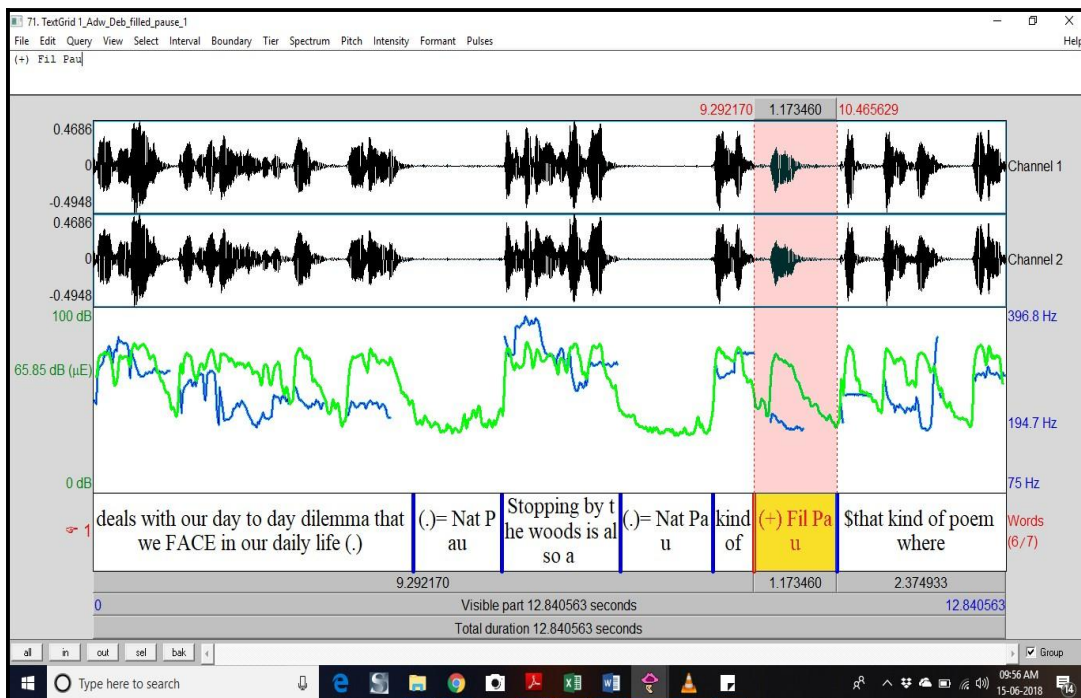


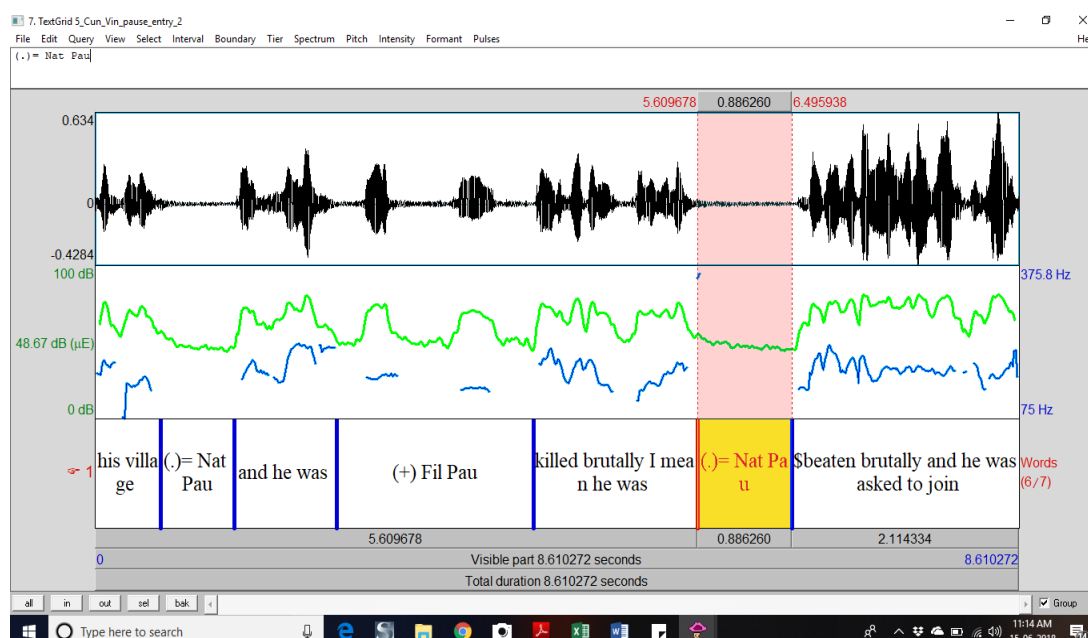
Fig. 5.25: Using filled pause for initiating speech repair

So here the sign of (+), with value difference of mean-energy intensity and maximum intensity as -5.16 and -6.49 respectively, describes the use of filled pause as an initiating point for speech repair in order to join together the reparandum segment with the new altered segment.

Table 5.22: Initiating Speech Repair with the Aid of Filled Pause

INSTANCE 1	Description	Intensity (in dB)
Acoustic analysis of the FILLED / NATURAL Pause portion	Mean-energy Intensity	65.8
	Maximum Intensity	74.92
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	70.96
	Maximum Intensity	81.41
Margin of Salience	Mean-energy Intensity	-5.16
	Maximum Intensity	-6.49

- 2) Student identified as 5 Cun Vin, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of purposely placing a natural pause before initiating speech repair. Here for analysis purposes, natural pause segment remains shaded (see fig. 5.26) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

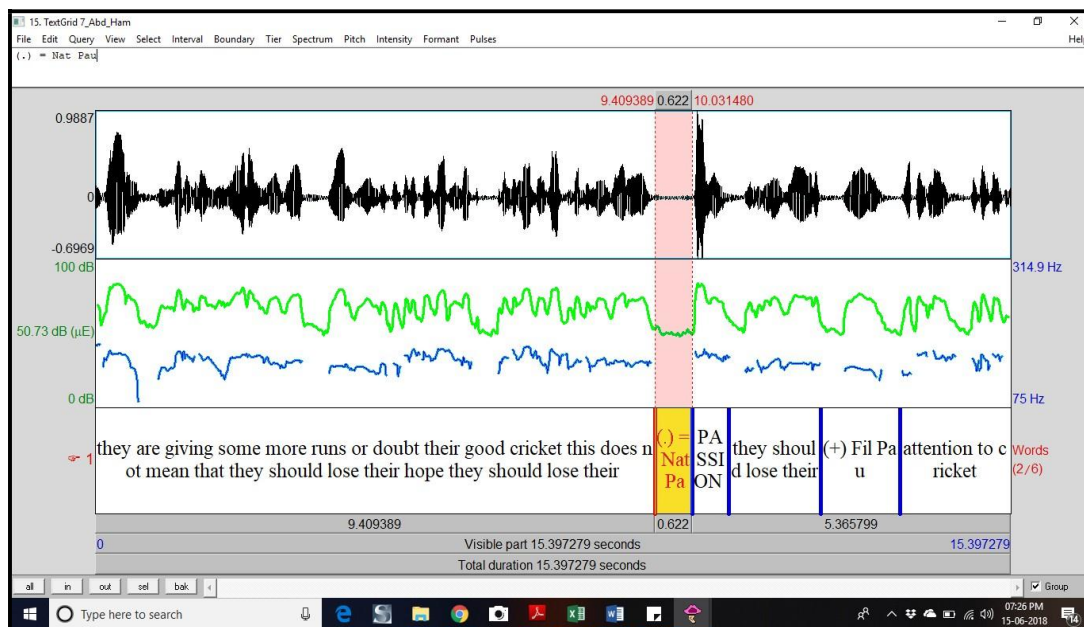
**Fig. 5.26: Using natural pause for initiating speech repair**

So here the sign of (.), with value difference of mean-energy intensity and maximum intensity as -22.29 and -25.84 respectively, describes the use of natural pause as an initiating point for speech repair in order to join together the reparandum segment with the new altered segment.

Table 5.23: Initiating Speech Repair with the Aid of Natural Pause

INSTANCE 2	Description	Intensity (in dB)
Acoustic analysis of the FILLED / NATURAL Pause portion	Mean-energy Intensity	48.67
	Maximum Intensity	55.5
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	70.96
	Maximum Intensity	81.34
Margin of Saliency	Mean-energy Intensity	-22.29
	Maximum Intensity	-25.84

- 3) Student identified as 7 Abd Ham, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of purposely placing a natural pause before a word of prominence in the utterance. Here for analysis purposes, natural pause segment remains shaded (see fig. 5.27) and two set of values (one, mean- energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

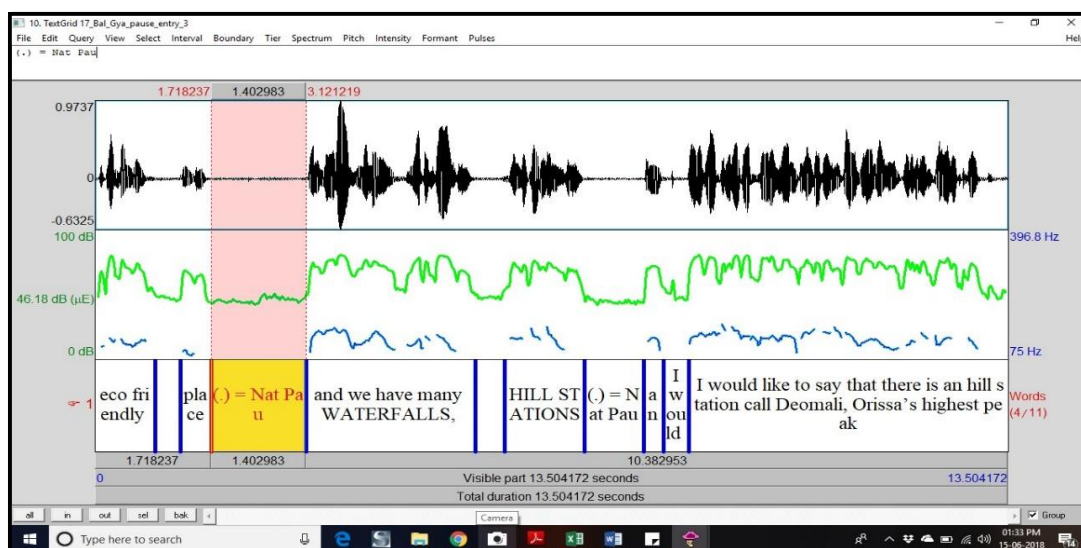
**Fig. 5.27: Using natural pause preceding a salient word**

So here the sign of (.), with value difference of mean-energy intensity and maximum intensity as -21.52 and -28.67 respectively, describes the use of natural pause so as to indicate arrival of prominent word as like the word PASSION in this case.

Table 5.24: Preceding a Salient Word by Placing Natural Pause

INSTANCE 3	Description	Intensity (in dB)
Acoustic analysis of the FILLED / NATURAL Pause portion	Mean-energy Intensity	50.73
	Maximum Intensity	55.05
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	72.25
	Maximum Intensity	83.72
Margin of Salienc	Mean-energy Intensity	-21.52
	Maximum Intensity	-28.67

- 4) Student identified as 17 Bal Gya, while presenting his ideas on the oral evaluation based on the topic of *Describing Places in Orissa*, used prosodic intervention of purposely placing a natural pause before a prosodic stress embedded phrase. Here for analysis purposes, natural pause segment remains shaded (see fig. 5.28) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

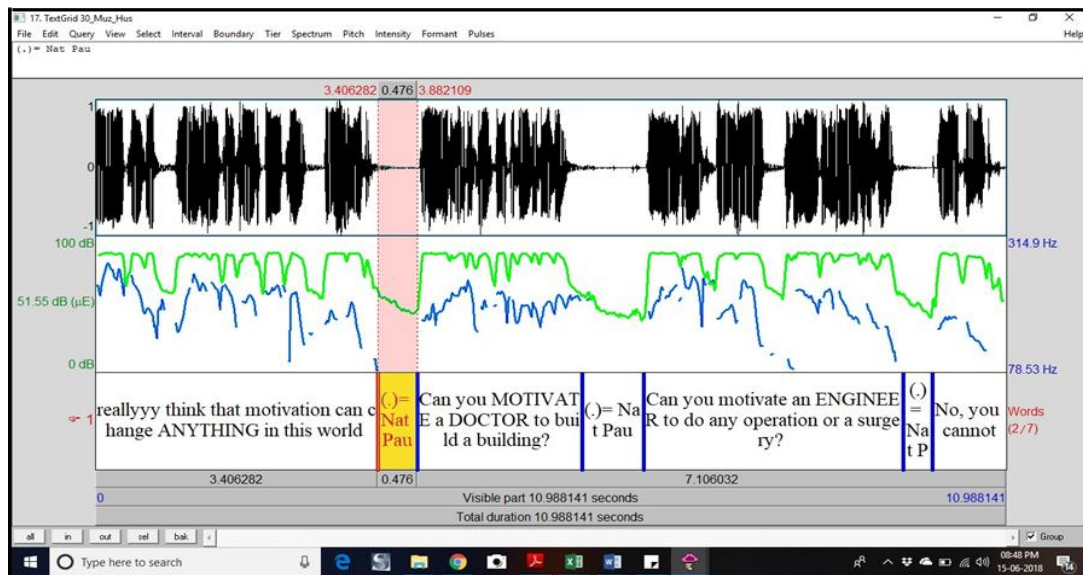
**Fig. 5.28: Using natural pause preceding a prosodic stress**

So here the sign of (.), with value difference of mean-energy intensity and maximum intensity as -25.44 and 8.97 respectively, describes the use of natural pause which connects a statement followed by its corresponding descriptive explanation with a prosodic stress embedded phrase.

Table 5.25: Preceding a Prosodic Stress by Placing Natural Pause

INSTANCE 4	Description	Intensity (in dB)
Acoustic analysis of the FILLED / NATURAL Pause portion	Mean-energy Intensity	46.18
	Maximum Intensity	50.79
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	71.62
	Maximum Intensity	41.82
Margin of Saliency	Mean-energy Intensity	-25.44
	Maximum Intensity	8.97

- 5) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic of *Motivation*, used prosodic intervention of purposely placing a natural pause in-between multiple rhetorical questions in order to segment those instances. Here for analysis purposes, natural pause segment remains shaded (see fig. 5.29) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

**Fig. 5.29: Using natural pause for segmenting multiple rhetorical questions**

So here the sign of (.), with value difference of mean-energy intensity and maximum intensity as -32.31 and -29.28 respectively, describes the use of natural pause which segments each set of rhetorical question asked by the speaker.

Table 5.26: Segmenting Multiple Rhetorical Questions by Placing Natural Pauses in-between

INSTANCE 5	Description	Intensity (in dB)
Acoustic analysis of the FILLED / NATURAL Pause portion	Mean-energy Intensity	51.55
	Maximum Intensity	58.21
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	83.86
	Maximum Intensity	87.49
Margin of Saliency	Mean-energy Intensity	-32.31
	Maximum Intensity	-29.28

- 6) Student identified as 41 Tha Vee, while presenting his ideas on the oral evaluation based on the topic of *Sachin Tendulkar: Sports Icon*, used prosodic intervention of purposely placing filled pauses in-between the complementary phrases and the main statement. Here for analysis purposes, filled pause segment remains shaded (see fig. 5.30) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion.

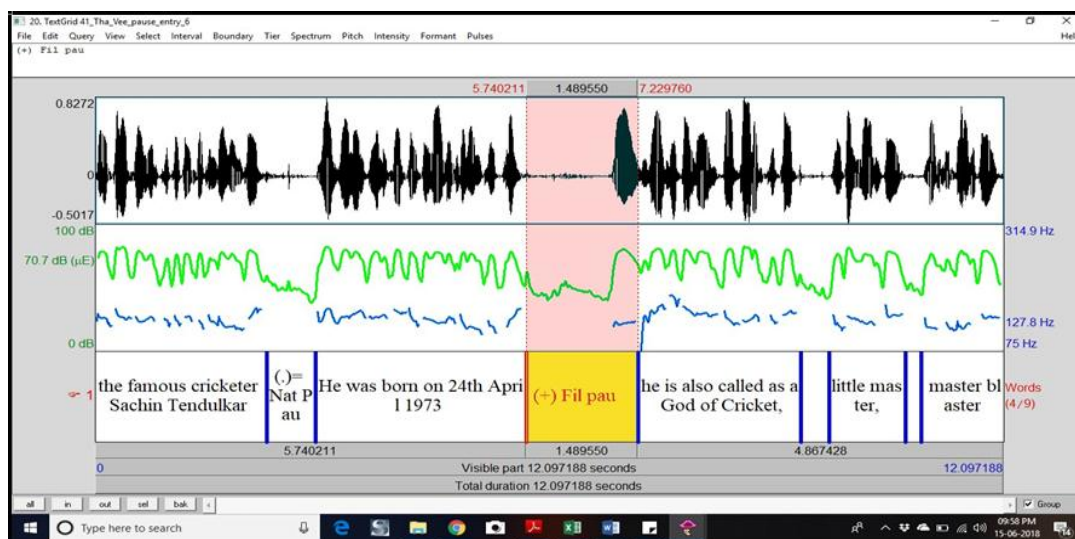


Fig. 5.30: Using filled pause for adding complementary phrases to the main statement

So here the sign of (+), with value difference of mean-energy intensity and maximum intensity as -3.17 and -2.36 respectively, describes the use of filled pause to add complementary phrases to the main statement information while placing that filled pause in-between them.

**Table 5.27: Adding Complementary Phrases to the Main Statement
Information while Placing a Filled Pause in-between**

INSTANCE 6	Description	Intensity (in dB)
Acoustic analysis of the FILLED / NATURAL Pause portion	Mean-energy Intensity	70.7
	Maximum Intensity	80.31
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity	73.87
	Maximum Intensity	82.67
Margin of Saliency	Mean-energy Intensity	-3.17
	Maximum Intensity	-2.36

5.7.5 Acoustic Analysis of Study Corpus Based Instances of Prosodic Stress

This particular speech inflection, prosodic stress acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were five different set of functional template examples which are mentioned below:

- 1) to make a passionate start to the presentation with overarching prosodic stress markings presence over multi-word phrase
- 2) to support anaphoric rhythmic pattern with prosodic stress markings spread over multi-word phrase
- 3) to express continuation of emotional buildup with overarching prosodic stress marking over multi-word phrase
- 4) to add assertion to the concluding remarks with prosodic stress markings stretching over multi-word phrase
- 5) to add intense gradient by placing repetitive prosodic stress markings stretched over multi-word phrase

As mentioned above, all these five different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 2 San Dor, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of overarching stress marking spread over a particular phrase in order to make a passionate start to his presentation. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.31) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion. Not only this but two set of values (one, mean pitch; and second, maximum pitch) are also measured in the similar manner (first of the salient portion and then of the whole speech portion).

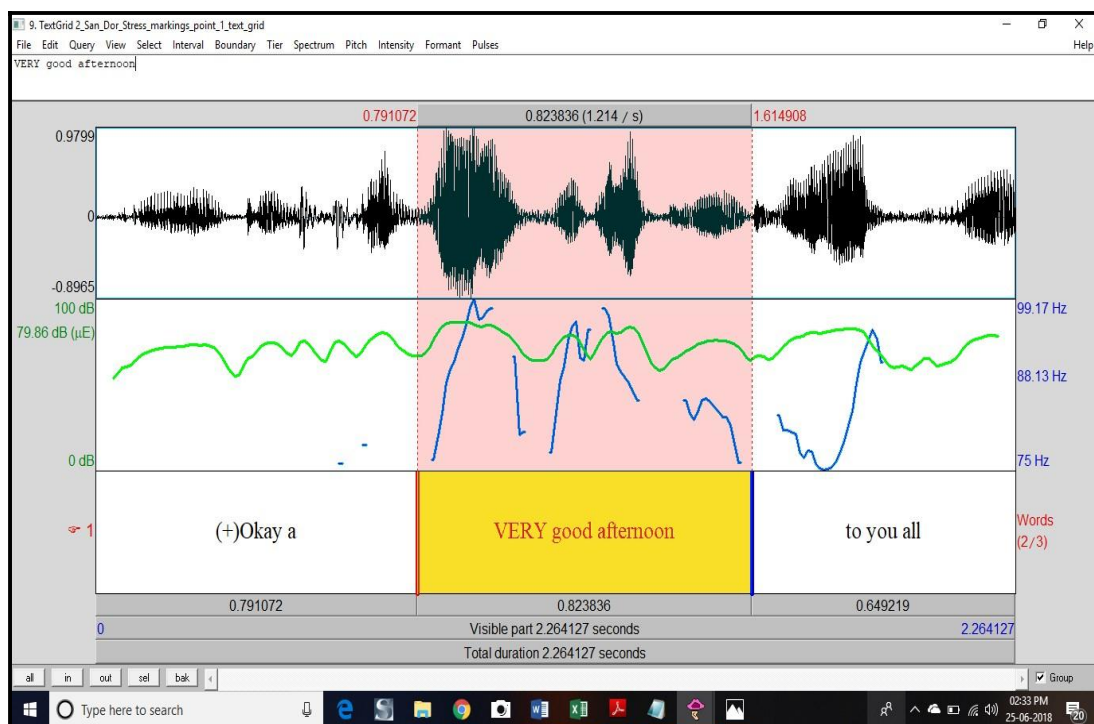


Fig. 5.31: Using prosodic stress markings for making a passionate start to the presentation

So here the phrase *VERY good afternoon* gets an overarching stress spread over all these three words in order to exhibit speaker's enthusiasm for the occasion, a sign of behavioral calmness to tackle anxiety issues of evaluative oral presentations. The margin of salience values for mean-energy intensity and mean pitch are 2.36 dB and 21.29 Hz respectively.

Table 5.28: Making a Passionate Start to the Presentation with Overarching Prosodic Stress Markings

INSTANCE 1	Description	dB / Hz
Acoustic analysis of the salient PHRASE	Mean-energy Intensity (in dB)	79.90
	Maximum Intensity (in dB)	86.70
	Mean Pitch (in Hz)	176.97
	Max Pitch (in Hz)	217.40
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity (in dB)	77.54
	Maximum Intensity (in dB)	86.69
	Mean Pitch (in Hz)	155.68
	Max Pitch (in Hz)	217.40
Margin of Salience	Mean-energy Intensity (in dB)	2.36
	Maximum Intensity (in dB)	0.01
	Mean Pitch (in Hz)	21.29
	Maximum Pitch (in Hz)	0.00

2) Student identified as 25 Har Pra, while presenting his ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Ozymandias*, used prosodic intervention of overarching stress marking spread over multiple phrases in order to support anaphoric rhythmic pattern.

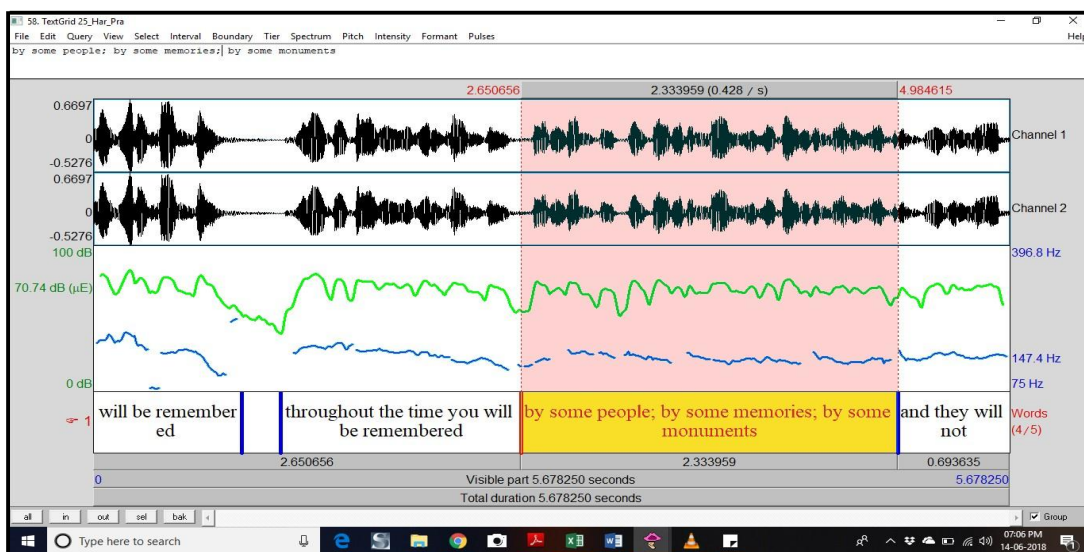


Fig. 5.32: Using prosodic stress markings supporting anaphoric rhythmic pattern

So here the phrase *by some people by some memories by some monuments* gets an overarching stress spread over all these multi-word phrases in order to match anaphoric rhythmic pattern which are indicative characteristics of poetry. The margin of salience values for mean-energy intensity and mean pitch are -1.54 dB and -6.85 Hz respectively.

Table 5.29: Supporting Anaphoric Rhythmic Pattern with Prosodic Stress Markings

INSTANCE 2	Description	dB / Hz
Acoustic analysis of the salient PHRASE	Mean-energy Intensity (in dB)	70.74
	Maximum Intensity (in dB)	76.71
	Mean Pitch (in Hz)	147.43
	Max Pitch (in Hz)	166.28
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity (in dB)	72.28
	Maximum Intensity (in dB)	83.07
	Mean Pitch (in Hz)	154.28
	Max Pitch (in Hz)	234.92
Margin of Salience	Mean-energy Intensity (in dB)	-1.54
	Maximum Intensity (in dB)	-6.36
	Mean Pitch (in Hz)	-6.85
	Maximum Pitch (in Hz)	-68.64

- 3) Student identified as 27 Kop Hum, while presenting his ideas on the oral evaluation based on the abstract topic name *Success*, used prosodic intervention of overarching stress marking spread over multiple phrases in order to express continuation of emotional build-up.

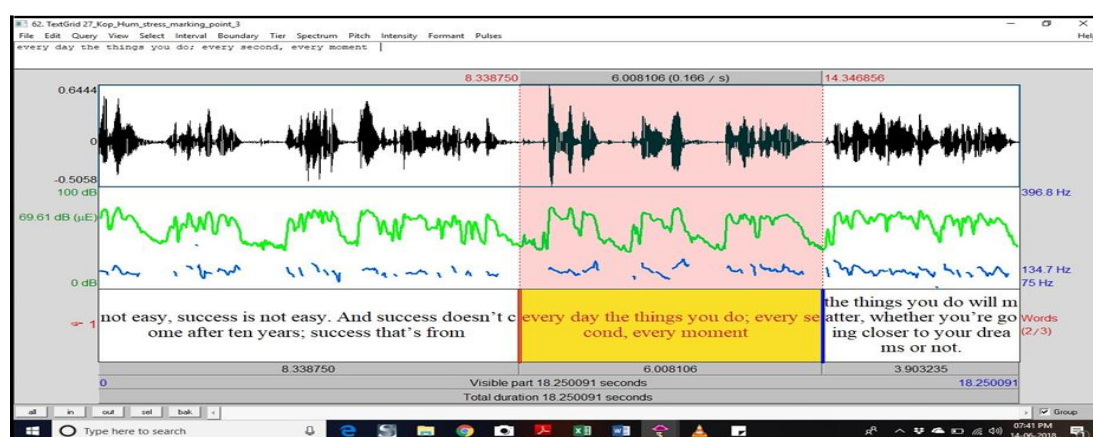


Fig. 5.33: Using prosodic stress markings expressing continuation of emotional build-up

So here the phrase “every day the things you do every second every moment” gets an overarching stress spread over all these multi-word phrases in order to express continuation of emotional build-up. The margin of salience values for mean-energy intensity and mean pitch are 0.33 dB and 0.00 Hz respectively.

Table 5.30: Expressing Continuation of Emotional Build-up with Overarching Prosodic Stress Markings

INSTANCE 3	Description	dB / Hz
Acoustic analysis of the salient PHRASE	Mean-energy Intensity (in dB)	69.61
	Maximum Intensity (in dB)	80.20
	Mean Pitch (in Hz)	134.70
	Max Pitch (in Hz)	169.56
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity (in dB)	69.28
	Maximum Intensity (in dB)	80.20
	Mean Pitch (in Hz)	131.90
	Max Pitch (in Hz)	214.19
Margin of Salience	Mean-energy Intensity (in dB)	0.33
	Maximum Intensity (in dB)	0.33
	Mean Pitch (in Hz)	0.00
	Maximum Pitch (in Hz)	-79.49

- 4) Student identified as 30 Muz Hus, while presenting his ideas on the oral evaluation based on the abstract topic named *Motivation*, used prosodic intervention of overarching stress marking stretched over multiple phrases in order to add assertion to the concluding remarks. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.34) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion. Not only this but two set of values (one, mean pitch; and second, maximum pitch) are also measured in the similar manner (first of the salient portion and then of the whole speech portion).

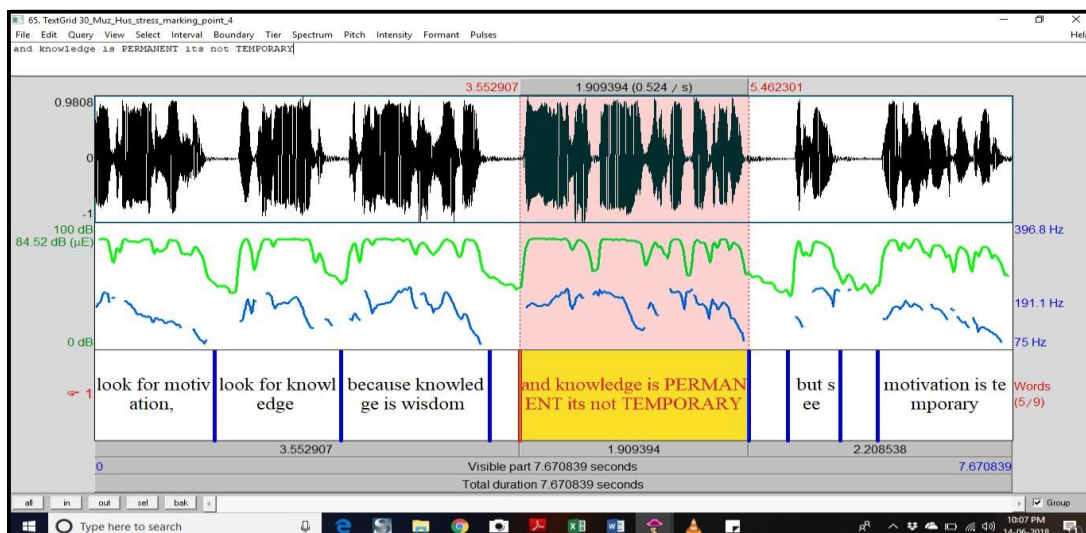


Fig. 5.34: Using prosodic stress markings adding assertion to the concluding remarks

So here the phrase *knowledge is PERMANENT it's not TEMPORARY but see* gets an overarching stress spread over all these multi-word phrases in order to add element of assertion to the concluding remarks. The margin of salience values for mean-energy intensity and mean pitch are 1.66 dB and 11.23 Hz respectively.

Table 5.31: Adding Assertion to the Concluding Remarks with Prosodic Stress Markings

INSTANCE 4	Description	dB / Hz
Acoustic analysis of the salient PHRASE	Mean-energy Intensity (in dB)	84.52
	Maximum Intensity (in dB)	87.47
	Mean Pitch (in Hz)	191.08
	Max Pitch (in Hz)	230.61
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity (in dB)	82.86
	Maximum Intensity (in dB)	87.47
	Mean Pitch (in Hz)	179.85
	Max Pitch (in Hz)	234.79
Margin of Salience	Mean-energy Intensity (in dB)	1.66
	Maximum Intensity (in dB)	0.00
	Mean Pitch (in Hz)	11.23
	Maximum Pitch (in Hz)	-4.18

- 5) Student identified as 39 Jan Dor, while presenting his views on the oral evaluation based on the abstract topic named *Idea*, used prosodic intervention of overarching stress marking stretched over multiple phrases in order to add intense gradient. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.35) and two set of values (one, mean-energy intensity; and second, maximum intensity) are measured first of the salient portion and then of the whole speech portion. Not only this but two set of values (one, mean pitch; and second, maximum pitch) are also measured in the similar manner (first of the salient portion and then of the whole speech portion).



Fig. 5.35: Using prosodic stress markings adding intense gradient by placing repetitive

So here the phrase *NOTHING absolutely nothing absolutely nothing* gets an overarching stress spread over all these multi-word phrases in order to add intense gradient to make a better project the gravity of the situation. The margin of salience values for mean-energy intensity and mean pitch are 0.18 dB and 1.87 Hz respectively.

Table 5.32: Adding Intense Gradient by Placing Repetitive Prosodic Stress Markings

INSTANCE 5	Description	dB / Hz
Acoustic analysis of the salient PHRASE	Mean-energy Intensity (in dB)	76.25
	Maximum Intensity (in dB)	85.96
	Mean Pitch (in Hz)	183.30
	Max Pitch (in Hz)	238.16
Acoustic analysis of the SELECTED audio portion	Mean-energy Intensity (in dB)	76.07
	Maximum Intensity (in dB)	87.14
	Mean Pitch (in Hz)	181.43
	Max Pitch (in Hz)	252.17
Margin of Salience	Mean-energy Intensity (in dB)	0.18
	Maximum Intensity (in dB)	-1.18
	Mean Pitch (in Hz)	1.87
	Maximum Pitch (in Hz)	-14.01

5.7.6 Acoustic Analysis of Study Corpus Based Instances of Word-length Variation

This particular speech inflection, word-length variation acting as pragmatic marker, enlisted all those instances which were observed in the study corpus of student's audio recording of the continuous evaluation. In all there were nine different set of functional template examples which are mentioned below:

- 1) to accentuate the profoundness of the situation
- 2) to add natural flair to the utterance
- 3) to orient the audience of the primary purpose of the presentation
- 4) to provide important contextual clue for the list of points to follow
- 5) to register an onomatopoeic emphasis to the action in the context
- 6) to extract little bit of extra time to arrange connecting thoughts
- 7) to mark the word salient as centrality of the word holds relevance to the whole narration
- 8) to emphasize the role of connector by extending its overall length
- 9) to highlight the adjective further by extending its overall length

As mentioned above, all these nine different set of functional template examples are explained here in detail with their descriptive analysis:

- 1) Student identified as 1 Adw Deb, while presenting her ideas on the oral evaluation based on the topic of summarizing the theme of the poem *Stopping by the Woods on a Snowy Evening*, used prosodic intervention of varying the length of the particular word in order to accentuate upon the gradient of the quality used in the utterance. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.36) and two set of values (one, final average duration of the word without length variation; and second, duration of the word with length variation) are measured first of the salient portion and then of the non-salient portion.

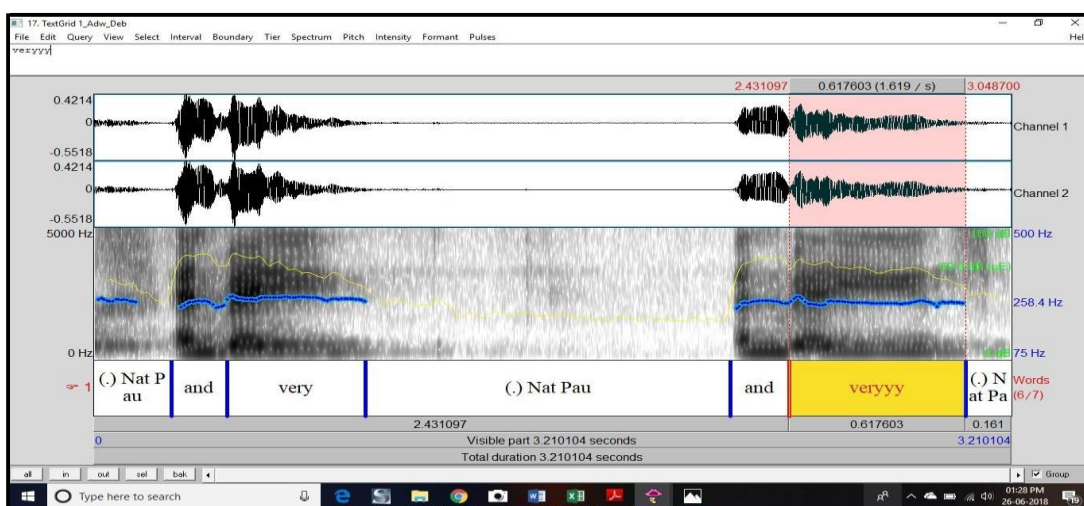


Fig. 5.36: Using word-length variation accentuating the profoundness of the situation

So, here the word *veryyy* displayed extended length in order to accentuate the profoundness of the situation which shows a difference in duration of 0.18 seconds.

Table 5.33: Accentuating the Profoundness of the Situation with the Aid of Word-length Variation

INSTANCE 1	Duration (in seconds)
Average Duration of the word without length variation	0.396
Duration of the word without length variation (same speaker)	0.485
Final Average Duration of the word without length variation	0.440
Duration of the word with length variation	0.618
Difference in duration	0.18

- 1) Student identified as 5 Cun Vin, while presenting his ideas on the oral evaluation based on the topic of picture perception, used prosodic intervention of varying the length of the particular word in order to present a conversational natural flair of near-native like competence. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.37) and two set of values (one, final average duration of the word without length variation; and second, duration of the word with length variation) are measured first of the salient portion and then of the non-salient portion.

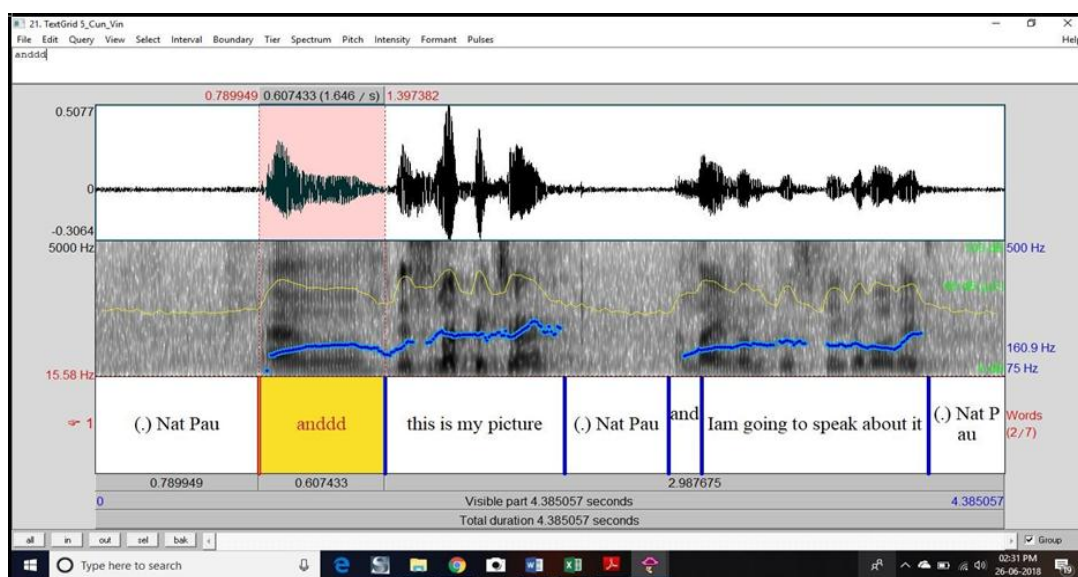


Fig. 5.37: Using word-length variation adding natural flair to the utterance

So, here the word *anddd* displayed an extended length in order to add natural flair to the utterance which shows a difference in duration of 0.27 seconds.

Table 5.34: Adding Natural Flair to the Utterance with the Aid of Word-length Variation

INSTANCE 2	Duration (in seconds)
Average Duration of the word without length variation	0.512
Duration of the word without length variation (same speaker)	0.160
Final Average Duration of the word without length variation	0.336
Duration of the word with length variation	0.607
Difference in duration	0.27

- 2) Student identified as 8 Abd Dhi, while presenting his ideas on the oral evaluation based on the short video clip, used a prosodic intervention of varying the length of the particular word in order to draw attention towards the primary orientation of the task.

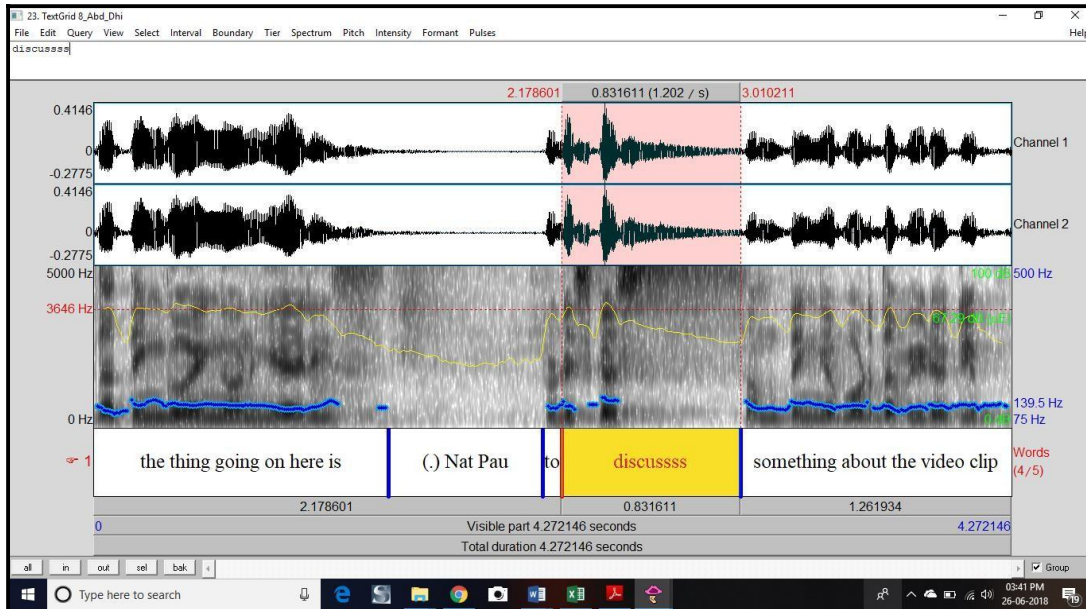


Fig. 5.38: Using word-length variation orientating the audience of the primary purpose of the presentation

So, here the word *discuss* displayed an extended length in order to orient the audience of the primary purpose of the presentation which shows a difference in duration of 0.10 seconds.

Table 5.35: Orientating the Audience of the Primary Purpose of the Presentation with the Aid of Word-length Variation

INSTANCE 3	Duration (in seconds)
Average Duration of the word without length variation	0.733
Duration of the word without length variation (same speaker)	0.000
Final Average Duration of the word without length variation	0.733
Duration of the word with length variation	0.832
Difference in duration	0.10

- 3) Student identified as 10 Har Pra, while presenting his ideas on the oral evaluation based on the topic of famous speech by Martin Luther King Jr. *I Have A Dream*, used prosodic intervention of varying the length of the particular word in order to provide contextual clue for the different subpoints to be covered in the presentation. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.39) and two set of values (one, final average duration of the word without length variation; and second, duration of the word with length variation) are measured first of the salient portion and then of the non-salient portion.

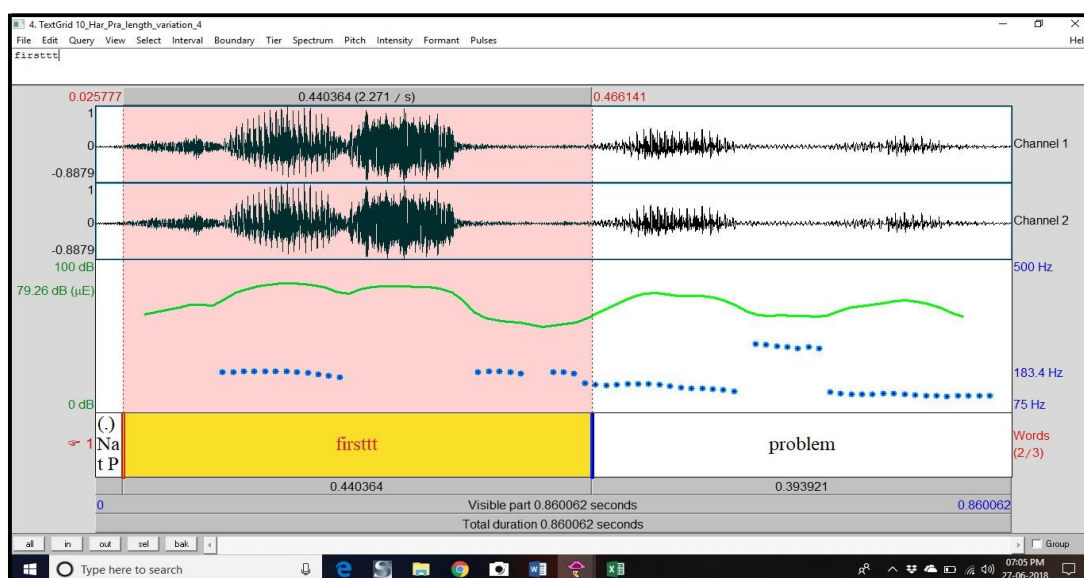


Fig. 5.39: Using word-length variation providing important contextual clue for the list of points to follow

So, here the word *firsttt* displayed an extended length in order to provide important contextual clue for the list of points to follow as explanatory points in the due course of presentation which shows a difference in duration of 0.05 seconds.

Table 5.36: Providing Important Contextual Clue for the List of Points to Follow with the Aid of Word-length Variation

INSTANCE 4	Duration (in seconds)
Average Duration of the word without length variation	0.388
Duration of the word without length variation (same speaker)	0.000
Final Average Duration of the word without length variation	0.388
Duration of the word with length variation	0.440
Difference in duration	0.05

- 4) Student identified as 22 Abd Dhi, while presenting his ideas on the oral evaluation based on the topic of the *Challenging Task which One has Done in the Recent Past*, used prosodic intervention of varying the length of the particular word in order to register an onomatopoeic emphasis to his narration. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.40) and two set of values (one, final average duration of the word without length variation; and second, duration of the word with length variation) are measured first of the salient portion and then of the non-salient portion.

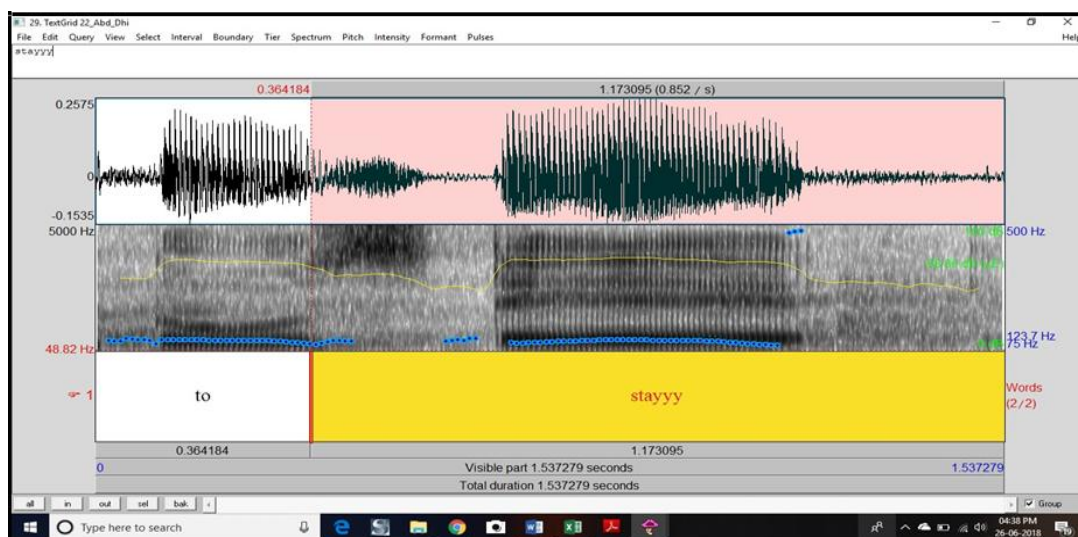


Fig. 5.40: Using word-length variation for registering an onomatopoeic emphasis to the action in the context

So, here the word *stayyy* displayed an extended length in order to register an onomatopoeic emphasis to the activity of staying into longer timespan shifts to make a success in film making which shows a difference in duration of 0.59 seconds.

Table 5.37: Registering an Onomatopoeic Emphasis to the Action in the Context with the Aid of Word-length Variation

INSTANCE 5	Duration (in seconds)
Average Duration of the word without length variation	0.584
Duration of the word without length variation (same speaker)	0.000
Final Average Duration of the word without length variation	0.584
Duration of the word with length variation	1.173
Difference in duration	0.59

- 5) Student identified as 23 Kin Ten, while presenting his ideas on the oral evaluation based on the abstract *Anger*, used prosodic intervention of varying the length of the particular word in order to extract time to recollect connecting thoughts. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.41) and two set of values (one, final average duration of the word without length variation; and second, duration of the word with length variation) are measured first of the salient portion and then of the non-salient portion.

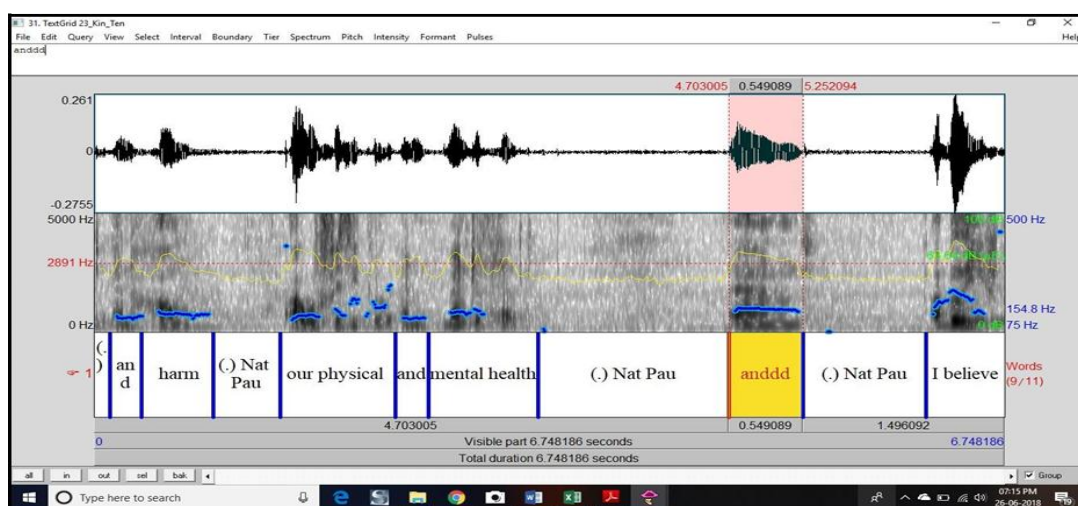


Fig. 5.41: Using word-length variation for extracting little extra time to arrange connecting thoughts

So, the word *anddd* indicated the strategy to extract little bit of extra time to arrange connecting thoughts which shows a difference in duration of 0.17 seconds.

Table 5.38: Extracting Little Extra Time to Arrange Connecting Thoughts with the Aid of Word-length Variation

INSTANCE 6	Duration (in seconds)
Average Duration of the word without length variation	0.512
Duration of the word without length variation (same speaker)	0.240
Final Average Duration of the word without length variation	0.376
Duration of the word with length variation	0.549
Difference in duration	0.17

- 6) Student identified as 27 Kop Hum, while presenting his ideas on the oral evaluation based on the topic of *Extensive Self Introduction*, used prosodic intervention of varying the length of the particular word in order to mark it as salient as that same word gets reverberated as an overarching idea in the sentences to follow. Here for analysis purposes, salient phrase segment remains shaded (see fig. 5.42) and two set of values (one, final average duration of the word without length variation; and second, duration of the word with length variation) are measured first of the salient portion and then of the non-salient portion.

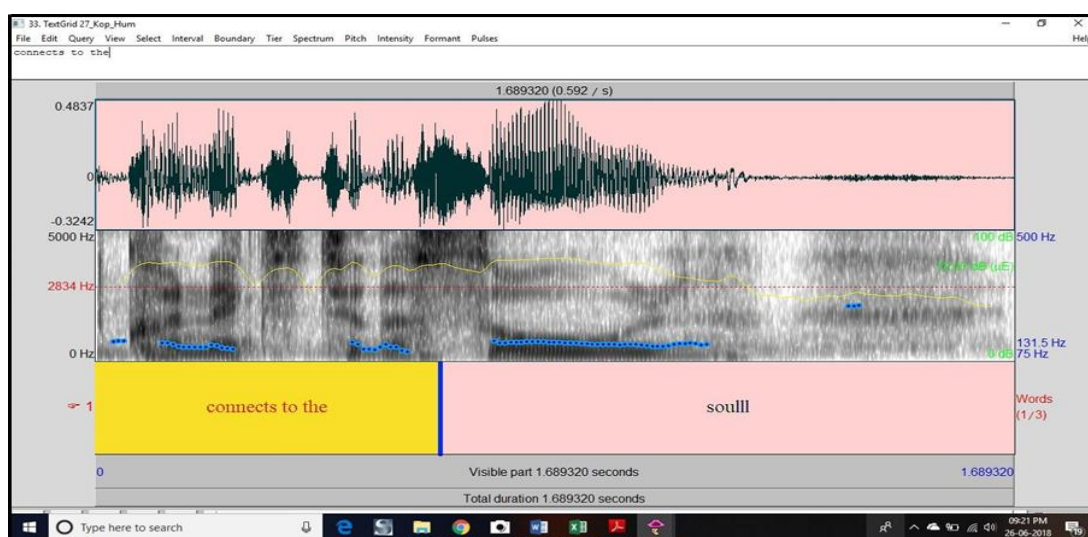


Fig. 5.42: Using word-length variation marking the word salient

So, the word *soulll* indicated the strategy to mark the word salient as centrality of the word holds relevance to the whole narration which shows a difference in duration of 0.47 seconds.

Table 5.39: Marking the Word Salient with the Aid of Word-length Variation

INSTANCE 7	Duration (in seconds)
Average Duration of the word without length variation	0.588
Duration of the word without length variation (same speaker)	0.000
Final Average Duration of the word without length variation	0.588
Duration of the word with length variation	1.055
Difference in duration	0.47

- 7) Student identified as 31 Nee Rad, while presenting his ideas on the oral evaluation based on the topic of *Power of Listening*, used prosodic intervention of varying the length of the particular word in order to emphasize role of the connector used as the same connector experiences that length variation.

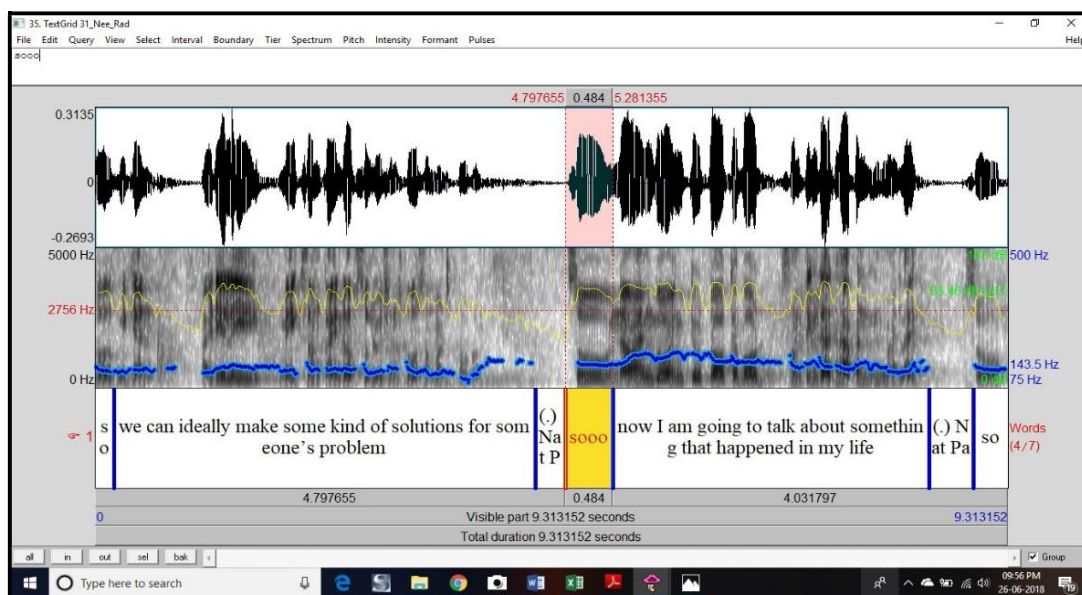


Fig. 5.43: Using word-length variation emphasizing the role of connector

So, the word *sooo* indicated the strategy to emphasise the role of connector by extending its overall length which shows a difference in duration of 0.18 seconds.

Table 5.40: Emphasizing the Role of Connector by Extending its Overall Length

INSTANCE 8	Duration (in seconds)
Average Duration of the word without length variation	0.468
Duration of the word without length variation (same speaker)	0.273
Final Average Duration of the word without length variation	0.371
Duration of the word with length variation	0.484
Difference in duration	0.11

- 8) Student identified as 44 Cha Mas, while presenting her ideas on the oral evaluation based on the topic of *Sharing Indian Experiences*, used prosodic intervention of varying the length of the particular word in order to highlight the adjective further.

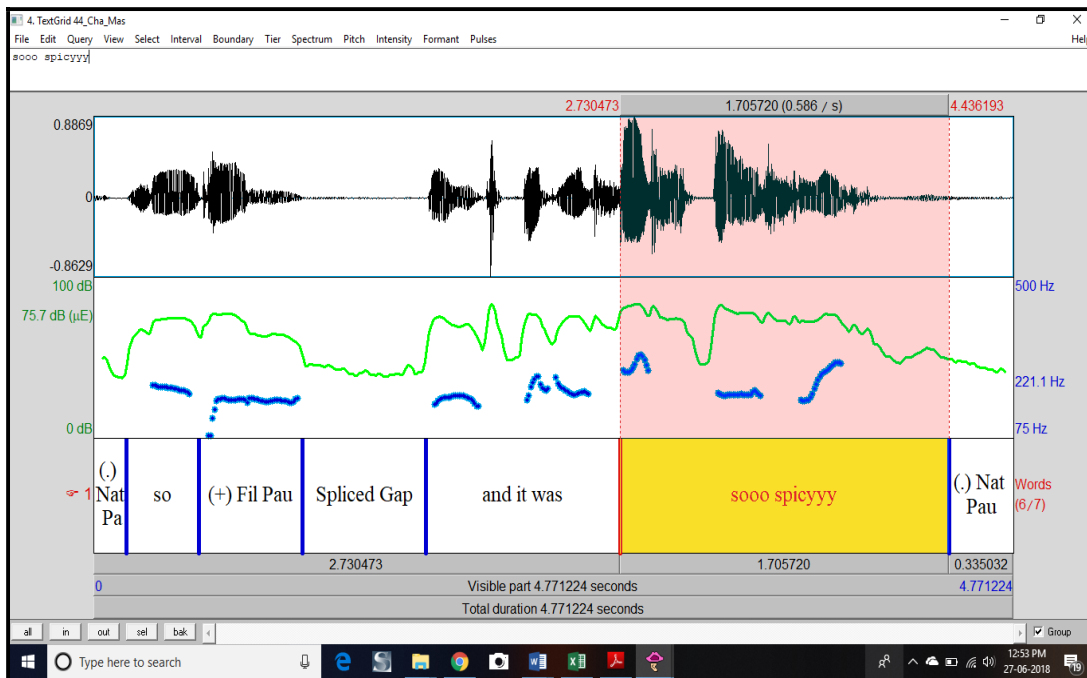


Fig. 5.44: Using word-length variation highlighting the adjective

So, the word *spicyyy* gets highlighted further drawing focus on the excessive degree of spices by extending its overall length which shows a difference in duration of 0.85 seconds.

Table 5.41: Highlighting the Adjective by Extending its Overall Length

INSTANCE 9	Duration (in seconds)
Average Duration of the word without length variation	0.853
Duration of the word without length variation (same speaker)	0.000
Final Average Duration of the word without length variation	0.853
Duration of the word with length variation	1.706
Difference in duration	0.85

5.8 SUMMARY INTERPRETATION OF IMPRESSIONISTIC ANALYSIS

Acoustic inquisition in English language teaching classroom orientated towards students’ oral performances centering around teaching, assisting, improving, and evaluating. It documented acoustic elements which represented speech manipulation while making emotive expressions in the language classroom discourse. Acoustic analysis allows that empirical insight to conceive the process of

speech communication where speaker sends intra-neural command decoding a combination of linguistic message with non-linguistic as well as paralinguistic instructions in order to make speech organs construct a speech act.

Here is the compilation of all those forty different instantiations which reflected usage of prosodic phoneme in pragmatic marker mold by the student in a classroom monologic oral presentation.

The first particular speech inflection is speech rate variation acting as pragmatic marker and in all there were six different set of functional roles which are as mentioned below:

- supporting anaphoric rhythmic pattern with faster speech rate and the same is authenticated with the values where the variation in speech rate, 277 syllable speed / minute compared to 187 and 193 in preceding and succeeding segment respectively, acts as a stimulus to add explanatory meaning to the scene setting.
- describing a general fact with faster speech rate and the same is authenticated with the values where the variation in speech rate, 296 syllable speed / minute compared to 281 and 287 in preceding and succeeding segment respectively, is used to describe the already known fact of general awareness.
- expressing a cliched expression with faster speech rate and the same is authenticated with the values where the variation in speech rate, 327 syllable speed / minute compared to 274 and 201 in preceding and succeeding segment respectively, is used to articulate an often-used template expression.
- linking explanatory extension with the preceding sentences with faster speech rate and the same is authenticated with the values where the variation in speech rate, 269 syllable speed / minute compared to 184 and 178 in preceding and succeeding segment respectively, is used to bridge explanatory extension to the preceding portions of the discourse thus maintaining a continuity as well as relevance of purpose.
- laying emphasis on a phrase of importance with slower speech rate and the same is authenticated with the values where the variation in speech rate, 145 syllable speed / minute compared to 248 and 234 in preceding and succeeding segment respectively, is used to lay emphasis on the one-liner

core sentence, that particular idea which needs to reverberate in the audience mind.

- providing cue about the impending closure of the speech with slower speech rate and the same is authenticated with the values where the variation in speech rate, 87 syllable speed / minute compared to 250 and 267 in pre-preceding and preceding segment respectively, is used to provide cue about the impending closure of the speech.

The second particular speech inflection is loudness variation acting as pragmatic marker and in all there were nine different set of functional roles which are as mentioned below:

- adding an emphasis to the previous statement with added loudness where the word STYLE (refer to details in the study) gets an added loudness with margin of salience value as 6.07 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- making a passionate beginning to the presentation in a loud manner where the word VERY (refer to details in the study) gets an added loudness with margin of salience value as 5.11 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- making an emphasis on a supporting intensifier by making it louder where the word FAITHFUL (refer to details in the study) gets an added loudness with margin of salience value as 2.78 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- underlining emphasis onomatopoeically with added loudness where the word SUDDENLY (refer to details in the study) gets an added loudness with margin of salience value as 4.56 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- furnishing unanticipated piece of interesting information with significant loudness where the word UNITED STATES (refer to details in the study)

gets an added loudness with margin of salience value as 2.63 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.

- highlighting the adjective stating the frame of mind by making it louder where the word SICK (refer to details in the study) gets an added loudness with margin of salience value as 1.87 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- justifying strong emotional build-up by placing louder words one after another where the word EVETEASED (refer to details in the study) gets an added loudness with margin of salience value as 2.80 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- placing a significant emphasis on the main action word with noticeable loudness where the word COMPARED (refer to details in the study) gets an added loudness with margin of salience value as 4.03 dB for mean-energy intensity and zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.
- to add intense gradient by placing repetitive loudness one after another where both the highlighted words CAME (refer to details in the study) and FOOD (refer to details in the study) get an added loudness with margin of salience value as 4.51 dB and 6.29 dB for mean-energy intensity respectively. Both the words have values of zero (as the salient word has the maximum values in the selected portion of the speech) for the maximum intensity.

The third particular speech inflection is loudness variation acting as pragmatic marker and in all there were five different set of functional roles which are as mentioned below:

- making a passionate start to the presentation with overarching pitch variation spread across multi-word phrase where the said phrase gets an overarching pitch variation, to the tune of 49.74 Hz, spread over all these words in order to exhibit speaker's enthusiasm for the occasion.

- supporting anaphoric rhythmic pattern with pitch variation spread over multi-word phrase where the phrase gets overarching pitch variations, to the tune of 124.01 Hz, spread over all these multi-word phrases in order to match anaphoric rhythmic pattern which is indicative characteristics of poetry.
- expressing continuation of emotional build-up with overarching pitch variation spread over multi-word phrase where the whole phrase gets an overarching pitch variation, to the tune of 89.18 Hz, spread over all these multi-word phrases in order to express continuation of emotional build-up.
- adding assertion to the concluding remarks with pitch variation stretching over multi-word phrase where the phrase gets an overarching pitch variation, to the tune of 133.81 Hz, spread over all these multi-word phrases in order to add element of assertion to the concluding remarks.
- adding intense gradient by placing repetitively varying pitch stretched over multi-word phrase where the phrase gets an overarching pitch variation, to the tune of 144.18 Hz, spread over all these multi-word phrases in order to add intense gradient to make a better project the gravity of the situation.

The fourth particular speech inflection is pause placement acting as pragmatic marker and in all there were six different set of functional roles which are as mentioned below:

- initiating speech repair with the aid of filled pause where the filled pause with value difference of mean-energy intensity and maximum intensity as -5.16 and -6.49 respectively, describes the use of filled pause as an initiating point for speech repair in order to join together the reparandum segment with the new altered segment.
- initiating speech repair with the aid of natural pause where the natural pause with value difference of mean-energy intensity and maximum intensity as -22.29 and -25.84 respectively, describes the use of natural pause as an initiating point for speech repair in order to join together the reparandum segment with the new altered segment.
- preceding a salient word by placing natural pause where the natural pause with value difference of mean-energy intensity and maximum intensity as -21.52 and -28.67 respectively, describes the use of natural pause so as to indicate the arrival of a prominent word.

- preceding a prosodic stress by placing natural pause where the natural pause with value difference of mean-energy intensity and maximum intensity as -25.44 and 8.97 respectively, describes the use of natural pause which connects a statement followed by its corresponding descriptive explanation with a prosodic stress embedded phrase.
- segmenting multiple rhetorical questions by placing natural pauses in-between those instances where the natural pause with value difference of mean-energy intensity and maximum intensity as -32.31 and -29.28 respectively, describes the use of natural pause which segments each set of rhetorical question asked by the speaker.
- adding complementary phrases to the main statement information while placing a filled pause in-between them where filled pause with value difference of mean-energy intensity and maximum intensity as -3.17 and -2.36 respectively, describes the use of filled pause to add complementary phrases to the main statement information while placing that filled pause in-between them.

The fifth particular speech inflection is prosodic stress acting as pragmatic marker and in all there were five different set of functional roles which are as mentioned below:

- making a passionate start to the presentation with overarching prosodic stress markings presence over multi-word phrase in order to exhibit speaker's enthusiasm for the occasion. The margin of salience values for mean-energy intensity and mean pitch are 2.36 dB and 21.29 Hz respectively.
- supporting anaphoric rhythmic pattern with prosodic stress markings spread over multi-word phrase in order to match anaphoric rhythmic pattern. The margin of salience values for mean-energy intensity and mean pitch are -1.54 dB and -6.85 Hz respectively.
- expressing continuation of emotional buildup with overarching prosodic stress marking over multi-word phrase in order to express continuation of emotional build-up. The margin of salience values for mean-energy intensity and mean pitch are 0.33 dB and 0.00 Hz respectively.

- adding assertion to the concluding remarks with prosodic stress markings stretching over multi-word phrase in order to add element of assertion to the concluding remarks. The margin of salience values for mean-energy intensity and mean pitch are 1.66 dB and 11.23 Hz respectively.
- adding intense gradient by placing repetitive prosodic stress markings stretched over multi-word phrase in order to add intense gradient to make a better project the gravity of the situation. The margin of salience values for mean-energy intensity and mean pitch are 0.18 dB and 1.87 Hz respectively.

The sixth particular speech inflection is word-length variation acting as pragmatic marker and in all there were nine different set of functional roles which are as mentioned below:

- accentuating the profoundness of the situation in order to accentuate the profoundness of the situation which shows a difference in duration of 0.18 seconds
- adding natural flair to the utterance in order to add natural flair to the utterance which shows a difference in duration of 0.27 seconds.
- orienting the audience of the primary purpose of the presentation in order to orient the audience of the primary purpose of the presentation which shows a difference in duration of 0.10 seconds.
- providing important contextual clue for the list of points to follow in order to provide important contextual clue for the list of points to follow as explanatory points in the due course of presentation which shows a difference in duration of 0.05 seconds.
- registering an onomatopoeic emphasis to the action in the context in order to register an onomatopoeic emphasis to the activity of staying into longer timespan shifts to make a success in film making which shows a difference in duration of 0.59 seconds.
- extracting little bit of extra time to arrange connecting thoughts in order to arrange connecting thoughts which shows a difference in duration of 0.17 seconds.
- marking the word salient as centrality of the word holds relevance to the whole narration in order to mark the word salient as centrality of the word

holds relevance to the whole narration which shows a difference in duration of 0.47 seconds.

- emphasizing the role of connector by extending its overall length in order to emphasise the role of connector by extending its overall length which shows a difference in duration of 0.18 seconds.
- highlighting the adjective further by extending its overall length in order to focus on the excessive degree of spices by extending its overall length which shows a difference in duration of 0.85 seconds.

Chapter – 6

Observation, Research Contribution, and Conclusion

6.1 INTRODUCTORY DESCRIPTION

Prosodic phonemes orientate themselves in the functional role of pragmatic markers thus incrementing the meaning quotient of the classroom discourse; and their functional roles can be classified into following broad categories: complementing previous prosodic pattern, or continuing the current prosodic pattern, or complementing any context-specific change in prosodic requirement, or representing evolving prosodic pattern to support syntactical, or pragmatic needs of the phase of the discourse. In all, these interventions help in raising the communicative quotient of the utterance. An investigation was made observing evidence for use of prosodic phoneme as like pragmatic marker over a stretch of individual speeches adhering to following characteristics:

- Augmenting coherence
- Raising comprehensibility for the audience
- Expressing illocutionary meanings
- Offering noticeable embedded cues
- Enhancing overall communicative quotient
- Raising pragmatic competence
- Assigning prominence to the salient portions
- Showing independence from syntax
- Reflecting syntactic flexibility
- Displaying semantic emptiness

Out of these ten characteristics, two unique conditions were the real differentiator to bring a definitive meaning and correct orientation to all those findings. These two features are: showing independence from syntax and displaying semantic emptiness.

6.2 EXPLANATION OF OBSERVATION

The primary focus was laid on describing the relationship between variations in prosodic phonemes and the pragmatic elements of spoken language within the broad framework of Austin's speech act theory and also those later revisionist models. This whole idea centered around that primary notion of projecting the centrality of intentions in the speech act and how did prosodic phonemes in consonance with the pragmatic markers help to convey speaker's wide range of intentions. This all represented symbiotic relationship between prosodic features and pragmatic markers thus indicating important common pointers in the meta-linguistic composition of these two linguistic concepts.

This study furnished objective cognitive categories of auditory inputs by first analyzing the audio-data on impressionistic parameters and then the same oral-landmarks were tested on acoustic equivalents. This proved the point that it is possible to identify as well assign functional roles of prosodic-pragmatic features and then annotate the same speech modulation in acoustic terms with respect to monologic classroom presentation scenario.

6.2.1 Descriptive Data Analysis

A detailed point-by-point explanatory coverage is done in this segment on following points: assessment categories, variables categories, and research hypotheses validation.

6.2.1.1 Assessment Categories Explanation

This study conducted qualitative as well as quantitative data analysis of the 116 audio files of the students which were part of continuous evaluation based on Common European Framework of References scale (hereafter CEFR; refer Appendix D for details) for spoken language related assessment. The said framework allowed institutions "to reduce the number of possible categories [assessment parameters] to a feasible number" (193) from an exhaustive list of parameters containing "12 qualitative categories relevant to oral assessment" (ibid) to a manageable number.

In LPU set-up, following six parameters were chosen and they are represented with their corresponding weightages in square brackets to make a sum total of 100 marks as follows:

- Vocabulary range and control [20]
- Grammatical Accuracy [20]
- Phonological Accuracy [20]
- Thematic Development [20]
- Fluency [10]
- Coherence [10]

The final marks are then weighted to the maximum marks of 30 for the CAs and score range is developed based again on CEFR “six broad levels” (23) as follows with their corresponding weightages in square brackets:

- Breakthrough [A1; 1-5]
- Waystage [A2; 5.5-10]
- Threshold [B1; 10.5-15]
- Vantage [B2; 15.5- 20]
- Effective Operational Proficiency [C1; 20.5-25]
- Mastery [C2; 25.5-30]

6.2.1.2 Variable Categories Explanation

Orientation of prosodic phoneme acting as pragmatic markers offered a range of independent variables, the list for the same is as follows:

- Speech rate variation
- Loudness variation
- Pitch variation
- Pause placement
- Prosodic stress marking
- Word-length variation

On the other hand, the CEFR scale provided a list of dependent variables which are as follows:

- Vocabulary range and control

- Grammatical Accuracy
- Phonological Accuracy
- Thematic Development
- Fluency
- Coherence

6.2.1.3 Descriptive Data Analysis

i) Analysis of breakage of student scores, based on CEFR parameters, is as follows:

Mean value of Phonological Control remains the highest at 80.41% which stands 2.50% more than the mean total score of 77.91%. The order of precedence is as follows with percentage values to follow respectively (from higher score to lower score values):

Phonological Control, Thematic Development, Vocabulary range and Control, Grammatical Accuracy, Coherence, Fluency

80.41%, 79.94%, 78.41%, 76.62%, 75.09%, 73.62%

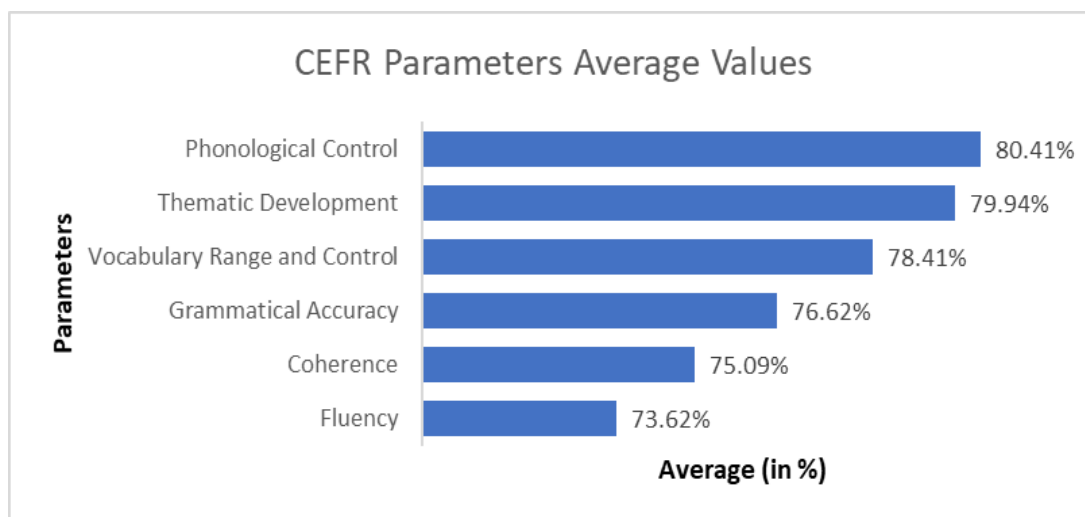


Fig. 6.1: Mean value of CEFR parameters

ii) Variance percentage value of Coherence remains the lowest at 14.91% followed by Fluency with 18.46% and all other factors show values in the range of 28- 41%. The order of precedence is as follows with percentage values to follow respectively (from the lesser values to higher values of Variance):

Coherence, Fluency, Thematic Development, Vocabulary range and Control, Phonological Control, Grammatical Accuracy.

14.91%, 18.46%, 28.23%, 34.73%, 35.74%, 41.18%.

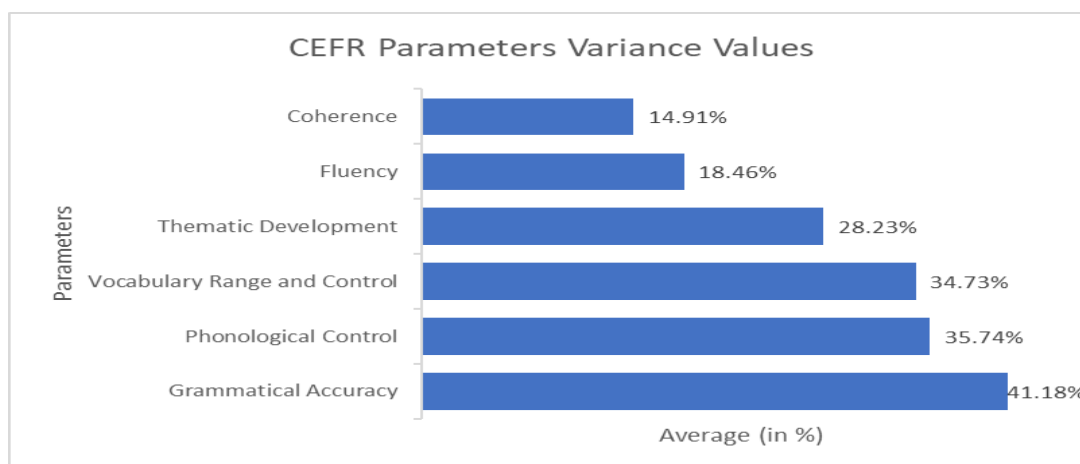


Fig. 6.2: Variance value of CEFR parameters (in percentage)

- iii) Variance value of Coherence remains the lowest at 2.98 followed by Fluency with 3.69 and all other factors show values in the range of 5.65-8.24 marks (after prorating total marks of both fluency and Coherence to be from maximum of 20 marks). The order of precedence is as follows with values to follow respectively (from the lesser values to higher values of Variance):

Coherence, Fluency, Thematic Development, Vocabulary range and Control, Phonological Control, Grammatical Accuracy.

2.98, 3.69, 5.65, 6.95, 7.15, 8.24 (numeral marks units).

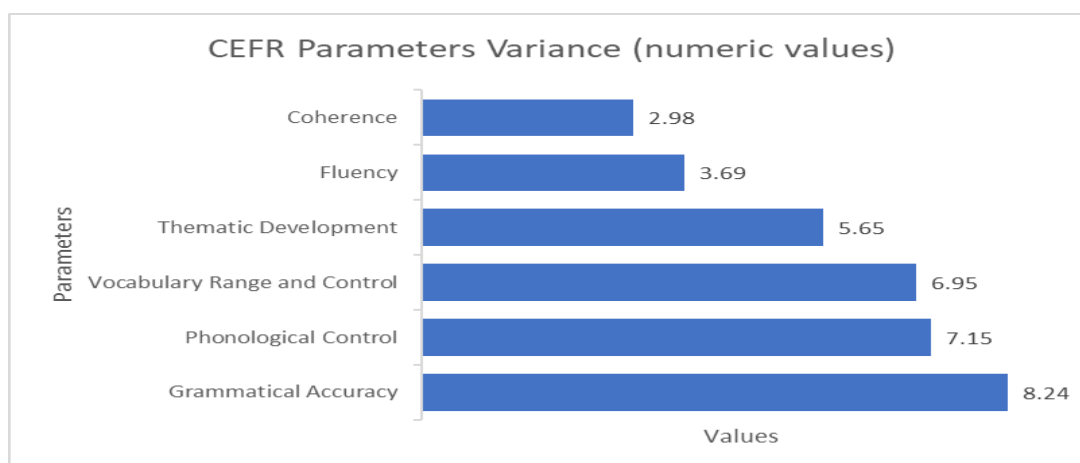


Fig. 6.3: Variance value of CEFR parameters (in units of marks)

- iv) Coefficient of Variance value of Thematic Development remains the lowest at 14.90% followed by cluster formation of values in the range of 16.25-16.85 by Coherence, Phonological Control and Vocabulary range and Control; and the remaining two parameters show values in the range of 18.45-18.75%. The order of precedence is as follows with percentage values to follow respectively (from the lesser values to higher values of Coefficient of Variance):

Thematic Development, Coherence, Phonological Control, Vocabulary range and Control, Fluency, Grammatical Accuracy.

14.90%, 16.26%, 16.62%, 16.81%, 18.46%, 18.73%.

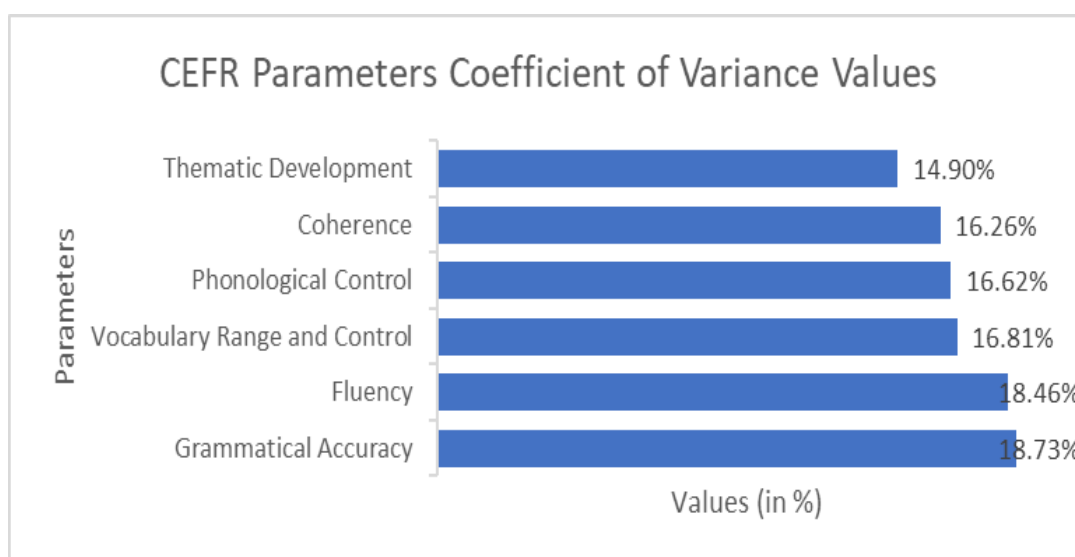


Fig. 6.4: Coefficient of variance value of CEFR parameters (in percentage)

- v) Interestingly, Standard Deviation values fall in a narrow range of 2.38-2.88 (after prorating total marks of both fluency and Coherence to be from maximum of 20 marks) for all the CEFR parameter values, thus reflecting data's high density around the mean values. The order of precedence is as follows with values of marks to follow respectively (from the lesser values to higher values of Standard Deviation):

Thematic Development, Coherence, Vocabulary range and Control, Phonological Control, Fluency, Grammatical Accuracy.

2.38, 2.44, 2.64, 2.67, 2.72, 2.87.

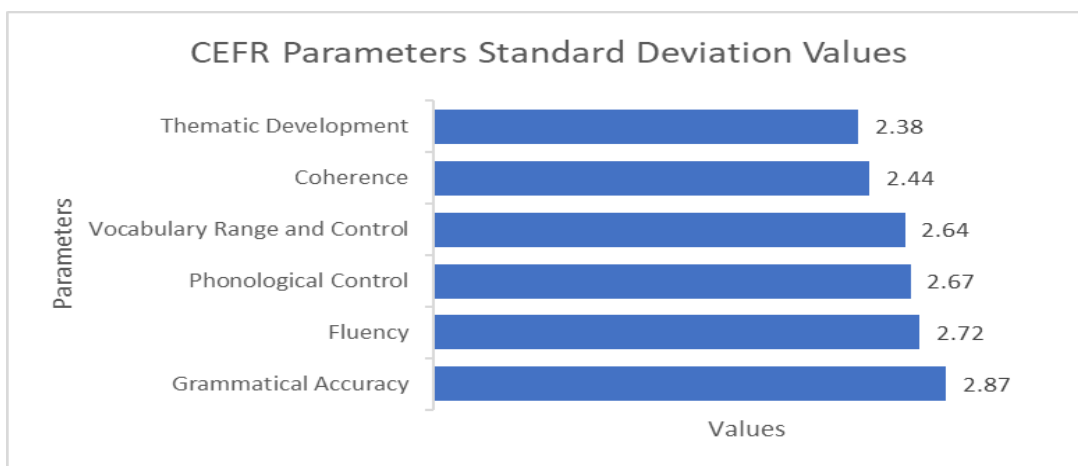


Fig. 6.5: Standard deviation value of CEFR parameters (in units of marks)

- vi) Quite incidentally, each of the corresponding Skewness values for CEFR parameters shows nearness towards the perfect normal distribution value of 0 except for Coherence which depicts medium level of skewness with value reading of 0.55. Nearly-centered CEFR parameter values reflect less skewness in the data of marks scored under individual headings, in other words these values show tendency towards normal distribution of data. The order of precedence is as follows with values to follow respectively (from the lesser absolute values to the higher absolute values of skewness):

Thematic Development, Coherence, Vocabulary range and Control, Phonological Control, Fluency, Grammatical Accuracy.

0.04, 0.11 (absolute value), 0.12, 0.18, 0.34, 0.55.

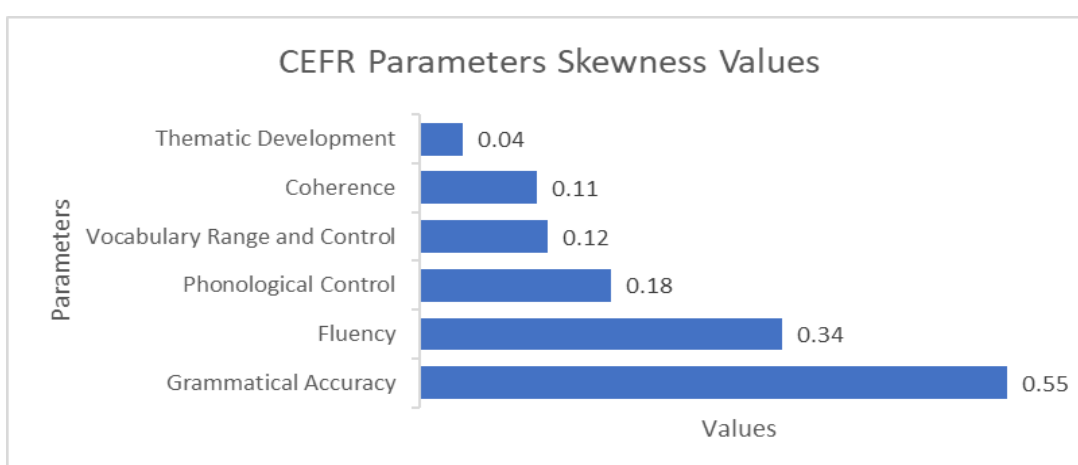


Fig. 6.6: Skewness Value of CEFR Parameters

- vii) Average value for word count per minute, under the prosodic phoneme category of speech rate variation, shows value of 146 for the given data set which falls in a normal category.
- viii) Standard Deviation values for speech rate variations show closeness to normal distribution with values of 0.58 and 0.86 for slow speech rate and fast speech rate respectively for the given data set.
- ix) Skewness value for intensity range, under the prosodic phoneme category of loudness variation, shows affinity to moderately skewed distribution with value of 0.96 for the given data set.
- x) Kurtosis value for maximum pitch, under the prosodic phoneme category of pitch variation, shows affinity to mesokurtic distribution with value of 3.29 for the data set.
- xi) Kurtosis value for pitch range, under the prosodic phoneme category of pitch variation, shows affinity to normal distribution with value of 2.98 for the data set.
- xii) Average value for total number of positive pauses, under the prosodic phoneme category of placement of pauses, shows approximately 25 instances for the given data set which is quite a significant number.
- xiii) Average value for total number of negative pauses, under the prosodic phoneme category of placement of pauses, shows approximately 2 instances for the given data set which is quite a low number indicating a fluent speech.
- xiv) Kurtosis value for filled pause, under the prosodic phoneme category of placement of pauses, shows affinity to leptokurtic distribution with value of 3.81 for the given data set.
- xv) Average value for total number of expanded word forms, under the prosodic phoneme category of length variation, shows approximately 8 instances for the given data set which is quite a significant number.
- xvi) Average value for total number of prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows approximately 19 instances for the given data set which is quite a significant number.

6.2.2 Validation of Research Hypotheses

Here, those six hypotheses mentioned in the beginning are tested for the observed data of 116 audio files. The information flow in this segment of the

research follows this pattern: data related conventions, reasons for inclusion of variables, reasons for exclusion of variables, statistical observations, correlation coefficient, and scatterplot chart.

6.2.2.1 Statistical Data Conventions for Hypothesis Validation

Before we move to the stage of hypothesis validation on the basis of variables as identified above in the segment, these are statistical data related conventions followed in this research. The list is as follows:

- i) Any four best-suited evaluation parameters out of total of six shall be used for further data analysis which closely represent the orientation of a given hypothesis. List of dependent variables, as mentioned above, provides the resource pool.
- ii) Reasons for inclusion of dependent variables, with reference to point number *i*, be briefly explained.
- iii) Reasons for exclusion of dependent variables, with reference to point number *i*, be briefly explained.
- iv) The next step will be to extrapolate the marks again for a maximum sum total of 30.
- v) Any of the other observed non-prosodic features can be included in the independent variables to reflect the impact on marks attained.
- vi) Any one most representative mean value, which closely represents the orientation of a given hypothesis, be included as part of descriptive statistical analysis.
- vii) Any one most representative standard deviation, which closely represents the orientation of a given hypothesis, be included as part of descriptive statistical analysis.
- viii) Any one most representative skewness value, which closely represents the orientation of a given hypothesis, be included as part of descriptive statistical analysis.
- ix) Any one most representative kurtosis value, which closely represents the orientation of a given hypothesis, be included as part of descriptive statistical analysis.
- x) Any one most representative covariance and correlation outcomes be included as part of descriptive statistical analysis.

6.2.2.2 Validation of Hypothesis 1

Hypothesis 1 reads as *The variation in prosodic phonemes, while performing the role of pragmatic markers, allows expression of illocutionary meaning along with lexical content* and out of the given dependent variables the chosen four are as follows with reason in parenthesis:

- Vocabulary range and control (Illocutionary meaning directly depends on the most appropriate word choice, thus range and better control over proper diction are taken into account. Moreover, lexical content desires a rich lexical resource too).
- Grammar Accuracy (Correct grammar is always a pre-requisite to express what one means to say in order to avoid any misperception and distortion of intended meanings).
- Phonological Accuracy (This variable remains the core in all hypotheses as the study looks into speech embedment where prosodic phonemes act as pragmatic marker).
- Coherence (This aspect results in the speech to be more closely knit thus directly assisting easy deliverance of intended meanings).

Here, these two dependent variables were discarded with their reasons in parenthesis:

- Fluency (This aspect shall have more functional utility from listener's comprehension point of view rather than speaker's).
 - Thematic development (This variable too shall have more functional utility from listener's comprehension perspective).
- i) Mean value of sum total of hypothesis 1 parameters is 23.40 out of total maximum marks of 30 which falls in category of C1 (Effective Operational Proficiency) as per CEFR scales.
 - ii) Skewness value of sum total of hypothesis 1 parameters is 0.35 which shows affinity to approximately symmetric distribution for the given data set.
 - iii) Correlation between sum total of hypothesis 1 parameters and word per minute, under the prosodic phoneme category of speech rate variation, shows moderate level of linear relationship with corresponding value of 0.30 for the given data set.

- iv) Correlation between sum total of hypothesis 1 parameters and intensity range, under the prosodic phoneme category of loudness variation, shows near moderate level of linear relationship with corresponding value of 0.25 for the given data set.
- v) Correlation between sum total of hypothesis 1 parameters and maximum pitch, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.26 for the given data set.
- vi) Correlation between sum total of hypothesis 1 parameters and pitch range, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.26 for the given data set.
- vii) Correlation between sum total of hypothesis 1 parameters and positive pauses, under the prosodic phoneme category of pause placement, shows moderate level of linear relationship with corresponding value of 0.36 for the given data set.
- viii) Correlation between sum total of hypothesis 1 parameters and negative pauses, under the prosodic phoneme category of pause placement, shows moderate level of inverse linear relationship with corresponding value -0.37 for the given data set.
- ix) Correlation between sum total of hypothesis 1 parameters and expanded word forms, under the prosodic phoneme category of length variation, shows strong level of linear relationship with corresponding value of 0.55 for the given data set.
- x) Correlation between sum total of hypothesis 1 parameters and prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows moderate level of linear relationship with corresponding value of 0.37 for the given data set.

With regards to testing of hypothesis 1, the correlation coefficient between individual prosodic phonemes (notified as independent variables) and *selected* CEFR parameters (notified as dependent variables) is arranged in a tabular form. Apart from this, scatter plot graphs are also added for visual confirmation purposes.

Table 6.1: Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 1

Variable description	Correlation coefficient value [r]	Remarks
Hypothesis 1 parameters and Speech rate variation	0.30	Value represents moderately positive correlation.
Hypothesis 1 parameters and Loudness variation range	0.25	Value represents just little below moderately positive correlation.
Hypothesis 1 parameters and Instantiation of salient words based on loudness	0.37	Value represents moderately positive correlation.
Hypothesis 1 parameters and Pitch variation range	0.26	Value represents just little below moderately positive correlation.
Hypothesis 1 parameters and Positive pause placement	0.36	Value represents moderately positive correlation.
Hypothesis 1 parameters and Negative pause placement	-0.37	Value represents moderately negative correlation.
Hypothesis 1 parameters and Instantiation prosodic stress marking	0.49	Value represents nearly strong positive correlation.
Hypothesis 1 parameters and Instantiation of word-length variation	0.55	Value represents strongly positive correlation.

The table above shows coefficient of correlation values ranging from in-between nearly moderate to strong association while validating variables corresponding to hypothesis 1. Therefore, in terms of validation of hypothesis 1 these values range in between the slab of $r = |0.25-0.55|$.

On the other hand, the figures below (see fig. 6.7 to fig. 6.14) represent scatter-plot for the table items (see table 6.1). Apart from the visual representation, there are three important elements to notice for objective data analysis of the correlation patterns between the respective hypothesis variables and corresponding prosodic phoneme (while acting in the mold of pragmatic markers). These are: trend line, trend line equation, and R-squared value.

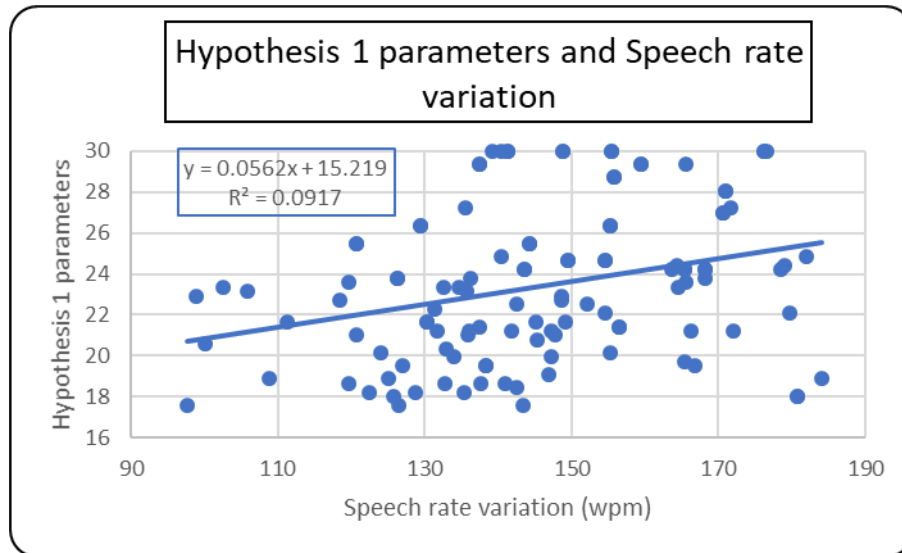


Fig. 6.7: Hypothesis 1 parameters and Speech rate variation

The figure above shows x-axis values of *speech rate variation*, ranging 120-160 wpm, are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 20-26 marks. Overall, this shows moderately positive correlation.

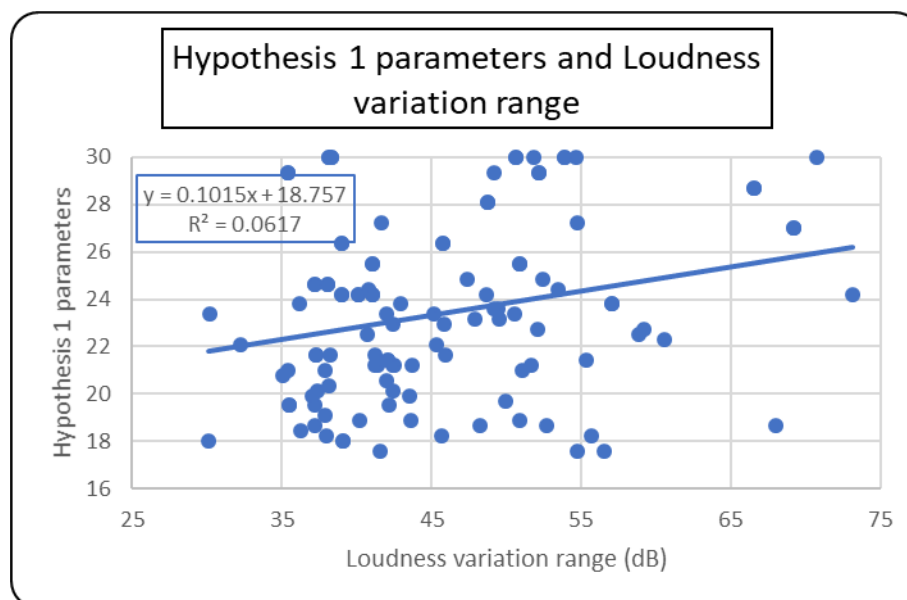


Fig. 6.8: Hypothesis 1 parameters and Loudness variation range

The figure above shows x-axis values of *loudness variation*, ranging 35-55 dB, are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 20-25 marks. Overall, this shows little below moderately positive correlation.

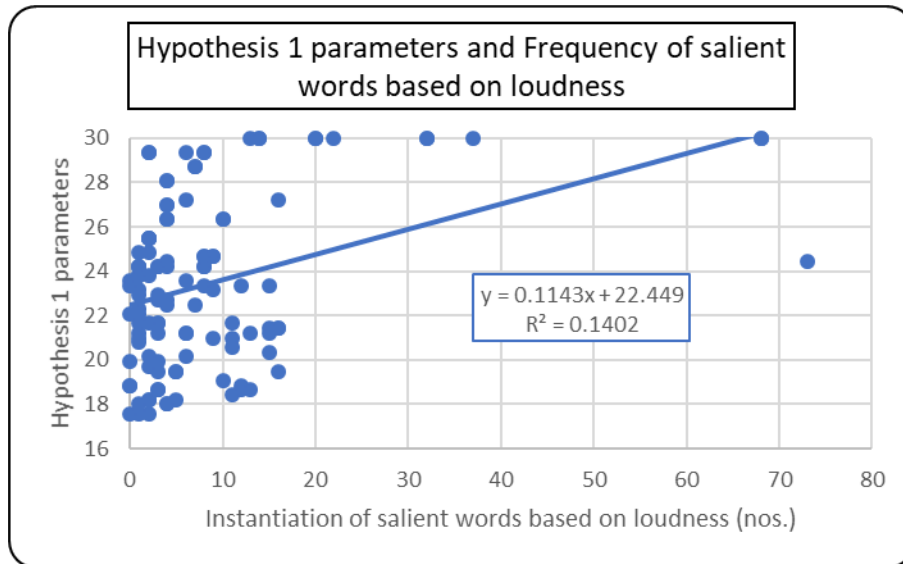


Fig. 6.9: Hypothesis 1 parameters and Instantiation of salient words based on loudness

The figure above shows x-axis values of *instances of salient words*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

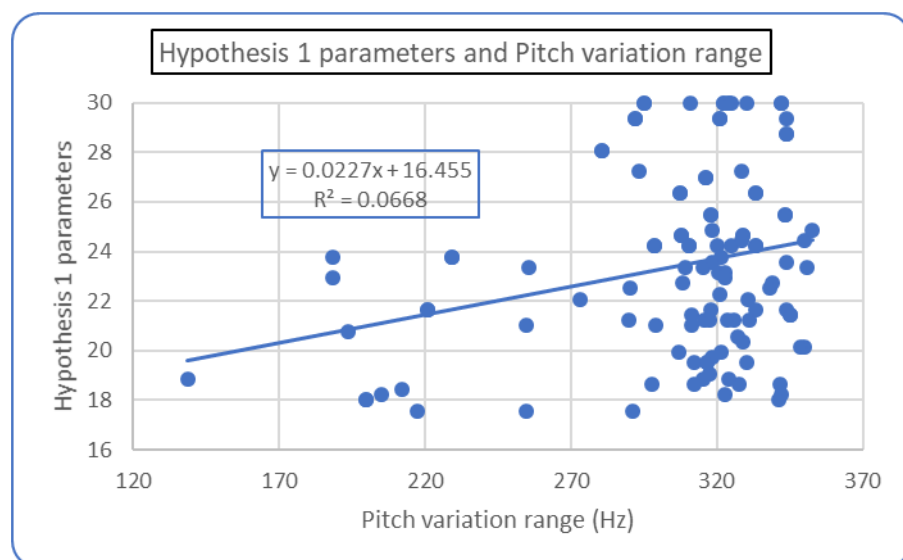


Fig. 6.10: Hypothesis 1 parameters and Pitch variation range

The figure above shows x-axis values of *pitch variation*, ranging 300-330 Hz, are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 21-25 marks. Overall, this shows little below moderately positive correlation.

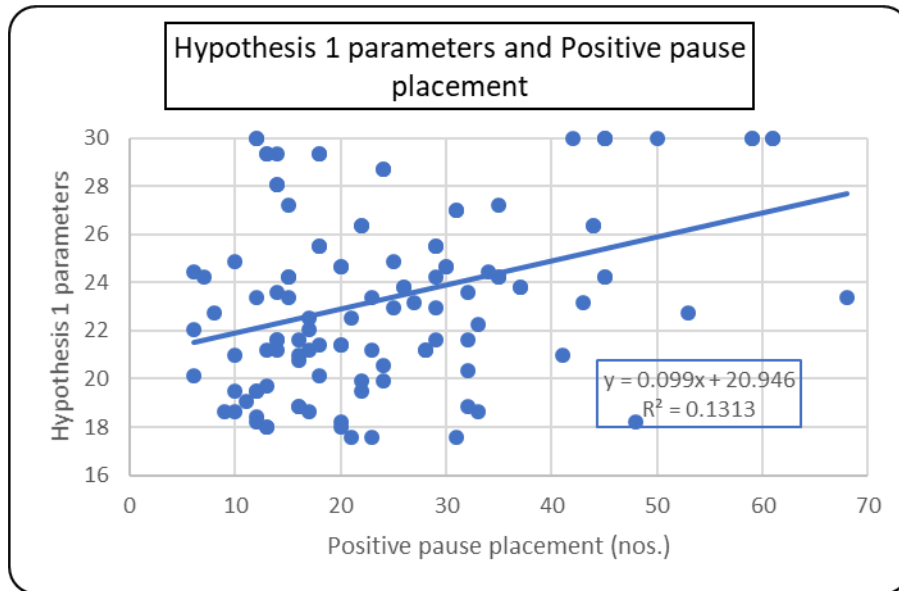


Fig. 6.11: Hypothesis 1 parameters and Positive pause placement

The figure above shows x-axis values of *instances of positive pauses*, ranging 15-35 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

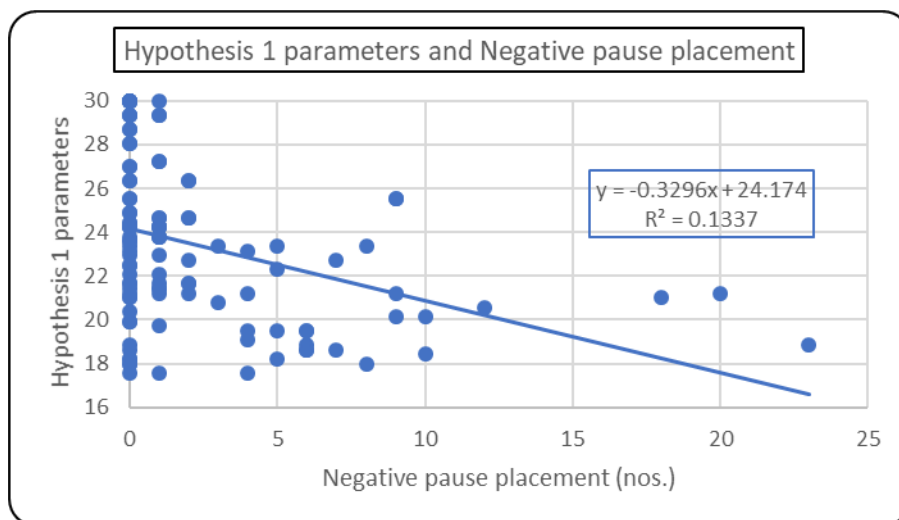


Fig. 6.12: Hypothesis 1 parameters and Negative pause placement

The figure above shows x-axis values of *instances of negative pauses*, ranging 0-5 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately negative correlation.

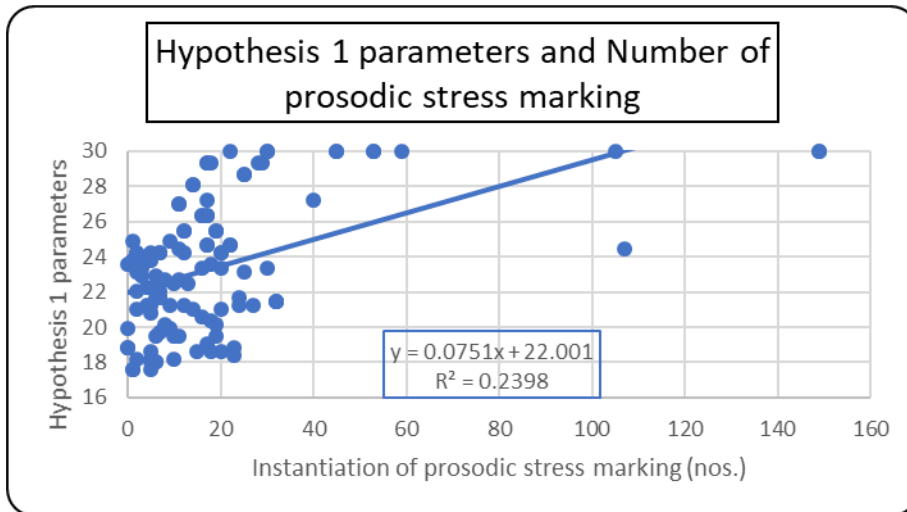


Fig. 6.13: Hypothesis 1 parameters and Instantiation of prosodic stress marking

The figure above shows x-axis values of *instances of prosodic stress*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

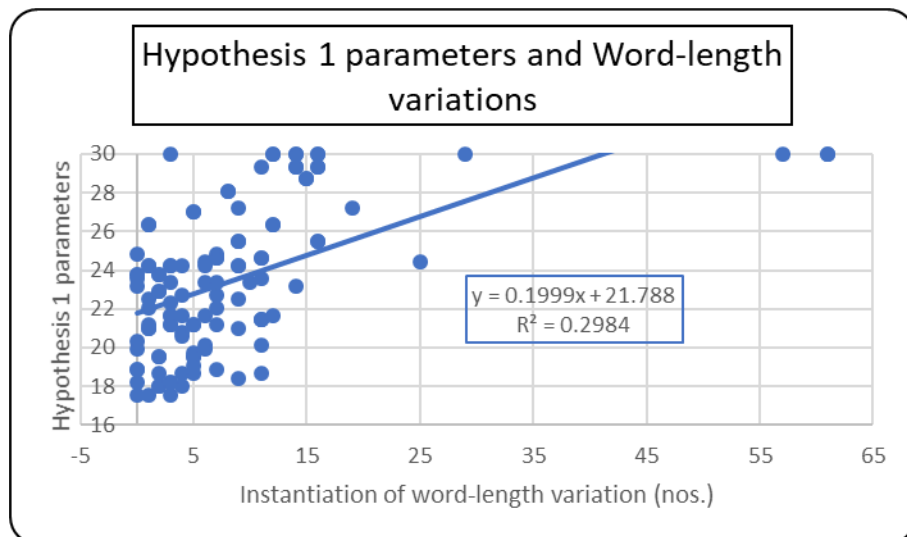


Fig. 6.14: Hypothesis 1 parameters and Word-length variations

The figure above shows x-axis values of *instances of word-length variations*, ranging 2-7 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 1 parametric scorecard* ranging 21-24 marks. Overall, this shows strongly positive correlation.

6.2.2.3 Validation of Hypothesis 2

Hypothesis 2 reads as *The variation in prosodic phonemes, while performing the role of pragmatic markers, allows ease of comprehension of illocutionary meaning for the listener* and out of the given dependent variables the chosen four are as follows with reason in parenthesis:

- Grammatical Accuracy (Correct grammar is always a pre-requisite in order to be comprehended well by the listener thus avoiding chances of misperceiving intended meanings).
- Phonological Accuracy (This variable remains the core in all hypotheses as the study looks into speech embedment where prosodic phonemes act as pragmatic marker).
- Fluency (This aspect shall have more functional utility from listener's comprehension point of view rather than speaker's).
- Coherence (This aspect results in the speech to be more close-knit thus directly assisting easy deliverance of intended meanings).

Here, these two dependent variables were discarded with their reasons in parenthesis:

- Vocabulary range and control (the variety will certainly help but with the given choice of used words, as long as they are correct no matter less varied, is still ok. Moreover, the research focuses on prosodic orientation rather than lexical one. So, it can be excluded).
 - Thematic Development (Coherence will more or less cover this parameter role by assisting in ease of comprehension).
- i) Mean value of sum total of hypothesis 2 parameters is 23.14 out of total maximum marks of 30 which falls in category of C1 (Effective Operational Proficiency) as per CEFR scales.
 - ii) Skewness value of sum total of hypothesis 2 parameters is 0.44 which shows affinity to approximately symmetric distribution for the given data set.
 - iii) Correlation between sum total of hypothesis 2 parameters and word per minute, under the prosodic phoneme category of speech rate variation, shows

- moderate level of linear relationship with corresponding value of 0.33 for the given data set.
- iv) Correlation between sum total of hypothesis 2 parameters and intensity range, under the prosodic phoneme category of loudness variation, shows near moderate level of linear relationship with corresponding value of 0.26 for the given data set.
 - v) Correlation between sum total of hypothesis 2 parameters and maximum pitch, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.28 for the given data set.
 - vi) Correlation between sum total of hypothesis 2 parameters and pitch range, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.28 for the given data set.
 - vii) Correlation between sum total of hypothesis 2 parameters and positive pauses, under the prosodic phoneme category of pause placement, shows moderate level of linear relationship with corresponding value of 0.35 for the given data set.
 - viii) Correlation between sum total of hypothesis 2 parameters and negative pauses, under the prosodic phoneme category of pause placement, shows moderate level of inverse linear relationship with corresponding value -0.39 for the given data set.
 - ix) Correlation between sum total of hypothesis 2 parameters and expanded word forms, under the prosodic phoneme category of length variation, shows strong level of linear relationship with corresponding value of 0.56 for the given data set.
 - x) Correlation between sum total of hypothesis 2 parameters and prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows moderate level of linear relationship with corresponding value of 0.40 for the given data set.

With regards to testing of hypothesis 2, the correlation coefficient between individual prosodic phonemes (notified independent variables) and *selected* CEFR parameters (notified as dependent variables) is arranged in a tabular form. Apart from this, scatter plot graphs are also added for visual confirmation purposes.

Table 6.2: Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 2

Variable description	Correlation coefficient value [r]	Remarks
Hypothesis 2 parameters and Speech rate variation	0.33	Value represents moderately positive correlation.
Hypothesis 2 parameters and Loudness variation range	0.26	Value represents just little below moderately positive correlation.
Hypothesis 2 parameters and Instantiation of salient words based on loudness	0.40	Value represents moderately positive correlation.
Hypothesis 2 parameters and Pitch variation range	0.28	Value represents just little below moderately positive correlation.
Hypothesis 2 parameters and Positive pause placement	0.35	Value represents moderately positive correlation.
Hypothesis 2 parameters and Negative pause placement	-0.39	Value represents moderately negative correlation.
Hypothesis 2 parameters and Instantiation prosodic stress marking	0.51	Value represents strongly positive correlation.
Hypothesis 2 parameters and Instantiation of word-length variation	0.56	Value represents strongly positive correlation.

The table above shows coefficient of correlation values ranging from in-between nearly moderate to strong association while validating variables corresponding to hypothesis 1. Therefore, in terms of validation of hypothesis 1 these values range in between the slab of $r= |0.26-0.56|$.

On the other hand, the figures below (see fig. 6.15 to fig. 6.22) represent scatter-plot for the table items (see table 6.2). Apart from the visual representation, there are three important elements to notice for objective data analysis of the correlation patterns between the respective hypothesis variables and corresponding prosodic phoneme (while acting in the mold of pragmatic markers). These are: trend line, trend line equation, and R-squared value.

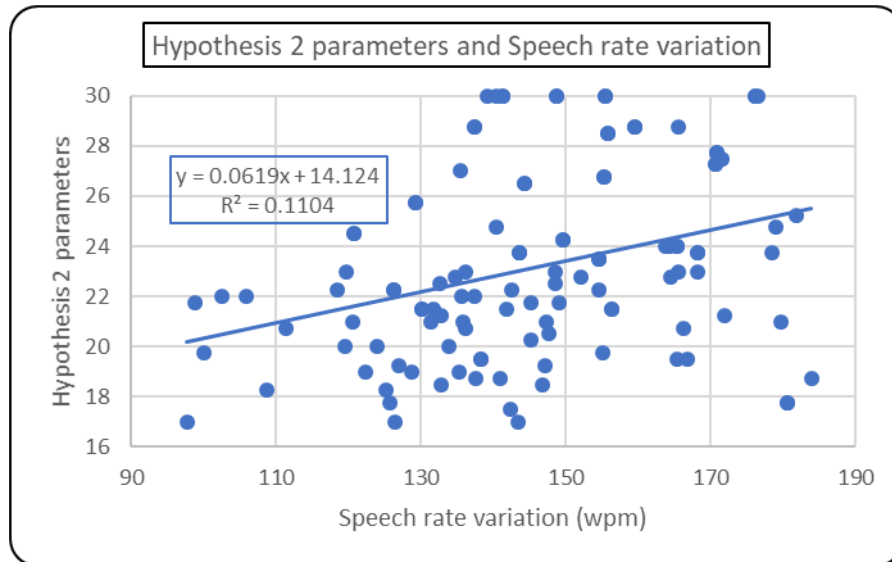


Fig. 6.15: Hypothesis 2 parameters and Speech rate variation

The figure above shows x-axis values of *speech rate variation*, ranging 130-165 wpm, are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-24 marks. Overall, this shows moderately positive correlation.

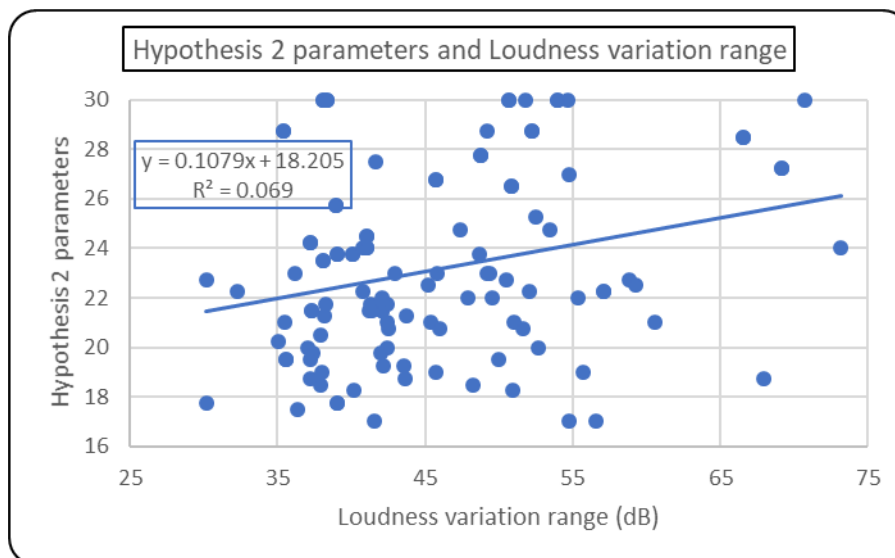


Fig. 6.16: Hypothesis 2 parameters and Loudness variation range

The figure above shows x-axis values of *loudness variation*, ranging 38-52 dB, are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-25 marks. Overall, this shows little below moderately positive correlation.

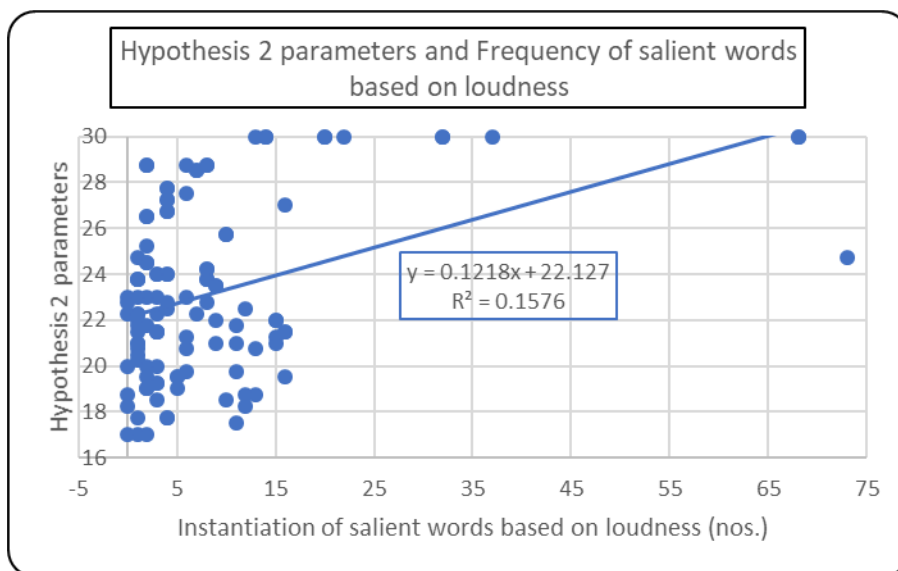


Fig. 6.17: Hypothesis 2 parameters and Instantiation of salient words based on loudness

The figure above shows x-axis values of *instances of salient words*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-24 marks. Overall, this shows moderately positive correlation.

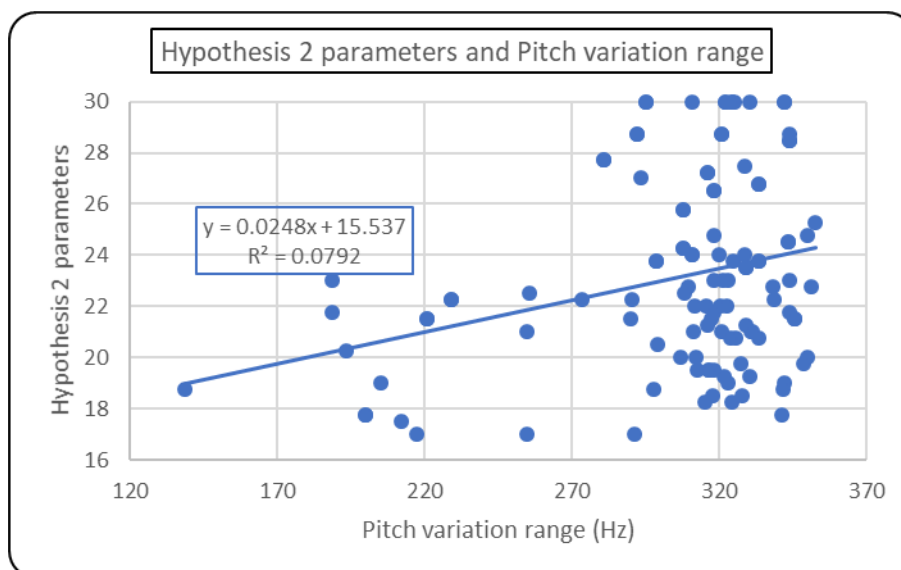


Fig. 6.18: Hypothesis 2 parameters and Pitch variation range

The figure above shows x-axis values of *pitch variation*, ranging 300-350 Hz, are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 20-24 marks. Overall, this shows little below moderately positive correlation.

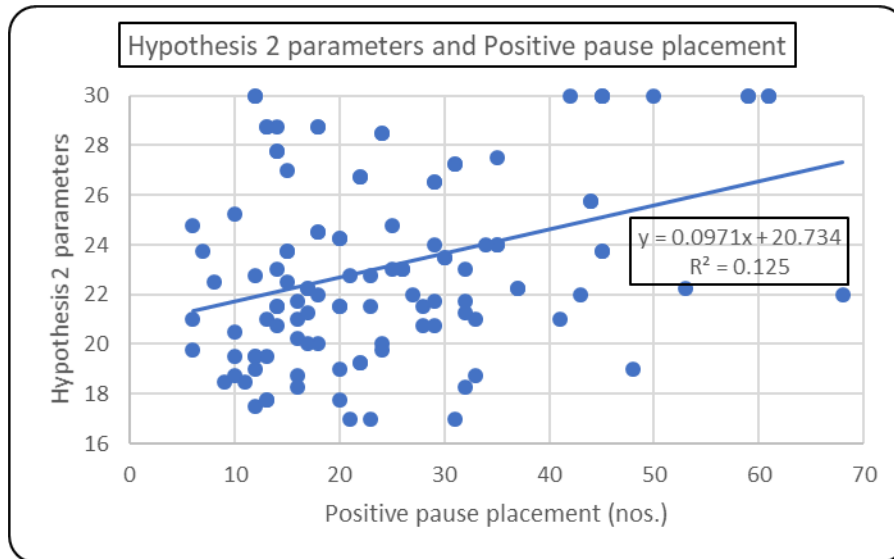


Fig. 6.19: Hypothesis 2 parameters and Positive pause placement

The figure above shows x-axis values of *instances of positive pauses*, ranging 15-32 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-25 marks. Overall, this shows moderately positive correlation.

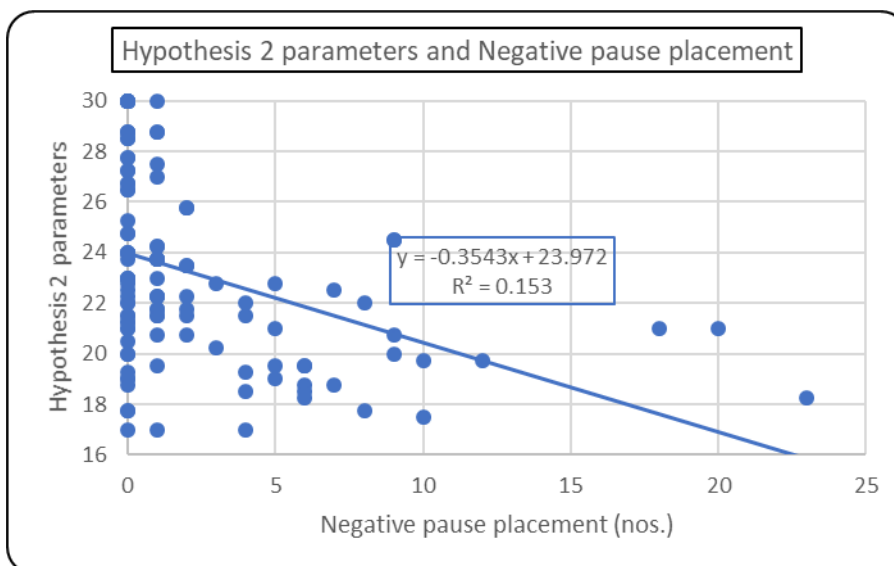


Fig. 6.20: Hypothesis 2 parameters and Negative pause placement

The figure above shows x-axis values of *instances of negative pauses*, ranging 0-5 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-25 marks. Overall, this shows moderately negative correlation.

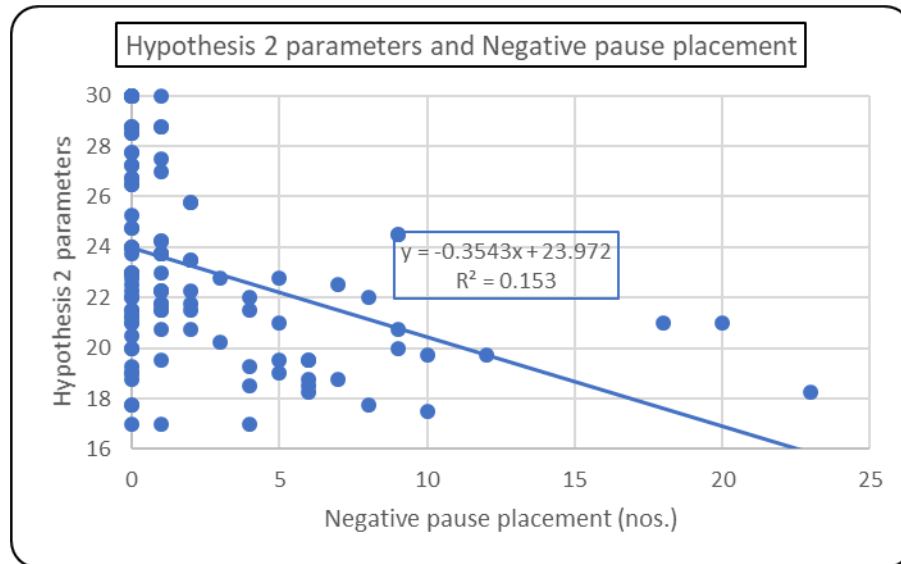


Fig. 6.21: Hypothesis 2 parameters and Instantiation of prosodic stress marking

The figure above shows x-axis values of *instances of prosodic stress*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-25 marks. Overall, this shows moderately positive correlation.

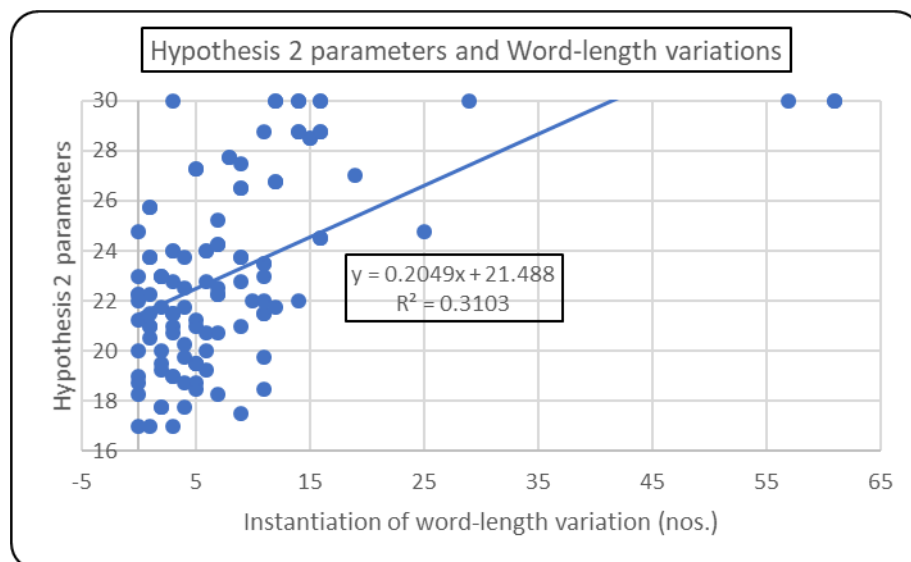


Fig. 6.22: Hypothesis 2 parameters and Word-length variations

The figure above shows x-axis values of instances of *word-length variations*, ranging 2-7 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 2 parametric scorecard* ranging 21-24 marks. Overall, this shows strongly positive correlation.

6.2.2.4 Validation of Hypothesis 3

Hypothesis 3 reads as *Oral presentation presents significant number of cues reflecting pragmatic competence of the presenter* and out of the given dependent variables the chosen four are as follows with reason in parenthesis:

- Phonological Accuracy (This variable remains the core in all hypothesis as the study looks into speech embedment where prosodic phonemes act as pragmatic marker).
- Thematic Development (This variable supports the premise of enhanced pragmatic competence and usage of speech embedment provides sufficient number of cues to buttress the pragmatic coefficient).
- Fluency (This aspect shall raise the pragmatic coefficient of the speech as cues come naturally during the speech).
- Coherence (This aspect results in the speech to be more close-knit with those audible as well as visible cues thus directly reflecting pragmatic competence).

Here, these two dependent variables were discarded with their reasons in parenthesis:

- Grammatical Accuracy (it would not be directly a part of cue while presenting thought).
 - Vocabulary range and control (it would not be directly a part of cue while presenting thought).
- i) Mean value of sum total of hypothesis 3 parameters is 23.45 out of total maximum marks of 30 which falls in category of C1 (Effective Operational Proficiency) as per CEFR scales.
 - ii) Skewness value of sum total of hypothesis 3 parameters is 0.44 which shows affinity to approximately symmetric distribution for the given data set.
 - iii) Correlation between sum total of hypothesis 3 parameters and word per minute, under the prosodic phoneme category of speech rate variation, shows moderate level of linear relationship with corresponding value of 0.32 for the given data set.

- iv) Correlation between sum total of hypothesis 3 parameters and intensity range, under the prosodic phoneme category of loudness variation, shows near moderate level of linear relationship with corresponding value of 0.27 for the given data set.
- v) Correlation between sum total of hypothesis 3 parameters and maximum pitch, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.27 for the given data set.
- vi) Correlation between sum total of hypothesis 3 parameters and pitch range, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.27 for the given data set.
- vii) Correlation between sum total of hypothesis 3 parameters and positive pauses, under the prosodic phoneme category of pause placement, shows moderate level of linear relationship with corresponding value of 0.35 for the given data set.
- viii) Correlation between sum total of hypothesis 3 parameters and negative pauses, under the prosodic phoneme category of pause placement, shows moderate level of inverse linear relationship with corresponding value -0.36 for the given data set.
- ix) Correlation between sum total of hypothesis 3 parameters and expanded word forms, under the prosodic phoneme category of length variation, shows strong level of linear relationship with corresponding value of 0.55 for the given data set.
- x) Correlation between sum total of hypothesis 3 parameters and prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows moderate level of linear relationship with corresponding value of 0.42 for the given data set.

With regards to testing of hypothesis 3, the correlation coefficient between individual prosodic phonemes (notified independent variables) and *selected* CEFR parameters (notified as dependent variables) is arranged in a tabular form. Apart from this, scatter plot graphs are also added for visual confirmation purposes.

Table 6.3: Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 3

Variable description	Correlation coefficient value [r]	Remarks
Hypothesis 3 parameters and Speech rate variation	0.32	Value represents moderately positive correlation.
Hypothesis 3 parameters and Loudness variation range	0.27	Value represents just little below moderately positive correlation.
Hypothesis 3 parameters and Instantiation of salient words based on loudness	0.42	Value represents moderately positive correlation.
Hypothesis 3 parameters and Pitch variation range	0.27	Value represents just little below moderately positive correlation.
Hypothesis 3 parameters and Positive pause placement	0.35	Value represents moderately positive correlation.
Hypothesis 3 parameters and Negative pause placement	-0.36	Value represents moderately negative correlation.
Hypothesis 3 parameters and Instantiation prosodic stress marking	0.52	Value represents strongly positive correlation.
Hypothesis 3 parameters and Instantiation of word-length variation	0.55	Value represents strongly positive correlation.

The table above shows coefficient of correlation values ranging from in-between nearly moderate to strong association while validating variables corresponding to hypothesis 1. Therefore, in terms of validation of hypothesis 1 these values range in between the slab of $r = |0.27-0.55|$.

On the other hand, the figures below (see fig. 6.23 to fig. 6.30) represent scatter-plot for the table items (see table 6.3). Apart from the visual representation, there are three important elements to notice for objective data analysis of the correlation patterns between the respective hypothesis variables and corresponding prosodic phoneme (while acting in the mold of pragmatic markers). These are: trend line, trend line equation, and R-squared value.

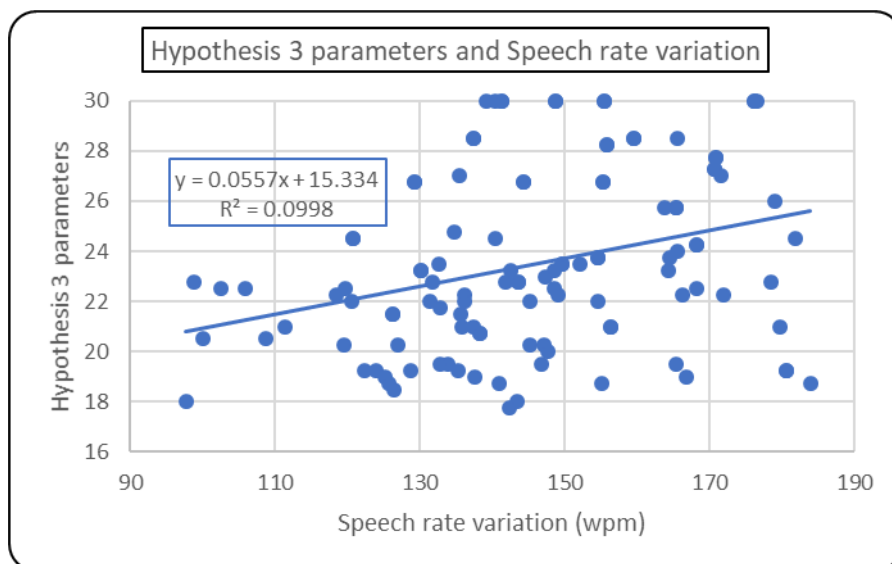


Fig. 6.23: Hypothesis 3 parameters and Speech rate variation

The figure above shows x-axis values of *speech rate variation*, ranging 125-155 wpm, are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

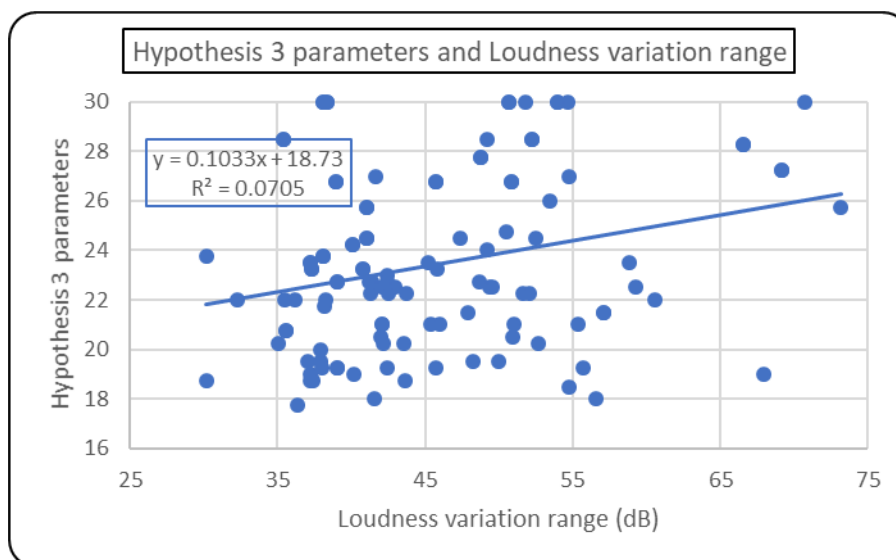


Fig. 6.24: Hypothesis 3 parameters and Loudness variation range

The figure above shows x-axis values of *loudness variation*, ranging 35-50 dB, are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 21-25 marks. Overall, this shows little below moderately positive correlation.

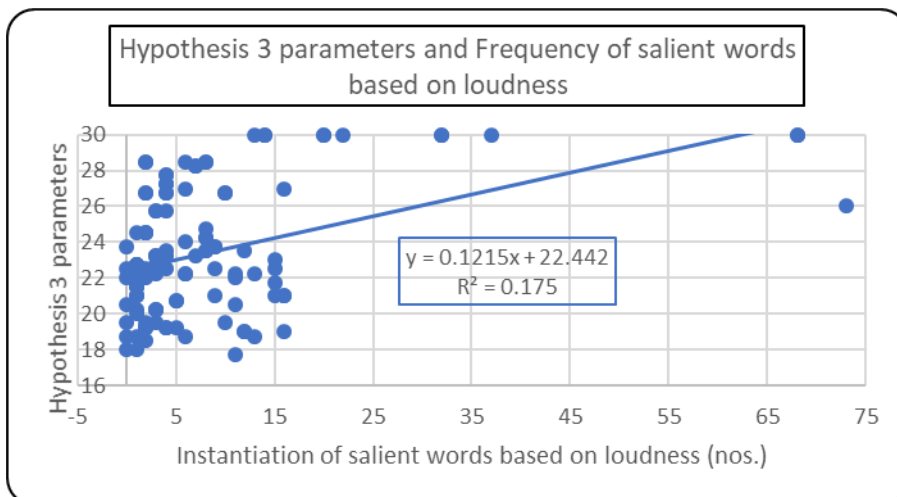


Fig. 6.25: Hypothesis 3 parameters and Instantiation of salient words based on loudness

The figure above shows x-axis values of *instances of salient words*, ranging 2-15 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 21-25 marks. Overall, this shows moderately positive correlation.

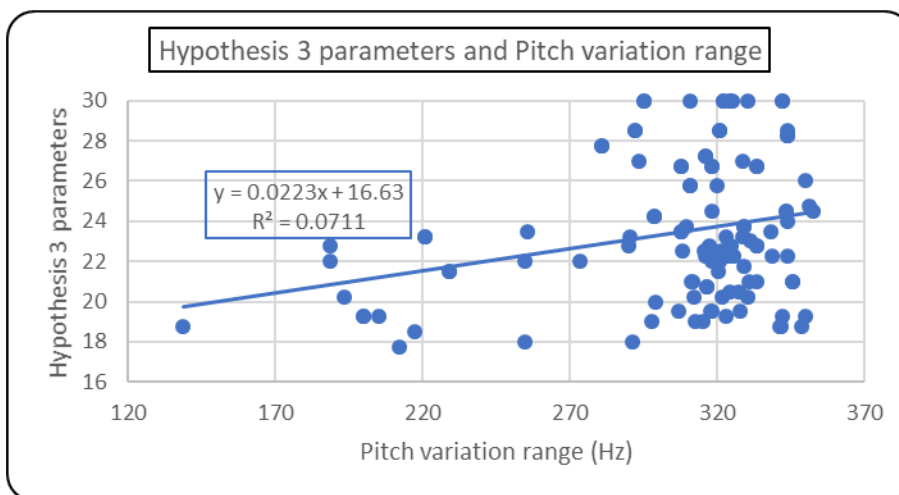


Fig. 6.26: Hypothesis 3 parameters and Pitch variation range

The figure above shows x-axis values of *pitch variation*, ranging 300-335 Hz, are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 22-25 marks. Overall, this shows little below moderately positive correlation.

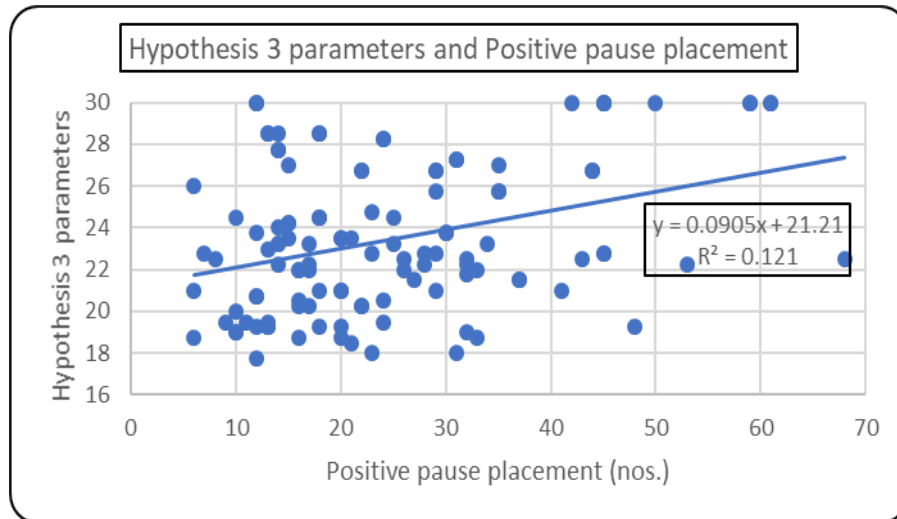


Fig. 6.27: Hypothesis 3 parameters and Positive pause placement

The figure above shows x-axis values of *instances of positive pauses*, ranging 15-32 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

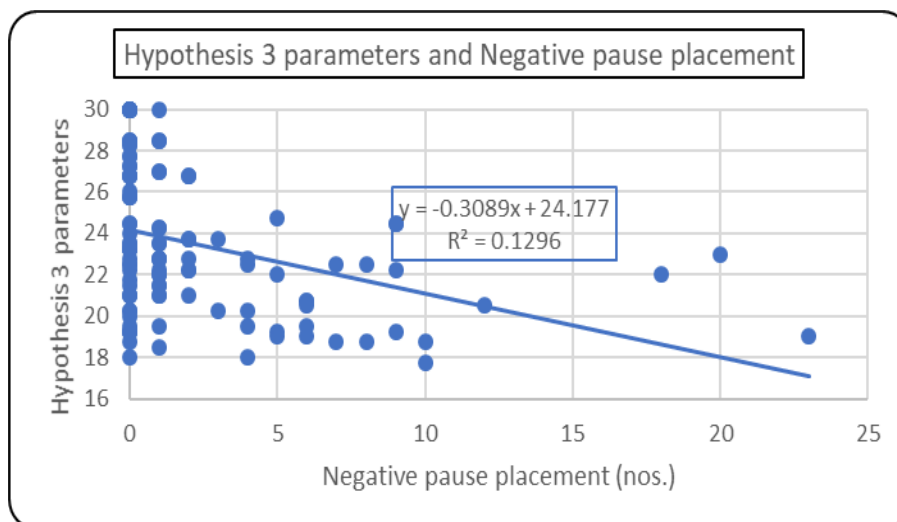


Fig. 6.28: Hypothesis 3 parameters and Negative pause placement

The figure above shows x-axis values of *instances of negative pauses*, ranging 0-4 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 21-25 marks. Overall, this shows moderately negative correlation.

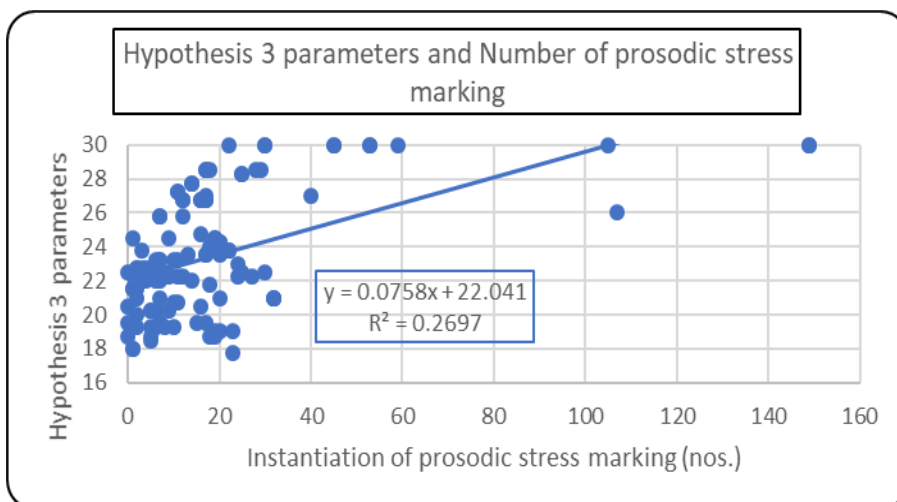


Fig. 6.29: Hypothesis 3 parameters and Instantiation of prosodic stress marking

The figure above shows x-axis values of *instances of prosodic stress*, ranging 2-20 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 21-25 marks. Overall, this shows moderately positive correlation.

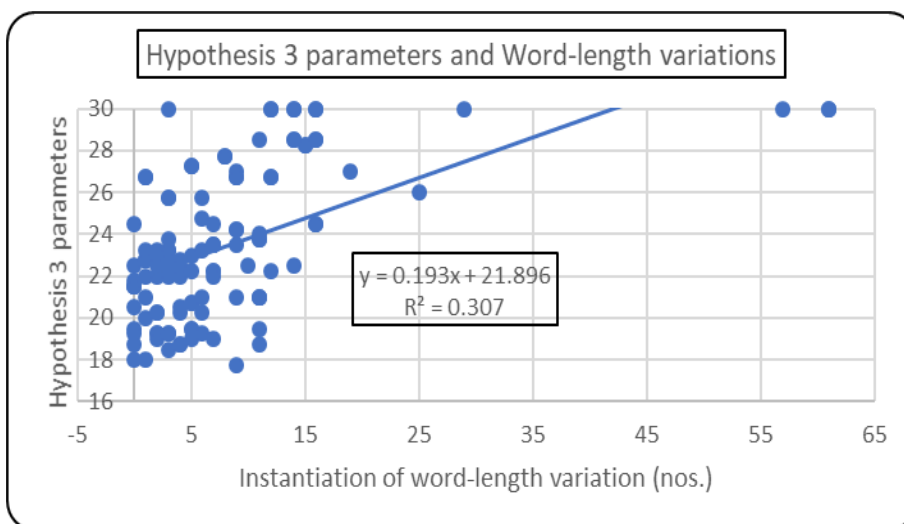


Fig. 6.30: Hypothesis 3 parameters and Word-length variations

The figure above shows x-axis values of *instances of word-length variations*, ranging 2-7 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 3 parametric scorecard* ranging 21-25 marks. Overall, this shows strongly positive correlation.

6.2.2.5 Validation of Hypothesis 4

Hypothesis 4 reads as *Speech with considerable instances of prosodic phonemes in the role of pragmatic marker makes the oral discourse more coherent by binding together all its elements* and out of the given dependent variables the chosen four are as follows with reason in parenthesis:

- Grammar Accuracy (This variable will automatically make the overall speech sound more coherent by close-knitting all the speech components and content).
- Phonological Accuracy (This variable remains the core in all hypothesis as the study looks into speech embedment where prosodic phonemes act as pragmatic marker).
- Thematic Development (This variable supports the premise of enhancing coherence coefficient of the speech).
- Coherence (As the name suggest, this aspect directly reflects the coherence coefficient of the speech).

Here, these two dependent variables were discarded with their reasons in parenthesis:

- Grammatical Accuracy (it would not be directly a part of cue while presenting thought).
 - Fluency (as such this parameter would not impact coherence component until and unless heavy dysfluencies are observed which are not at all the case as mean values show 7.50 marks out of 10 that too with 0.94 Average Deviation).
- i) Mean value of sum total of hypothesis 4 parameters is 23.51 out of total maximum marks of 30 which falls in category of C1 (Effective Operational Proficiency) as per CEFR scales.
 - ii) Skewness value of sum total of hypothesis 4 parameters is 0.47 which shows affinity to approximately symmetric distribution for the given data set.
 - iii) Correlation between sum total of hypothesis 4 parameters and word per minute, under the prosodic phoneme category of speech rate variation, shows

- moderate level of linear relationship with corresponding value of 0.31 for the given data set.
- iv) Correlation between sum total of hypothesis 4 parameters and intensity range, under the prosodic phoneme category of loudness variation, shows near moderate level of linear relationship with corresponding value of 0.28 for the given data set.
 - v) Correlation between sum total of hypothesis 4 parameters and maximum pitch, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.26 for the given data set.
 - vi) Correlation between sum total of hypothesis 4 parameters and pitch range, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.27 for the given data set.
 - vii) Correlation between sum total of hypothesis 4 parameters and positive pauses, under the prosodic phoneme category of pause placement, shows moderate level of linear relationship with corresponding value of 0.36 for the given data set.
 - viii) Correlation between sum total of hypothesis 4 parameters and negative pauses, under the prosodic phoneme category of pause placement, shows moderate level of inverse linear relationship with corresponding value -0.36 for the given data set.
 - ix) Correlation between sum total of hypothesis 4 parameters and expanded word forms, under the prosodic phoneme category of length variation, shows strong level of linear relationship with corresponding value of 0.56 for the given data set.
 - x) Correlation between sum total of hypothesis 4 parameters and prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows moderate level of linear relationship with corresponding value of 0.39 for the given data set.

With regards to testing of hypothesis 4, the correlation coefficient between individual prosodic phonemes (notified independent variables) and *selected* CEFR parameters (notified as dependent variables) is arranged in a tabular form. Apart from this, scatter plot graphs are also added for visual confirmation purposes.

Table 6.4: Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 4

Variable description	Correlation coefficient value [r]	Remarks
Hypothesis 4 parameters and Speech rate variation	0.31	Value represents moderately positive correlation.
Hypothesis 4 parameters and Loudness variation range	0.28	Value represents just little below moderately positive correlation.
Hypothesis 4 parameters and Instantiation of salient words based on loudness	0.39	Value represents moderately positive correlation.
Hypothesis 4 parameters and Pitch variation range	0.27	Value represents just little below moderately positive correlation.
Hypothesis 4 parameters and Positive pause placement	0.36	Value represents moderately positive correlation.
Hypothesis 4 parameters and Negative pause placement	-0.36	Value represents moderately negative correlation.
Hypothesis 4 parameters and Instantiation prosodic stress marking	0.51	Value represents strongly positive correlation.
Hypothesis 4 parameters and Instantiation of word-length variation	0.56	Value represents strongly positive correlation.

The table above shows coefficient of correlation values ranging from in-between nearly moderate to strong association while validating variables corresponding to hypothesis 1. Therefore, in terms of validation of hypothesis 1 these values range in between the slab of $r = |0.27-0.56|$.

On the other hand, the figures below (see fig. 6.31 to fig. 6.38) represent scatter-plot for the table items (see table 6.4). Apart from the visual representation, there are three important elements to notice for objective data analysis of the correlation patterns between the respective hypothesis variables and corresponding prosodic phoneme (while acting in the mold of pragmatic markers). These are: trend line, trend line equation, and R-squared value.

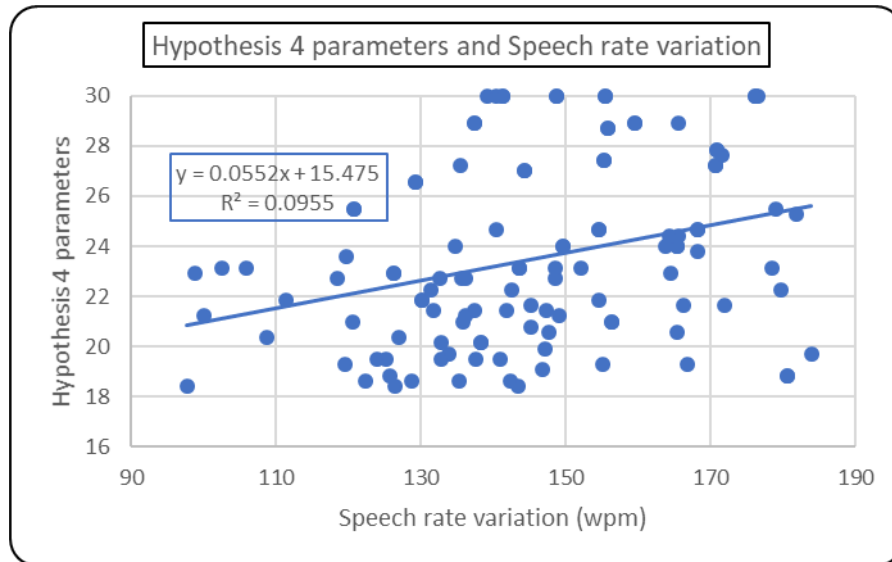


Fig. 6.31: Hypothesis 4 parameters and Speech rate variation

The figure above shows x-axis values of *speech rate variation*, ranging 120-160 wpm, are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 20-26 marks. Overall, this shows moderately positive correlation.

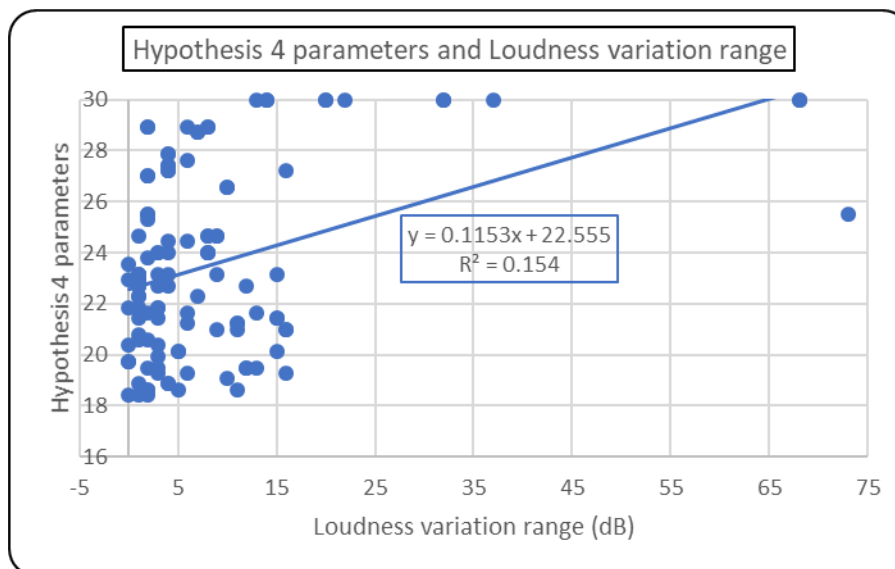


Fig. 6.32: Hypothesis 4 parameters and Loudness variation range

The figure above shows x-axis values of *loudness variation*, ranging 35-55 dB, are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 20-25 marks. Overall, this shows little below moderately positive correlation.

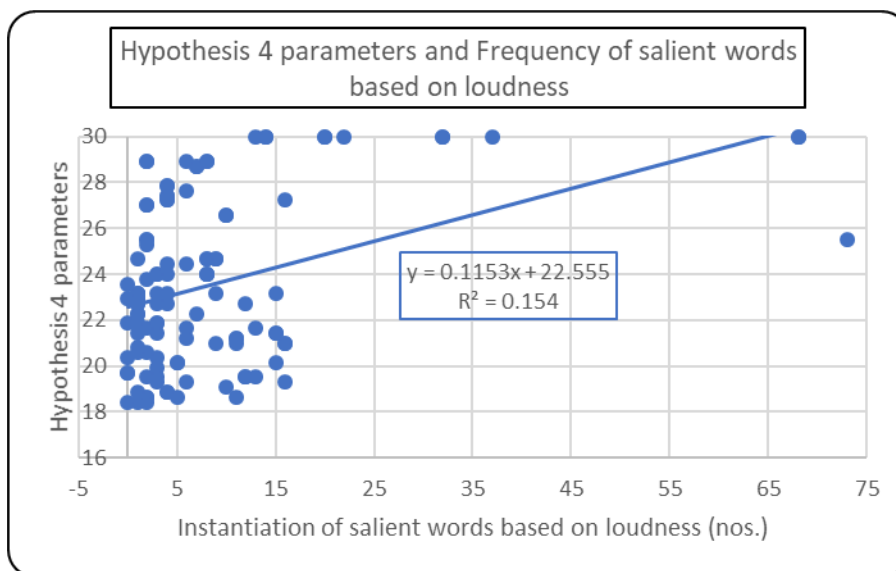


Fig. 6.33: Hypothesis 4 parameters and Instantiation of salient words based on loudness

The figure above shows x-axis values of *instances of salient words*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

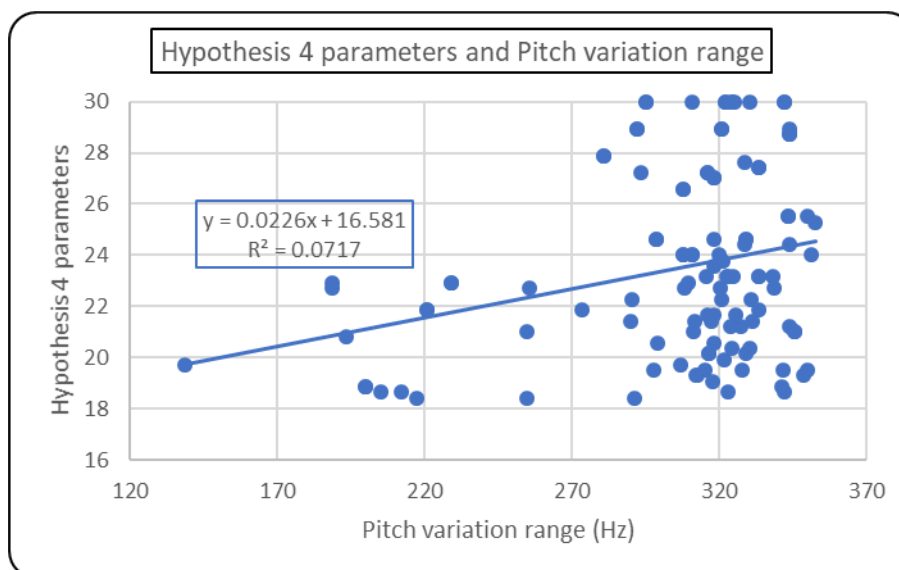


Fig. 6.34: Hypothesis 4 parameters and Pitch variation range

The figure above shows x-axis values of *pitch variation*, ranging 300-330 Hz, are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 21-25 marks. Overall, this shows little below moderately positive correlation.

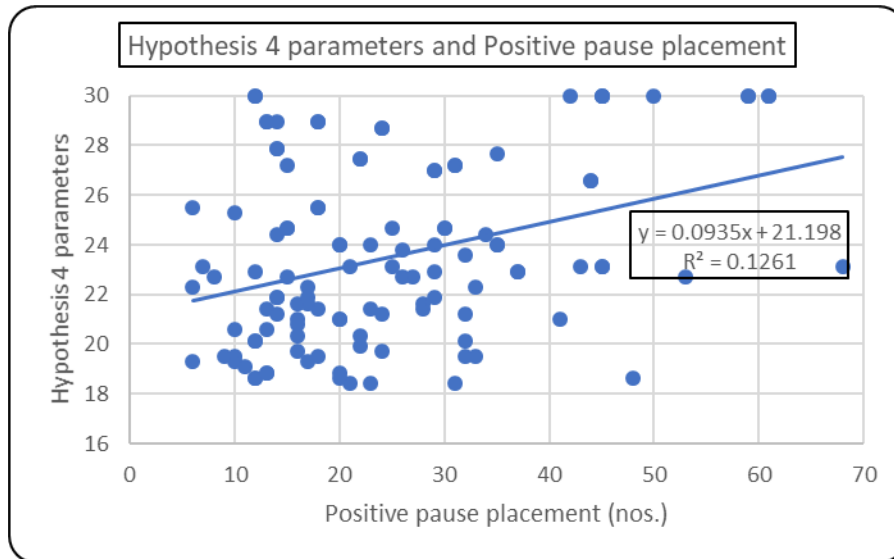


Fig. 6.35: Hypothesis 4 parameters and Positive pause placement

The figure above shows x-axis values of *instances of positive pauses*, ranging 15-35 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

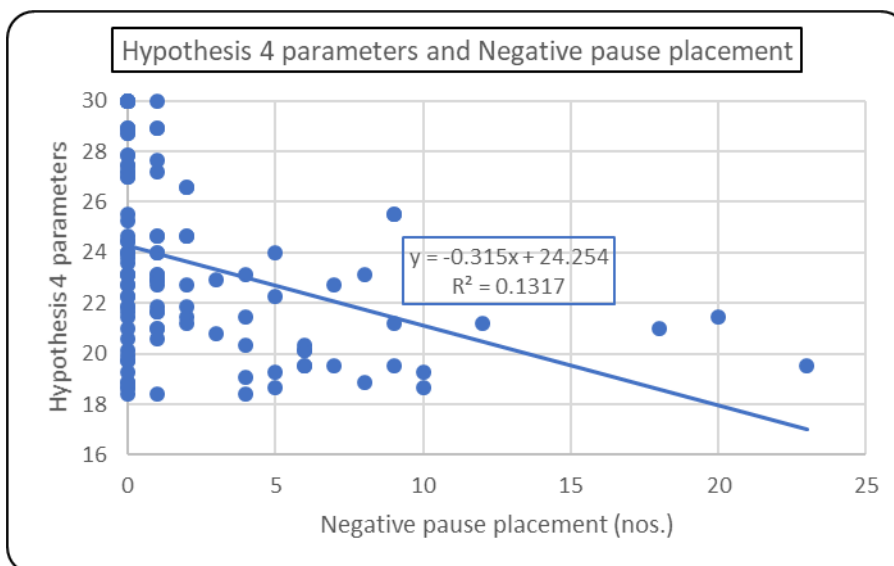


Fig. 6.36: Hypothesis 4 parameters and Negative pause placement

The figure above shows x-axis values of *instances of negative pauses*, ranging 0-5 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately negative correlation.

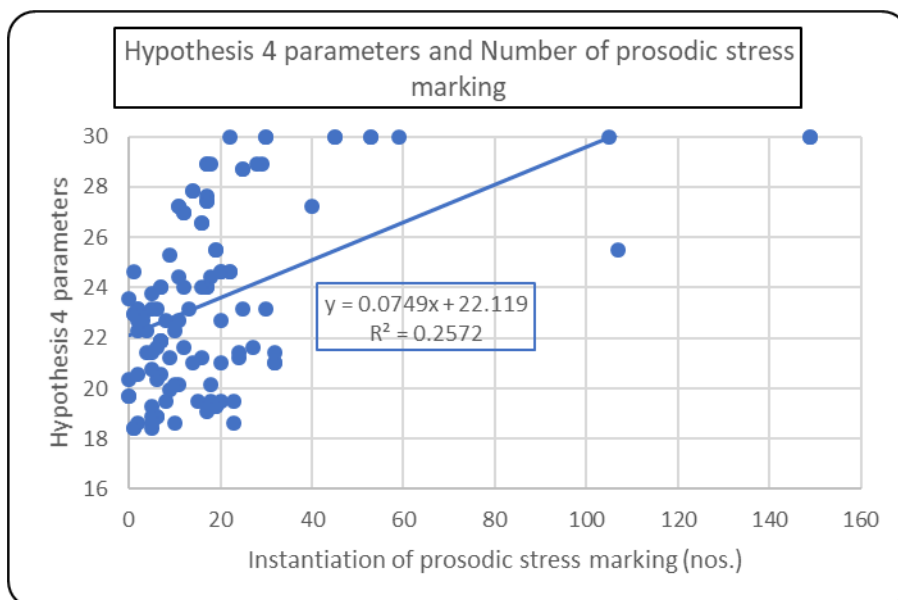


Fig. 6.37: Hypothesis 4 parameters and Instantiation of prosodic stress marking

The figure above shows x-axis values of *instances of prosodic stress*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

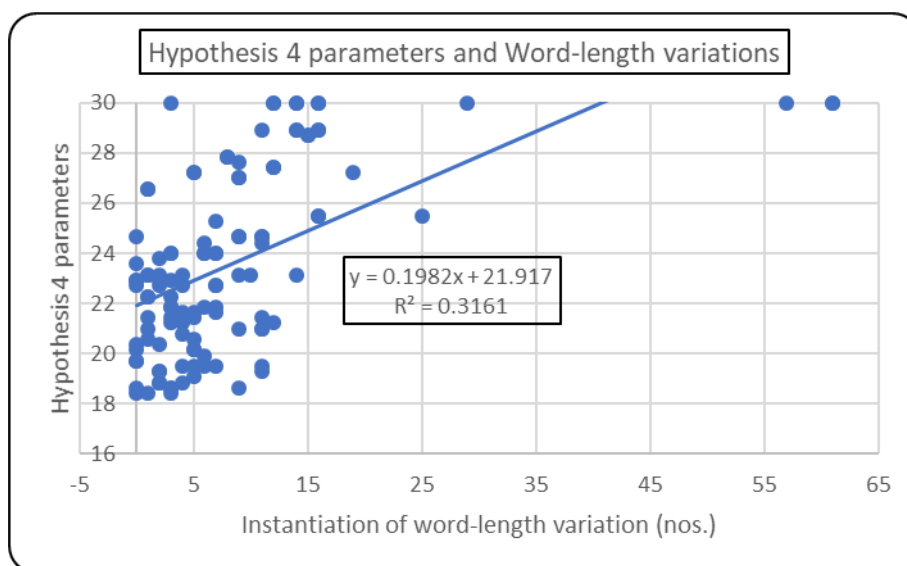


Fig. 6.38: Hypothesis 4 parameters and Word-length variations

The figure above shows x-axis values of *instances of word-length variations*, ranging 2-7 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 4 parametric scorecard* ranging 21-24 marks. Overall, this shows strongly positive correlation.

6.2.2.6 Validation of Hypothesis 5

Hypothesis 5 reads as *Actual speech is full of those observable speech markers indicating usage of prosodic phoneme as like pragmatic marker thereby strengthening the contextual quotient of the speech* and out of the given dependent variables the chosen four are as follows with reason in parenthesis:

- Vocabulary range and control (This variable affects contextual quotient as it directly depends on the most appropriate word choice, thus range and better control over proper diction are taken into account. Moreover, lexical content desires a rich lexical resource too).
- Grammar Accuracy (This variable will automatically raise the contextual quotient of the overall speech with usage of appropriate sentence constructions).
- Phonological Accuracy (This variable remains the core in all hypothesis as the study looks into speech embedment where prosodic phonemes act as pragmatic marker).
- Thematic Development (This variable supports the premise of enhancing coherence coefficient of the speech).

Here, these two dependent variables were discarded with their reasons in parenthesis:

- Fluency (as such this parameter would not impact coherence component until and unless heavy dysfluencies are observed which are not at all the case as mean values show 7.50 marks out of 10 that too with 0.94 Average Deviation).
 - Coherence (thematic Development would suffice the role of adding contextual relevance, moreover Coherence is predominantly an aspect of listener's comprehension).
- i) Mean value of sum total of hypothesis 5 parameters is 23.64 out of total maximum marks of 30 which falls in category of C1 (Effective Operational Proficiency) as per CEFR scales.
 - ii) Skewness value of sum total of hypothesis 5 parameters is 0.34 which shows affinity to approximately symmetric distribution for the given data set.

- iii) Correlation between sum total of hypothesis 5 parameters and word per minute, under the prosodic phoneme category of speech rate variation, shows moderate level of linear relationship with corresponding value of 0.29 for the given data set.
- iv) Correlation between sum total of hypothesis 5 parameters and intensity range, under the prosodic phoneme category of loudness variation, shows near moderate level of linear relationship with corresponding value of 0.26 for the given data set.
- v) Correlation between sum total of hypothesis 5 parameters and maximum pitch, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.25 for the given data set.
- vi) Correlation between sum total of hypothesis 5 parameters and pitch range, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.25 for the given data set.
- vii) Correlation between sum total of hypothesis 5 parameters and positive pauses, under the prosodic phoneme category of pause placement, shows moderate level of linear relationship with corresponding value of 0.36 for the given data set.
- viii) Correlation between sum total of hypothesis 5 parameters and negative pauses, under the prosodic phoneme category of pause placement, shows moderate level of inverse linear relationship with corresponding value -0.35 for the given data set.
- ix) Correlation between sum total of hypothesis 5 parameters and expanded word forms, under the prosodic phoneme category of length variation, shows strong level of linear relationship with corresponding value of 0.54 for the given data set.
- x) Correlation between sum total of hypothesis 5 parameters and prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows moderate level of linear relationship with corresponding value of 0.37 for the given data set.

With regards to testing of hypothesis 5, the correlation coefficient between individual prosodic phonemes (notified independent variables) and *selected* CEFR parameters (notified as dependent variables) is arranged in a tabular form. Apart from this, scatter plot graphs are also added for visual confirmation purposes.

Table 6.5: Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 5

Variable description	Correlation coefficient value [r]	Remarks
Hypothesis 5 parameters and Speech rate variation	0.29	Value represents just little below moderately positive correlation.
Hypothesis 5 parameters and Loudness variation range	0.26	Value represents just little below moderately positive correlation.
Hypothesis 5 parameters and Instantiation of salient words based on loudness	0.37	Value represents moderately positive correlation.
Hypothesis 5 parameters and Pitch variation range	0.25	Value represents just little below moderately positive correlation.
Hypothesis 5 parameters and Positive pause placement	0.36	Value represents moderately positive correlation.
Hypothesis 5 parameters and Negative pause placement	-0.35	Value represents moderately negative correlation.
Hypothesis 5 parameters and Instantiation prosodic stress marking	0.49	Value represents nearly strong positive correlation.
Hypothesis 5 parameters and Instantiation of word-length variation	0.54	Value represents strongly positive correlation.

The table above shows coefficient of correlation values ranging from in-between nearly moderate to strong association while validating variables corresponding to hypothesis 1. Therefore, in terms of validation of hypothesis 1 these values range in between the slab of $r = |0.26-0.54|$.

On the other hand, the figures below (see fig. 6.39 to fig. 6.46) represent scatter-plot for the table items (see table 6.5). Apart from the visual representation, there are three important elements to notice for objective data analysis of the

correlation patterns between the respective hypothesis variables and corresponding prosodic phoneme (while acting in the mold of pragmatic markers). These are: trend line, trend line equation, and R-squared value.

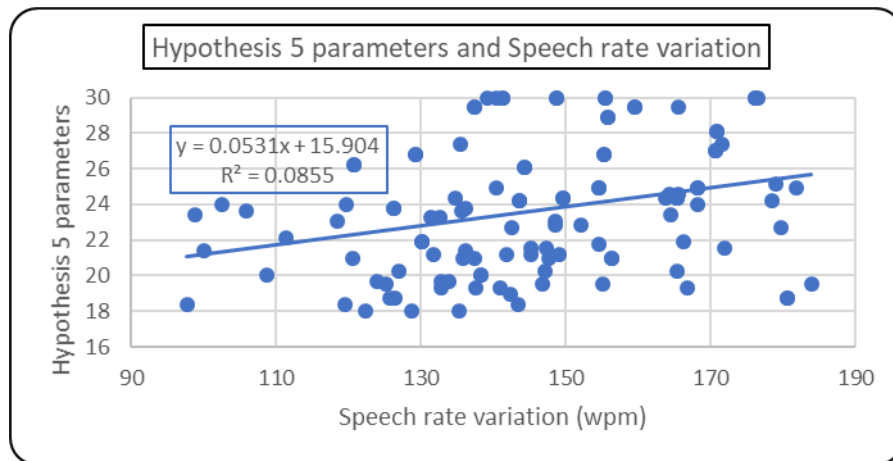


Fig. 6.39: Hypothesis 5 parameters and Speech rate variation

The figure above shows x-axis values of *speech rate variation*, ranging 120-160 wpm, are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 20-26 marks. Overall, this shows moderately positive correlation.

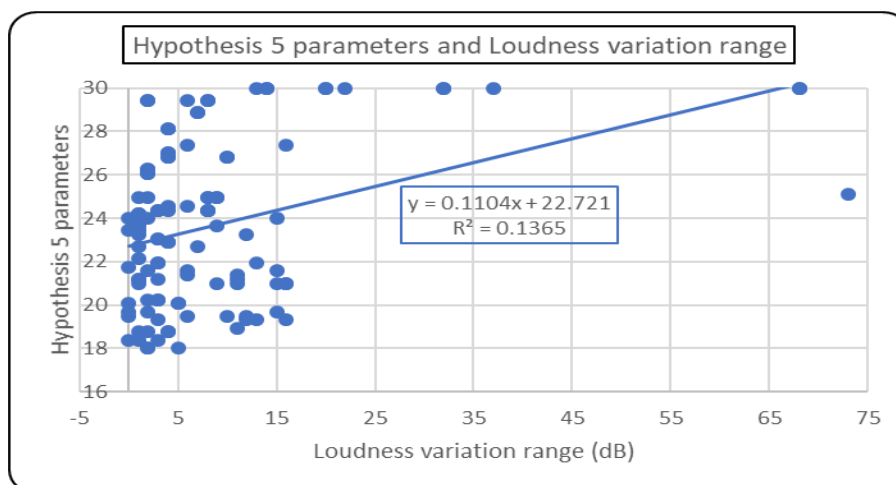


Fig. 6.40: Hypothesis 5 parameters and Loudness variation range

The figure above shows x-axis values of *loudness variation*, ranging 35-55 dB, are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 20-25 marks. Overall, this shows little below moderately positive correlation.

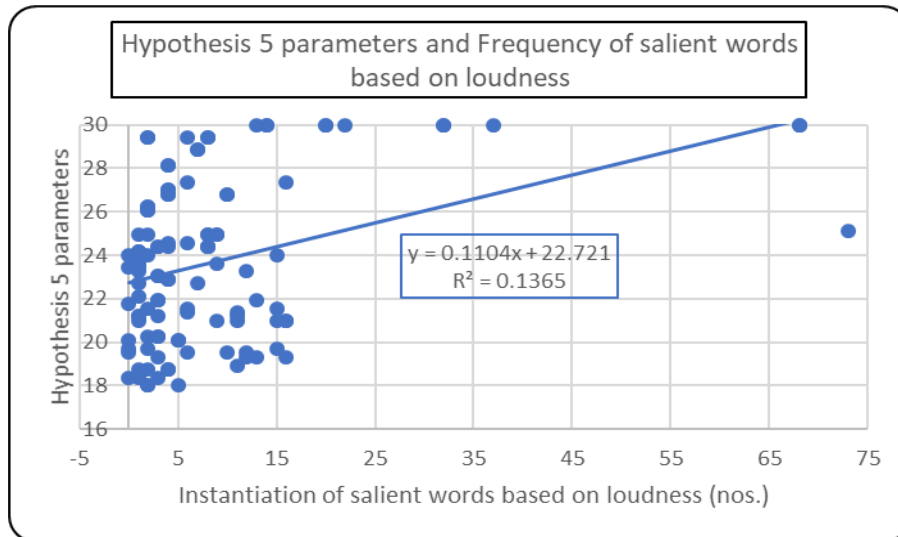


Fig. 6.41: Hypothesis 5 parameters and Instantiation of salient words based on loudness

The figure above shows x-axis values of *instances of salient words*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

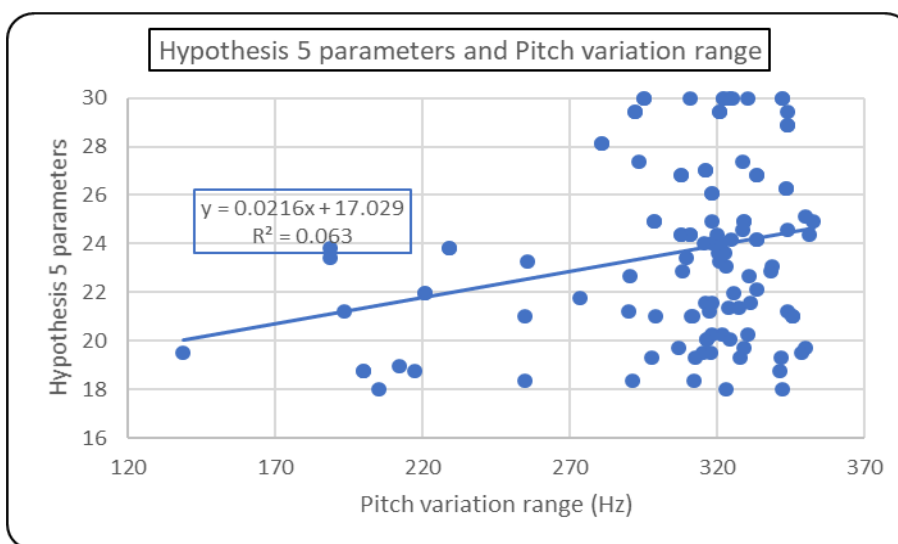


Fig. 6.42: Hypothesis 5 parameters and Pitch variation range

The figure above shows x-axis values of *pitch variation*, ranging 300-330 Hz, are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 21-25 marks. Overall, this shows little below moderately positive correlation.

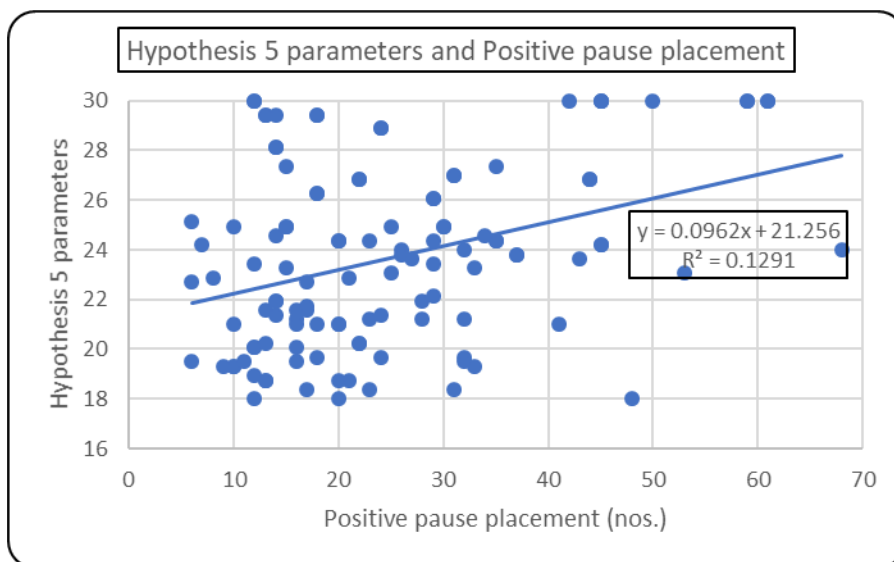


Fig. 6.43: Hypothesis 5 parameters and Positive pause placement

The figure above shows x-axis values of *instances of positive pauses*, ranging 15-35 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

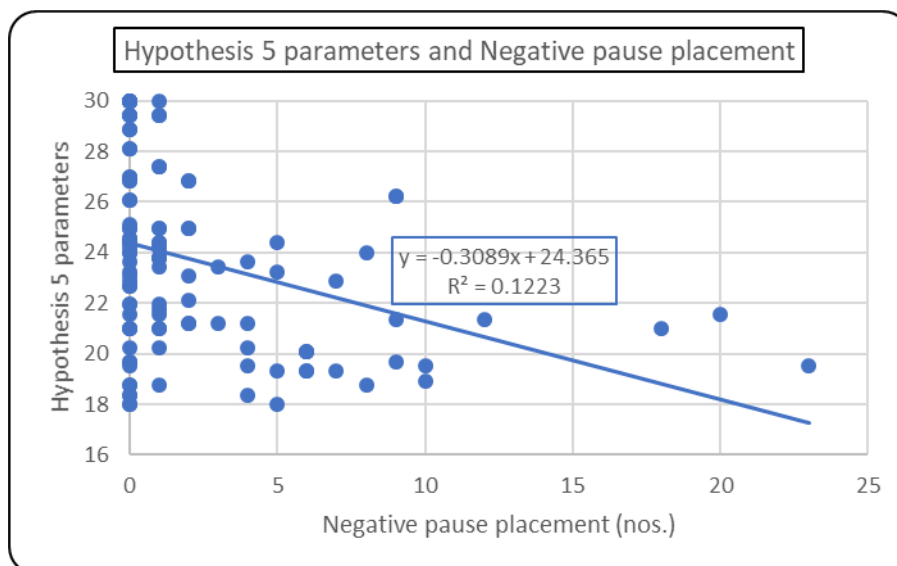


Fig. 6.44: Hypothesis 5 parameters and Negative pause placement

The figure above shows x-axis values of *instances of negative pauses*, ranging 0-5 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately negative correlation.

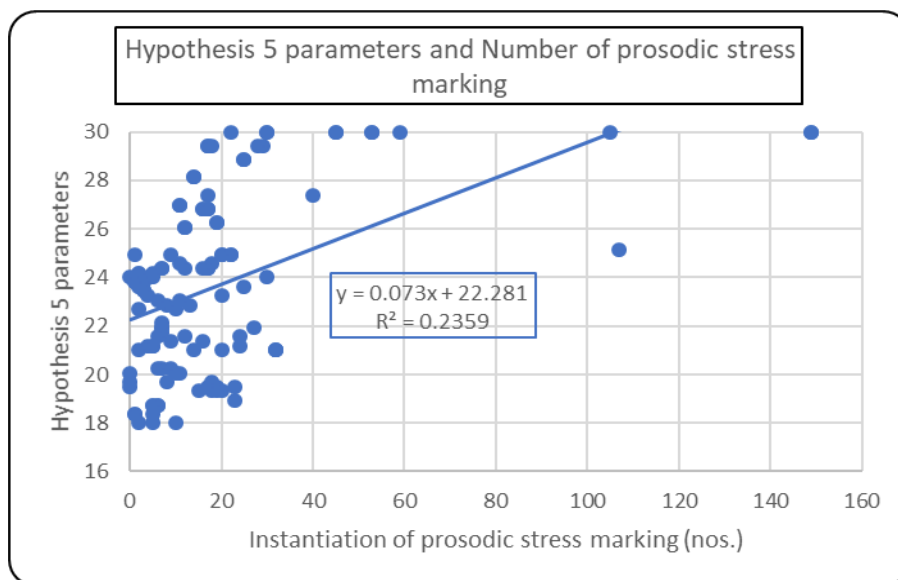


Fig. 6.45: Hypothesis 5 parameters and Instantiation of prosodic stress marking

The figure above shows x-axis values of *instances of prosodic stress*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

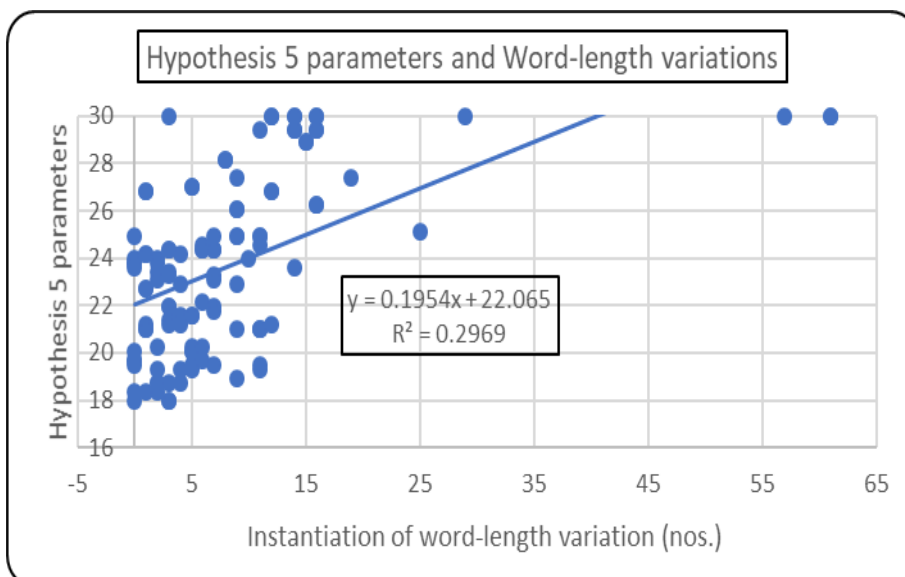


Fig. 6.46: Hypothesis 5 parameters and Word-length variations

The figure above shows x-axis values of *instances of word-length variations*, ranging 2-7 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 5 parametric scorecard* ranging 21-24 marks. Overall, this shows strongly positive correlation.

6.2.2.7 Validation of Hypothesis 6

Hypothesis 6 reads as *Near-Native like oral competence is successfully displayed through modulations of speech when prosodic phonemes acted in a pragmatic marker role* and out of the given dependent variables the chosen four are as follows with reason in parenthesis:

- Vocabulary range and control (This variable reflects the proficiency of a speech to the near- native level where the speaker displays the careful usage of the most appropriate word along with offering a wide lexical range and better control over proper diction).
- Phonological Accuracy (This variable remains the core in all hypothesis as the study looks into speech embedment where prosodic phonemes act as pragmatic marker).
- Thematic Development (This variable supports the premise of enhancing coherence coefficient of the speech).
- Fluency (This variable again is another trademark feature of a near-native like competence).

Here, these two dependent variables were discarded with their reasons in parenthesis:

- Grammatical Accuracy (it does not figure as any major concern or priority for speaker with near- native like competence).
 - Coherence (thematic Development would suffice the role of adding contextual relevance, moreover Coherence is predominantly an aspect of listener's comprehension).
- i) Mean value of sum total of hypothesis 6 parameters is 23.60 out of total maximum marks of 30 which falls in category of C1 (Effective Operational Proficiency) as per CEFR scales.
 - ii) Skewness value of sum total of hypothesis 6 parameters is 0.33 which shows affinity to approximately symmetric distribution for the given data set.
 - iii) Correlation between sum total of hypothesis 6 parameters and word per minute, under the prosodic phoneme category of speech rate variation, shows

- moderate level of linear relationship with corresponding value of 0.30 for the given data set.
- iv) Correlation between sum total of hypothesis 6 parameters and intensity range, under the prosodic phoneme category of loudness variation, shows near moderate level of linear relationship with corresponding value of 0.25 for the given data set.
 - v) Correlation between sum total of hypothesis 6 parameters and maximum pitch, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.25 for the given data set.
 - vi) Correlation between sum total of hypothesis 6 parameters and pitch range, under the prosodic phoneme category of pitch variation, shows near moderate level of linear relationship with corresponding value of 0.25 for the given data set.
 - vii) Correlation between sum total of hypothesis 6 parameters and positive pauses, under the prosodic phoneme category of pause placement, shows moderate level of linear relationship with corresponding value of 0.36 for the given data set.
 - viii) Correlation between sum total of hypothesis 6 parameters and negative pauses, under the prosodic phoneme category of pause placement, shows moderate level of inverse linear relationship with corresponding value -0.35 for the given data set.
 - ix) Correlation between sum total of hypothesis 6 parameters and expanded word forms, under the prosodic phoneme category of length variation, shows strong level of linear relationship with corresponding value of 0.54 for the given data set.
 - x) Correlation between sum total of hypothesis 6 parameters and prominent phrases, under the prosodic phoneme category of prosodic stress marking, shows moderate level of linear relationship with corresponding value of 0.39 for the given data set.

With regards to testing of hypothesis 6, the correlation coefficient between individual prosodic phonemes (notified independent variables) and *selected* CEFR parameters (notified as dependent variables) is arranged in a tabular form. Apart from this, scatter plot graphs are also added for visual confirmation purposes.

Table 6.6: Correlation Coefficient between Prosodic Phonemes and CEFR parameters of Hypothesis 6

Variable description	Correlation coefficient value [r]	Remarks
Hypothesis 6 parameters and Speech rate variation	0.30	Value represents moderately positive correlation.
Hypothesis 6 parameters and Loudness variation range	0.25	Value represents just little below moderately positive correlation.
Hypothesis 6 parameters and Instantiation of salient words based on loudness	0.39	Value represents moderately positive correlation.
Hypothesis 6 parameters and Pitch variation range	0.25	Value represents just little below moderately positive correlation.
Hypothesis 6 parameters and Positive pause placement	0.36	Value represents moderately positive correlation.
Hypothesis 6 parameters and Negative pause placement	-0.35	Value represents moderately negative correlation.
Hypothesis 6 parameters and Instantiation of prosodic stress marking	0.50	Value represents strongly positive correlation.
Hypothesis 6 parameters and Instantiation of word-length variation	0.54	Value represents strongly positive correlation.

The table above shows coefficient of correlation values ranging from in-between nearly moderate to strong association while validating variables corresponding to hypothesis 1. Therefore, in terms of validation of hypothesis 1 these values range in between the slab of $r= |0.25-0.54|$.

On the other hand, the figures below (see fig. 6.47 to fig. 6.54) represent scatter-plot for the table items (see table 6.6). Apart from the visual representation, there are three important elements to notice for objective data analysis of the correlation patterns between the respective hypothesis variables and corresponding prosodic phoneme (while acting in the mold of pragmatic markers). These are: trend line, trend line equation, and R-squared value.

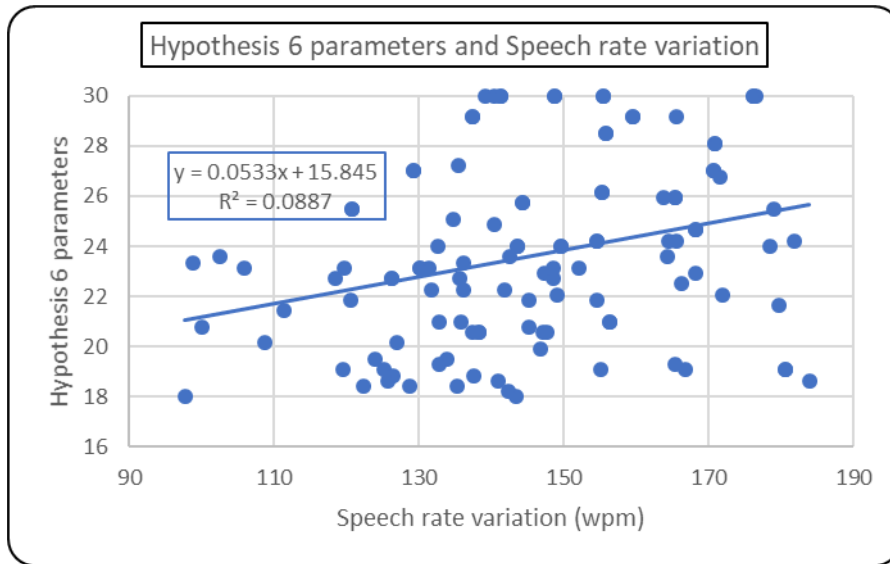


Fig. 6.47: Hypothesis 6 parameters and Speech rate variation

The figure above shows x-axis values of *speech rate variation*, ranging 120-160 wpm, are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 20-26 marks. Overall, this shows moderately positive correlation.

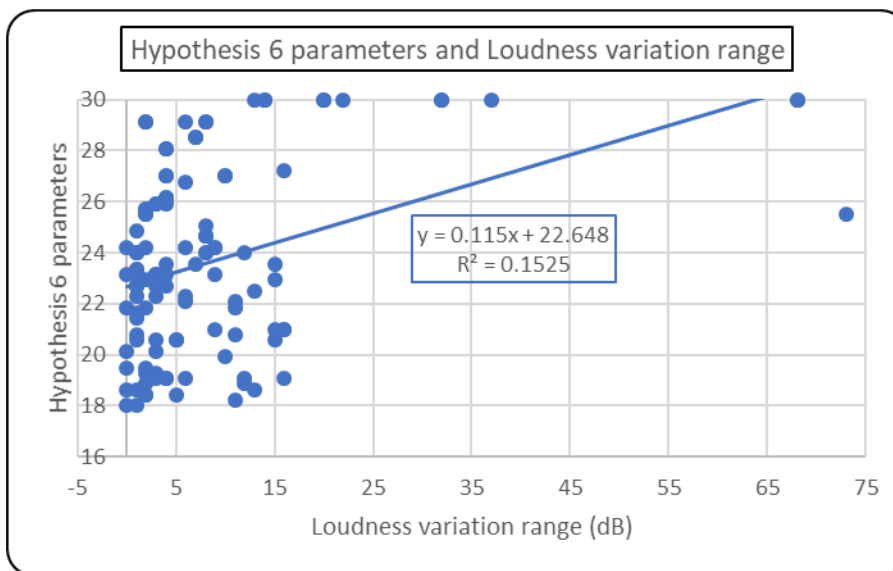


Fig. 6.48: Hypothesis 6 parameters and Loudness variation range

The figure above shows x-axis values of *loudness variation*, ranging 35-55 dB, are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 20-25 marks. Overall, this shows little below moderately positive correlation.

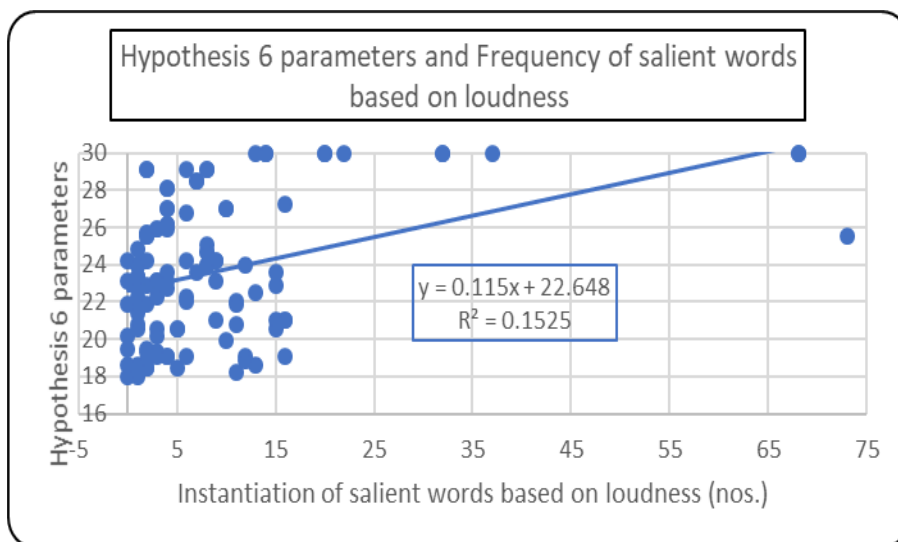


Fig. 6.49: Hypothesis 6 parameters and Instantiation of salient words based on loudness

The figure above shows x-axis values of *instances of salient words*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

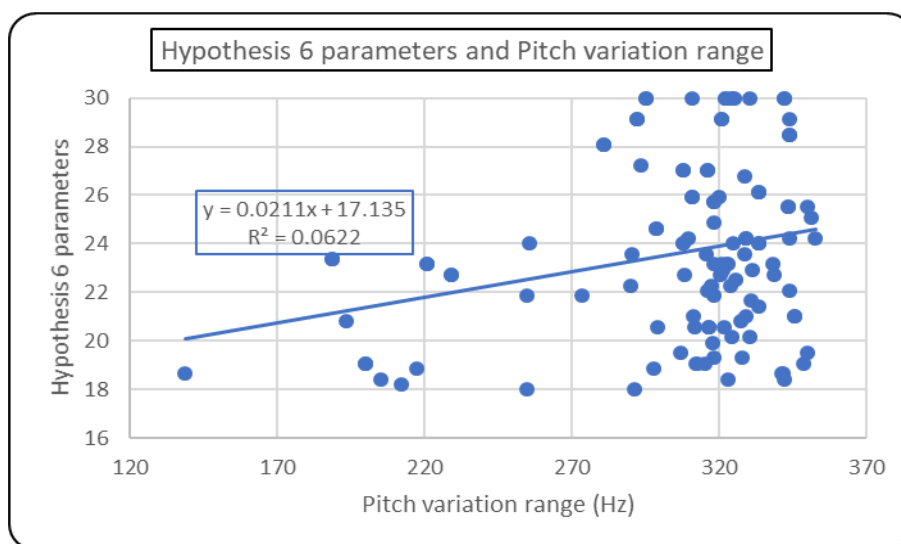


Fig. 6.50: Hypothesis 6 parameters and Pitch variation range

The figure above shows x-axis values of *pitch variation*, ranging 300-330 Hz, are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 21-25 marks. Overall, this shows little below moderately positive correlation.

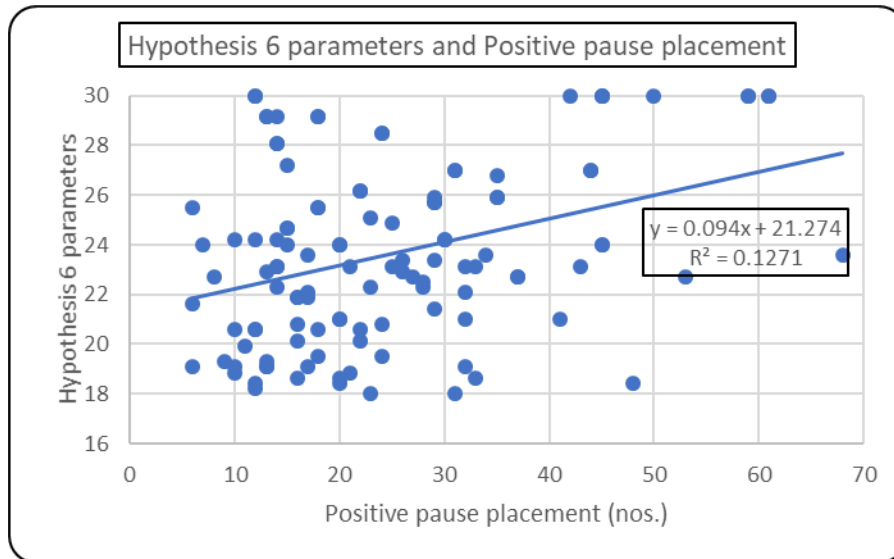


Fig. 6.51: Hypothesis 6 parameters and Positive pause placement

The figure above shows x-axis values of *instances of positive pauses*, ranging 15-35 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

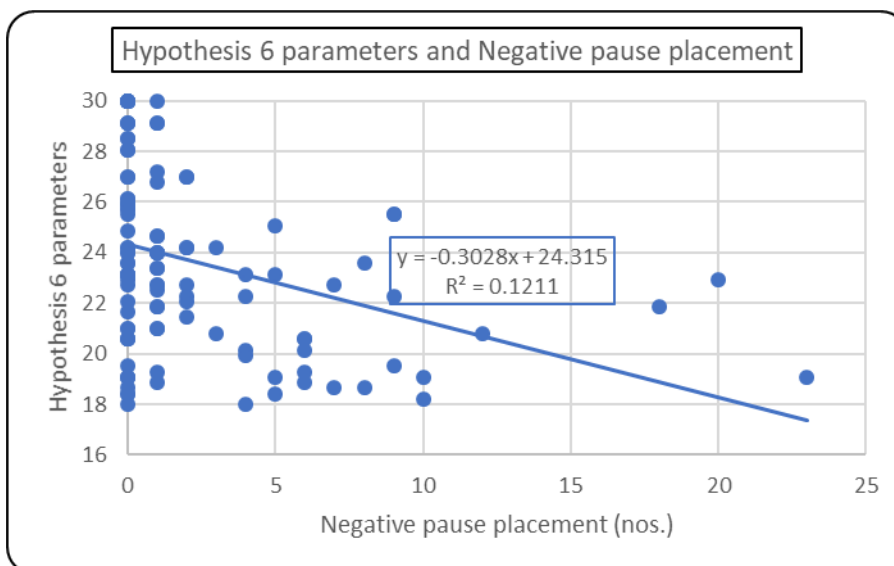


Fig. 6.52: Hypothesis 6 parameters and Negative pause placement

The figure above shows x-axis values of *instances of negative pauses*, ranging 0-5 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately negative correlation.

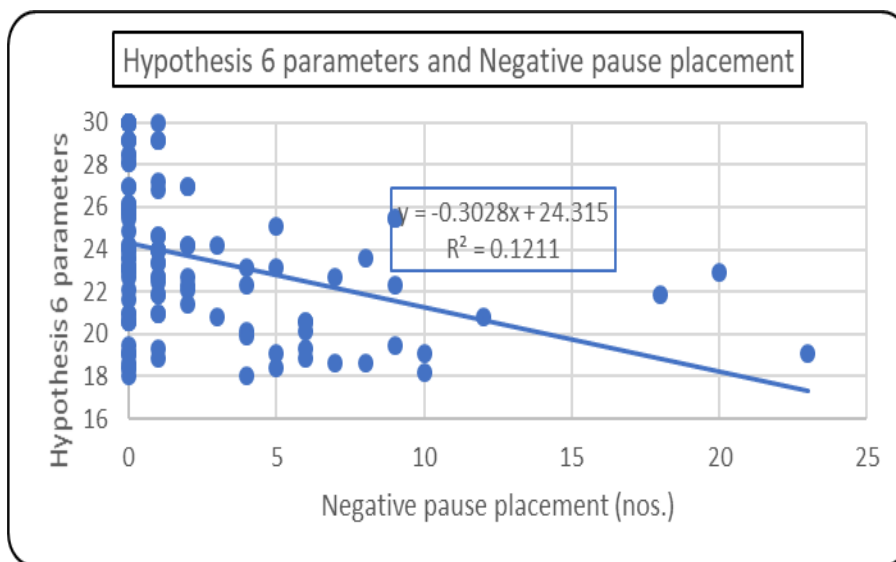


Fig. 6.53: Hypothesis 6 parameters and Instantiation of prosodic stress marking

The figure above shows x-axis values of *instances of prosodic stress*, ranging 2-10 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 20-25 marks. Overall, this shows moderately positive correlation.

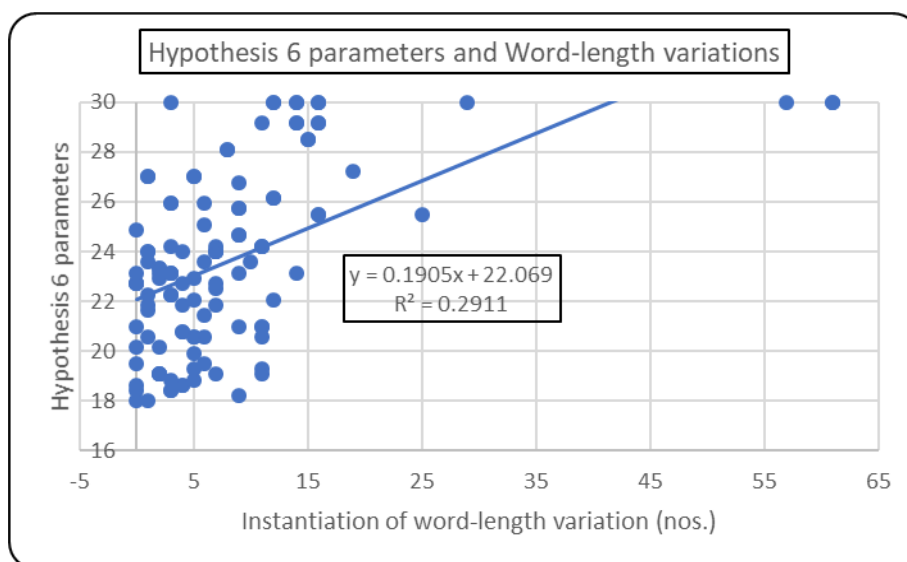


Fig. 6.54: Hypothesis 6 parameters and Word-length variations

The figure above shows x-axis values of *instances of word-length variations*, ranging 2-7 nos., are more clustered and aligned near the trendline with corresponding *hypothesis 6 parametric scorecard* ranging 21-24 marks. Overall, this shows strongly positive correlation.

6.3 CONTRIBUTORY RATIONALE BEHIND THE THESIS

Prosody deserves more careful, considerate, and central attention because without flavor of prosodic variation speech would not only be very monotonous and lackluster; but would lack multifold components of meaning. This is one of the most important proposition which is strongly positioned in this study. So, there are three set of categories where this thesis can have a considerable impact. Those categories are: classroom application from learner's perspective, classroom application from teacher's perspective, civic life scenarios, and field of language studies.

6.3.1 Classroom Application Focus from Learner's Perspective

In the recent times there has been a talk across educational setups in Indian professional colleges and universities to train students in language skills to a level of comfort where they can express any given thought at any given point of time with near-native-like competence. But fluency in second language does not remain entirely confined to the fields of correct grammar use, appropriate word choices, variety in syntax, semantic clarity, and discourse cohesiveness; but also anticipate other speech attributes.

Prosodic phonemes offer that range but at the same time it is acknowledged that the prosodic aspects of speech are often the most difficult to teach. Mastery over prosodic orientation through stress placement, rhythmic speech rate, loudness control, positioning pauses, segmental length variations, and use of varying pitch differentiate the fluently competent user from the mediocre user of language. One who possesses these skill sets will naturally speak in a native-like manner which remains quite different from those users who are less aware of the prosodic orientation to the speech.

These interventions of prosodic features can be realized at the linguistic domain starting from the shorter syllable level to the longer sentential levels of discourse. Though in phonetics, the smallest perceptible segment is phoneme whereas phonology deals with speech elements both above and below the levels of phonemes. In spoken language, this segmental awareness is necessary and equally essential is the supra segmental level of speech too. Quite typically, factors like stress marking, length variations, intonation levels, syllabification, and tone fall

under the generic heading of suprasegmentals thereby reflecting a vertical division of speech into segmental and suprasegmental parts.

6.3.1.1 Prosodic highlighting

A coherent discourse is a compendium of synchronized information laid out in some thoughtful manner but still not every piece of information in a discourse holds equal importance. For instance, to study a written text when readers are first exposed to a document that they have to learn conventionally highlight some words that represent the main message by underlining them. If properly done, at a later stage, readers do not need to read the whole text again but can focus on words they highlighted to recreate the essence of the document. So, a writer and a reader can reckon typographic means, such as: the layout of a text, use of boldface, or italics to identify the important parts of a text. On the other hand, speaker-listener can capitalize on prosodic highlighting for similar purposes while making use of the features already discussed with respect to the varying amount of efforts put in the actual speech.

Prosodic attributes of speech are physiological realization of pitch, amplitude, and duration thus serving as inputs to cognitive schemata which in turn determines what we see as salient. Thus, linguistically speaking, prosodic interlacing is seen purely as a natural way of highlighting or making prominent a particular word in an utterance. The relationship between prosody and pragmatics is relatively clear for the speakers of a language although it is often difficult to explain in practical terms. We all know that the meaning of a sequence of words changes dramatically depending on the subtle features that provide the framework for its prosodic realization.

This thesis underlined the distinction prosodic phonemes, acting as pragmatic markers, brings to the speech while underlining their role as a conventional device for highlighting. Sometimes, it may be clear to the teacher-evaluator that an aspect of prosody is being incidentally revealed rather than consciously conveyed. The speaker's faltering tone of voice may betray the fact of being hounded by negative feelings like high anxiety, frustration from dysfluencies, apprehension related with underprepared attempt, or overwhelming stage fright. The same holds true for the vortex of positive feelings emanating through the speaker's

tone of voice, such as controlled tranquility, drawing pleasure from fluency, optimism linked to thorough preparation, or exuding stage presence with aplomb.

6.3.1.2 Syntactic Disambiguation

By drawing attention on the most salient words, correct use of prosody helps in the clear interpretation of spoken English. There have been interesting case studies (Lehiste et al. 1976; Beach 1991; Price et al. 1991; Wightman et al. 1991; Allbritton et al. 1996; Cutler et al. 1997; Schafer et al. 2000; Kraljic et al. 2005) supporting the functional dimension of prosodic phonemes proving that prosody does aid in syntactic disambiguation where listeners were presented with pairs of phonetically similar sentences representing templates for instances of structural ambiguity.

6.3.1.3 Signaling Pragmatic Relevance

This research solves the dilemma of creating objective cognitive categories of auditory inputs after having analyzed on impressionistic and acoustic counts. One of the proposed hypotheses is that it is possible to identify as well assign functional roles of prosodic-pragmatic features and then describe the same behavior in acoustic terms with respect to classroom presentation scenario. It remains a challenge to unravel the intricate machinations of English prosodic features behaving in a certain way in terms of their pragmatic applications. Therefore, speakers of English as a second language might be linguistically as well cognitively challenged because they may not have first-hand nativity access to the cognitive richness that English prosody unfolds with pragmatic markers.

This cognitive gap in skill-set has a clear impact while affecting the capability of a user to independently manage likely-unlikely or advertent-inadvertent instances of misunderstanding. This specific combinatory profile can be strategically used as one of the “linguistic strategies to avoid pragmatic misunderstanding” (Romero-Trillo and Lenn, *Pragmatic Strategies* 235) where the frequency of their usage becomes appreciably higher. There are enough indications which can be easily gauged through the feature of monologic components of discourse as part of evaluative performance, where each speaker’s prosodic orientation shows ever evolving stance towards the whole presentation effort. There

is an unsigned agreement between the end of participant's one sub-point of the whole presentation unit and the onset of the next sub-point which clearly indicates how closely speaker's contribution is integrated with the point spoken prior to it.

This co-ordination resembles very much like an interactive communication where turns of each speaker are loaded with enough signals for the other participant to carry forward the conversation on the indication of relevant cue. Here in this case, agreeable nods and appreciative gestures by the teacher-evaluator and other class students act as responses-participation of the other participant. This all allow a reality check tool to see all the time whether the speaker is diverging attitudinally with what has come before or is staying in synchronized state with it. In other words, this telepathic virtual interaction involves participant speakers' continual processing of and responding to each other's cues coming out from the emerging prosodic profile.

This study takes a leaf from the approach to pragmatic markers resting on the Gricean principle of conversational relevance as further elaborated by Sperber-Wilson (1986). It is reasoned that a theory of relevance brings lot of clarity on those phenomena which lie on the borderline of semantics and pragmatics. There is a unique common linkage between prosodic phonemes and pragmatic markers which indicates that both of them do not contribute to the propositional meaning of the utterances that contain them. In fact, both of them actually come in aid of the hearer too by reducing the hearer's processing costs by condensing the context, apart from predominantly expressing emotions of the moment.

This research examines the role of prosodic phoneme (while acting as pragmatic marker) in this inferential process and also visualizes how it interacts with other modalities to signal thematic connections and to generate interpretation of communicative intent thus raising the overall pragmatic quotient of the speech.

6.3.1.4 Detecting Word Boundaries

Almost all new language learners come across a problem of detecting word boundaries in spontaneous speech utterances and aggravating learners' plight further there is no such English course content specifically targeting this aspect of early language learning efforts. Prosodic phonemes do help listeners to comprehend word

boundaries in a speech continuum while making it convenient through maintaining speech rhythm as expressed with the alternation of strong and weak syllables.

In this scenario, awareness about prosodic phoneme will help learner to overcome this word segmentation issues and can be seen as reliable tool to significantly improve overall detection of word segments. Different prosodic phonemes acting as pragmatic markers definitely help contributing to the word-boundary-detection efforts made by the language learner, like placement of strategic pauses provides clue and positioning intensity on specific word also addresses the issue of word segmenting problems. This research will enlist those instances where multiple cues are observed in which prosodic phonemes while acting as pragmatic marker help to make articulation (student examinee under evaluation, in this case) and perception (teacher evaluator, in this case) convenient in an English classroom environment by language learner while participating in a monologic evaluative presentation.

6.3.1.5 Natural Speech Flair

Human speech is far more than a simple articulation of information communicated by the preferred word choice, or the syntax, or just expressing the literal meaning. Of course, each word has its intrinsic canonical semantic content—the kind of meaning found in a dictionary. And the meaning of a sentence is seldom viewed merely as a simplistic sum total of the meanings of the individual words it contains. This underlines the fact that the words and their intrinsic meanings interact within the periphery of sentence to produce an overall sentence meaning. Linguists often think of the sentence as the basic extension of language within which we arrange words to communicate our meaning. But this is usually a little too idealistic generalization, as majorly all of us depart from the ideal in conversation where false starts, half-finished sentences, self-corrections, inordinate pauses, and broken sentences are all very common features.

All these prosodic signals have communicative functions, but neither they nor natural signs are intrinsically linked to intentional communication. Nonetheless, the sign-signal distinction must be seen in light of the fact that humans have highly-developed meta- psychological abilities and natural behaviors, which can therefore be brought into use in intentional communication. Strong evidence suggests

prosodic forms to be universal, in the sense that all languages make some use of contrasts between rising and falling pitch, between longer and shorter segments, between higher or lower intensity, filled or unfilled pauses, between higher or lower speaking rate etc. The ideal sentence scenario is regarded as abstract for the same reason as it does not regularly occur in speech situations. This research shall delve into identifying the role of phonology, phonetics and pragmatics of an utterance in modeling expression of actual classroom speeches while taking referential aid of abstract representations of natural speech flair.

6.3.1.6 Improvement in Coherence Quotient

One of the primary important roles, that prosodic phonemes play while being used as pragmatic markers, is to segment the stream of talk into easily-comprehensible message units which complement coherence component thus eventually maintaining audience active involvement. Discourse analysts, Halliday and Hasan (1976), referred to these as idea units as they are seen to be composed of sequences of lexical phrases carrying varying prominence with relation to other phrases in the same unit and are also marked by cohesive ties linked to other phrases in adjacent information units. In the case of prosodic variables being used as pragmatic markers, the relation between usage frequency and variety in functionality enhance the coherence quotient in the speech. In fact, this combination may take a number of functions, by appearing in different discursive contexts that give them a wide range of meanings.

6.3.1.7 Flair for Well-Pronounced Impromptu Speech

English language teaching classroom reiterates the role of language to empower learners towards making them an autonomous language-being vis-à-vis the language taught and therefore the same yardstick needs to be followed while setting the goal of pronunciation too. It should be changed from the simplistic attainment of proper pronunciation to the more realistic goals of advancing functional intelligibility, communicability, increased self-trust, and the expansion of speech modification strategies for use in the classroom. Distinctive feature-component of learner's autonomous disposition is to be expecting learner to have that skill-set to effectively generate thoughts in altogether unrehearsed speech situations and for teacher, one has to sufficiently arrange those many learning occasions to pick traits

of an autonomous user of language while providing a continuous assistance to the learner.

Relevant teaching strategies, pedagogies, and approaches are to be thoughtfully planned and executed keeping learner at the core center rather than teacher-centric developments in the classroom. Prosodic orientation complementing the pragmatic sense will enhance not only the communicative quotient of the impromptu speech but also the comprehensive understanding of the language user.

6.3.2 Classroom Application Focus from Teacher's Perspective

This thesis serves broad spectrum of functional utilities of prosodic orientation into pragmatic markers, such as: accuracy in pronunciation, segmenting discourse, semantic-pragmatic disambiguity, expressions in speech, and prosodic-pragmatic purposeful fusion.

Pronunciation preciseness in efforts while learning second language requires mastering production of both segmental (consonants and vowels) and suprasegmental features of speech (extending over more than one segment such as lexical stress, pitch accent, rhythm, and intonation) but teaching pronunciation of the latter is traditionally neglected in language classrooms. Ever since the arrival of the communicative approach on the language teaching scenario, as proposed by Celce-Murcia et al. (1996) and Morley (*Pronunciation Component* 1991), the language function gets prioritized over language form. Moreover, the study of prosodic characteristics has experienced an increasing interest among language teachers. In fact, Pierrehumbert's (1980) work pioneered research in prosodic component indicating it as one of the fast-growing areas in linguistics with the autosegmental-metrical theory being the noteworthy framework in this area of research.

Perceptual quotient in speech from participant's point of view does require observatory clarifications and this thesis points some of the components in classroom discourse environment, where effectiveness index of a speech presentation depends on how well a speaker achieves a balance between speaker's intended meaning and listener's perception. A model formulated which finds an unequivocal relationship between pragmatic marker and its prosodic realization. From a prosodic perspective, pragmatic markers are very fascinating components of

speech as they appear with several intonation occurrences and have a distinguishable prosodic formation depending upon the place of occurrence and the intended role they need to perform. These prosodic fingerprints in unison with their variation in pragmatic meaning are the reasons they typically become a challenge for non-native speakers, as like the participants in this study.

6.3.3 Significance and Contribution in Civic Life Scenarios

There is no denying the fact that presence of emotions makes the speech more realistic, natural and vibrant quite true to its colors. Humans are the specific species on this planet who have extensive sound inventories to choose from while expressing intentions through speech using emotions. We understand the wide range of intended message by perceiving the underlying emotions in addition to phonetic and lexical information. Therefore, there is a need for a framework to first analyze and then to develop speech systems that can process emotions along with the message. One of the basic goals here is to recognize emotions present in speech, while acting functionally as pragmatic markers of the speech in order to overlay expressions for intended message. In acoustic analysis from the machine's perspective, understanding speech emotions can be viewed as the taxonomical classification of emotions in functional categories and the synthesis of prosodic orientation can be viewed as incorporating the emotion-specific knowledge during speech synthesis.

This all become possible when the classroom provides an enabling and supportive environment for learners where language errors are treated for their permanent removal and improved performances are benchmarked. This starts from a perspective where language learners' tentative efforts towards achieving communicative competence are needed to be treated with utmost caution and care. There is a general acceptance of the fact to de-stigmatize learners' language learning initiatives, as the same lapse which they commit will make them grow prudently proficient in language use in the times to come. One of the most constructive development to be drawn from Corder's observation of "Learner's Error" (1967) is about not presuming them entirely as ineptitude but more as learning efforts towards attaining proficiency in target language. This study presents a more sympathetic view of these efforts by suggesting prosody enabled functional application of pragmatic markers as remedial measure for this language condition.

An ability to read, recognize, classify and decipher wide variety of emotions in speech has several practical applications in everyday life. It is particularly more than useful for enhancing the naturalness factor in speech-based human machine interaction to bring it closer to natural human-to-human communication type. This will remove those components of artificial sounding mannerism which were commonly found in robotic speech which sounds more like a dead pan speech, a pale shadow of a natural speech and apart from this there are few more practical usages as mentioned below:

- In this service driven world, customer care is the one area where companies invest great amount of resources in order to keep retaining loyalty of the customers and tap newer clients to spread their business. This emotion recognition can place company's call center executive to handle their business-client conversation well as through interaction they could read signs of customer's issues thereby improving the quality of service offered.
- In this interactive mode of technologies where virtual classroom is no longer a distant dream but many further avenues like webinars, E-tutoring, high quality video conferencing; and the spread of Massive Online Open Course framework have given a window of opportunity for emotion recognition skill set. Through this they can make stronger connect by adapting themselves to listener's emotional states.
- Emotion recognition has a use in medical field as well, where medical practitioners may use the emotional coefficient of the patient's speech while suggesting a diagnosis and especially in issues where mental trauma is one of the medical problems to be the cause of worry with regards to the patient. Along with medicinal prescriptions, targeted counseling also can be another support framework for speedy patient's recuperation.
- Emotion analysis can be an interesting proposition while supporting evidence or intensively investigating on the basis of available auditory data. There can be multiple instantiations where forensic linguistics comes into relevance, few examples are like: in a hostage like situations where vital linguistic or non-linguistic information is extracted on the basis of any kind of engagement with law offenders; phone tapping done by government investigating agencies to keep citizens' safety intact while deciphering their

coded patterns or ploys to deceive easy detection of the message; at times of bigger calamity when larger number of distress calls are received, then this can be effective to segregate telephone conversation on the ratings of priority; in cases of lie detector test emotion recognition becomes quite an effective tool to substantiate findings made from other sources; there have been instances reported in print media about taking help of linguistic experts to analyze suicide notes to reconstruct the crime scenario or authenticity of the content; receiving calls at emergency services like ambulance, police contact point or fire brigade can be evaluated to grade the genuineness factor of the requests.

- In this changing world of technological innovations, we are moving towards an idea of having robotic pets and humanoid partners in specific scenarios of necessities. In these situations, conversation between these machines and humans can be more meaningful with least amount of ambiguities arising if features relating to speech recognition can be equipped.
- Emotion recognition becomes an important asset to be used in automatic speech-to-speech translation systems, where speech in one language is to be translated into another language by software or software fitted machine. In these scenarios both the stages of emotion recognition and synthesis will be used as first the emotions present in the source speech are to be recognized, and then the same emotions are to be synthesized in the target speech.

6.3.4 Significance and Contribution to the Field of Language Studies

This thesis adds value in offering clarity on following topics: role of Interlanguage in classroom discourse, second language acquisition, embedding expressions in speech, conceptual framework of dynamic evaluation, and developing scenarios in language classroom teaching.

6.3.4.1 Understanding Interlanguage Dynamics in Classroom Discourse

Corder made significant contribution to the language science where focus lies on discussing and analyzing errors which learner's commit and their efforts to make amends thereafter. The scenario, before he brought this to language teachers' attention, was quite bleak in a sense that these errors were seen as of no substantive value. This pioneered psychological as well as linguistic explorations into these to

unravel the mystery of language learning processes thus resulting in a shift of focus towards learning rather than teaching. Corder made discriminable distinctions between *input* and *intake*, where input is defined as the language available from the learning environment, but intake is that language that in actual finally makes its way forward into the learner's developing communicative competence through the window of "transitional competence" (166).

Selinker in his classic paper propounded the concept of semiconscious psychological language structures via terms of "Interlanguage" and "Fossilization" (*Interlanguage*, 28) respectively. The first one is seen as an in-between-language-framework in a learner's mind taking shape while making an arduous journey to learn target language, in other words "a separate linguistic system based on the observable output which results from a learner's attempted production of a TL norm" (*Interlanguage*, 27). The second one is that language subprogram which ends to grow further into improvised forms till any amendatory measures through metalinguistic awareness are taught.

The concept of interlanguage rests on learner's assumptive formulations of independently active generalization about the target language, which come out to be an individual's inventive rule as we find the same errors repeating themselves. In an extraordinary way, it reflects learner's substituted-language model and quite ironically most of teacher-evaluators discredit them purely as mistakes which are to be only punished with marks deduction. The time we start accepting them as like the same errors as a child makes while in the acquisition stages of his native language, we can definitely start appreciating the dynamics of interlanguage more agreeably.

6.3.4.2 Expression in Speech: Analysis and Synthesis or Speech Emotion Recognition

All the time when humans speak to each other they are able to communicate covert nuances of expression supporting the core lexical content. Everybody does this independent of age or language suggesting it to be an innate characteristic of our languages, but the same aspect of universal existence of expression in spoken speech does not mean that every language or speaker expresses everything in exactly the same way.

A consequence of the universality of modulation of voice is that we never speak without it. In actual speech environment, one rarely comes across a kind of neutral speech which is completely devoid of expression; and if it ever comes, there is always a feeling of unnaturalness attached to it. Listeners react remarkably to modulation of voice in a consistent manner without getting affected by the subtlety of some of the effects. This aspect of speech is explored in classroom scenario to look for prosodic variations in the guise of pragmatic markers in utterances. This speech modulation is apparently consistent for both speaker and listener, yet it remains quite evasive when an effort is made to objectively describe how it works. It is part of that abstract metalinguistic prowess which externalizes our internal world through language tools.

We use speech as a primary medium of communication for conveying all kinds of messages where the emanating signal carries wide ranging cues related to intended message, speaker and language induced identities, behavioral and emotional mood profile of the speaker, and characteristics of background environment to that specific speech instance. All these contextualized cues are exploited in order to perform various speech tasks. Speech is inarguably the most natural mode of communication among human beings. Humans can capture and utilize all components of speech effortlessly for carrying out various activities in their day to day life.

6.3.4.3 Second Language Acquisition

Unanimity across the literature on second language acquisition is that the command over the prosodic characteristics is integral to native sounding speech production. Moyer (1999) examined factors impacting the intelligibility in speech productions by Mandarin students learning English and stated that acquisition of prosodic awareness had great influence on comprehensibility than even segmental production. These findings supported previous ones by Pennington and Richards (*Pronunciation Revisited*, 1986) who advocated that second language training should focus on all areas of speech production, quite importantly supra-segmental features. The importance of prosodic acquisition for native-sounding and pragmatically oriented speech production indicate that bilingual children, as the case with Indian classrooms, must not only be equipped to differentiate two distinct

segmental systems, but also distinct prosodic and pragmatic systems. This study makes an effort bridging the gap by synchronizing skill derivatives involved with these two linguistic concepts- Prosody and Pragmatics.

6.3.4.4 Idea of Dynamic Evaluation

In the recent times, India has witnessed various experimentations in English language learning classroom in terms of curricula, pedagogies, course orientation, faculty development modules, and model of evaluation. Apparently visible shift has been keeping it learner centric rather than the traditional decade old outlook of heavily teacher centric approach.

The very idea of dynamic evaluation counters conventional approach on teaching and assessment by placing an idea focusing synchrony and synthesis, where these are not seen as two separate stages but one cohesive unit. The focus in this approach looks for scope of individual's evolving abilities which come to the surface when evaluation as a process provides support framework. This thesis projects to envision an interlinked triumvirate of evaluation, teaching pedagogy and learner's learning and how appropriate the design of evaluation becomes to visualize the scope of development in a learner. This approach focuses on active-target oriented teaching intervention in order to have a significant impact on learner's learning drives.

Lev Vygotsky's (1962, 1978, 1987) classic concept of Zone of Proximal Development and Reuben Feuerstein's theory of Mediated Learning Experience served as the foundational starting concepts on which the dynamic evaluation's unique profile is developed. It helps to fill the gap between, what a learner has already acquired, and all those additional possibilities of learning when a support framework is provided.

6.3.4.5 Current Impetus in Language Classroom

Pragmatic ecosystem delves into communicative intent by referring to whether a speaker is making a statement, a command, a request, or asking a question. These all add contextual clarity to the syntactical construction by adding attitude and emotion into consideration. Here, attitude pertains to how certain the speaker is about what they are communicating; and emotion identifies itself to

variety of human feelings of happiness, sadness, or anger. Education's new focus is laid on the ability to communicate at any given point of time and that needs the classroom interaction to foster such ability through range of newer ideas.

The changing mindset has brought a new dimension to the learner's involvement in the learning process not as a passive recipient but acting as a co-partner with his instructor and this is acknowledged as an effective technique for developing sound learner friendly strategies. Classroom scenarios in the recent times have brought fresh perspective which took a paradigmatic shift from traditional lesson formats where the focus primarily was on mastery of different items of grammar and practice through controlled as well as already planned activities such as memorization of dialogs and drills "toward the use of pair work activities, role plays, group work activities and project work" (Richards, *Communicative Language Teaching* 4). It has to be appreciated that the teacher's role is not only just to teach but also to act as a facilitator in learning by attentively monitoring and compassionately modifying language employment at both the levels of speech production and speech performance.

Definitely the time has come to understand for teaching of pronunciation to shift from an aspect of phonological accuracy to comprehensive conversational competence and thought needs to be taught as an integral part of oral communication as Pennington and Richards (1986) suggested in their work. Jenkins (2004) suggested to stop treating pronunciation as an isolated, self-contained linguistic, and pedagogic phenomenon; and instead asked to follow more realistic approach towards inter-language phonology by focusing increasingly on supra-segmental features.

Another major obstacle is the general misperception of treating prosodic awareness efforts as pronunciation improvement exercise, whereas correct pronunciation and adept use of prosodic phoneme are in many ways two different aspects of speech. The expansive patterns of communication landscape found in language classrooms are unique, principally different from those used in content-based subject classroom. Communication is characteristically unique because the linguistic forms used are often simultaneously the aim of a lesson and the means of materializing those aims. Both the meaning portion and message segment is one and

the same thing, the vehicle used and object of instruction are essentially the same. It is a case of conduit- content binary where both are reflexive mirror images of each other and rightly where language remains at focus of both the activities- the central objective of the classroom, as well as the tool for achieving it. Willis expressed the same in clear terms describing the duality of language classrooms “both as the subject matter of the lesson, and as the medium of instruction” (162). This situational scenario is quite unlike, say the one prevailing in a physics or mathematics classroom, where attention is principally on the message, not on the language used.

The corollary of this observation attempted to analyze communication in the second language classroom while considering, first of all of, its uniqueness; and second of all, its complexity. The process of communication in Lovely Professional University language classroom context offers rich diversity where the student profile in terms of regional disparities, multiple nationalities, linguistic diversity, and multicultural setting further demand more enterprising efforts in teaching. The challenge becomes more daunting by the fact that misunderstandings, which almost certainly impair teaching and learning, are potentially more frequent in this diversified student profile.

Clashes of expectations are common scenario in second language teaching classrooms context and oftentimes present the teacher with considerable challenges to overcome. An understanding of the dynamics of classroom discourse has therefore become imperative for teachers to establish and maintain good communicative practices thus serving the primary purposes of language teaching. This study will feed forward by familiarizing with the features of language classroom discourse as the first step in gaining an insightful understanding.

6.4 RESEARCH LIMITATIONS

In this research number of aspects of oral communications were analyzed. Definitely, it provides some answers with regards to role of prosodic phoneme in the form of pragmatic markers; but still few questions will remain unanswered. So, following are the probable limitations of this research:

- The present study is limited to undergraduate level only and that too students of engineering streams studying at LPU. The sample size could have been bigger as well as more widespread in terms of sheer availability of large numbers at the campus.
- Although, the thesis has attempted to analyze those important prosodic modulations in pragmatic markers mold that contribute towards raising communicative competence of UG students at LPU, yet it cannot claim to have made an exhaustive discussion on all the relevant issues.
- The current study used impressionistic analysis for first stage speech investigation. Though extreme care was taken to register every speech modulation in an unbiased manner, but still there are chances of minor human handling errors which might affect actual data values.
- The current study used Praat software for acoustic analysis. Though extreme care was taken to record noise-free and multiple-voice-free audio corpus, but still there are chances of minor human handling errors which might affect actual data values.
- Duration of data collection spanned for two semesters, therefore there is a possibility of natural progression of language usage reflecting in students' performance. This factor needs to be considered while extrapolating the results.
- Extreme care was taken to make student comfortable with the recording process, but still that may be the reason for anxiety issues in some students affecting their performance.
- Though participant students are from same course, but there are chances where the age difference might range from 3-4 years amongst themselves in that final group of students qualifying for speech analysis.
- Marks scored in an oral presentation depends hugely on content-specific parameters as well along with delivery-specific modulations. This factor needs to be considered while extrapolating the results.
- Participants in this research were not all at the same level of language proficiency. Hence it is recommended that before doing analysis of both the kinds, impressionistic as well as acoustic, they should undergo a diagnostic test of level assessment test in order to segregate them into different CEFR

levels such as: breakthrough, waystage, threshold, vantage, effective operational proficiency, and mastery. Or else, they can be categorized on broad terms as like: beginner, intermediate, or advanced level.

6.5 CONCLUSION

This exhaustive academic inquiry studied aspects of pragmatic orientation to prosodic phonemes in an English Language teaching classroom discourse where this arrangement enables users to express variety of meanings into their verbal presentations as part of continuous evaluation. The application-based purpose of the study is to probe near indispensable focus of prosodic elements of speech in language teaching as well as its learning, which needs to be simultaneously strengthened with lexical constituents of speech.

This investigation studied language learner's usage of prosodic phonemes indicating how the main topic of presentation and supporting sub-topic constituents are interlinked towards coming up as a single thought unit. Moving ahead in this way, prosodic cues function as pragmatic markers that reinforce cohesion at the larger discourse level. Apart from cohesion, *this alignment* brings ease of comprehension for the recipient as elaborate cues get automatically transmitted therefore resulting in contextual enrichment. Not only this but *this disposition* helps user to showcase range of illocutionary meanings. Other noticeable component in this audio corpus is the clear reflection of assigning prominence to the salient portions of the speech. Definitely the symbiotic relationship between pragmatic markers and prosodic features indicates important pointers in the meta-linguistic representation of linguistic relationships.

This detailed two-pronged analyses of these forty instantiations sufficed the aim of the study to discover all those co-occurring patterns of prosodic phonemes from pragmatic markers' perspective in order to examine the prolific use of prosodic characteristics in the actual speech according to the contextual information that they express while appearing in different speech scenarios. These finding suggested that study of discourse composition and its organization are surely to be enhanced with the inclusion of prosodic phonemes in a pragmatic marker role.

Bibliography

- Abercrombie, David. "The Recording of Dialect Material." *Orbis*, vol. 3, 1954, pp. 231-235.
- . *Elements of General Phonetics*. Aldine Pub. Company, 1967.
- Adams-Goertel, Rachel. "Prosodic Elements to Improve Pronunciation in English Language Learners: A Short Report." *Applied Research on English Language*, vol. 2, no. 2, 2013, pp. 117-128.
- Allbritton, David W., Gail McKoon, and Roger Ratcliff. "Reliability of Prosodic Cues for Resolving syntactic ambiguity." *Journal of Experimental Psychology: Learning, Memory, and Cognition*, vol. 22, no. 3, 1996, pp. 714-735.
- Andersen, Gisle. *Pragmatic Markers and Sociolinguistic Variation: A Relevance-Theoretic Approach to the Language of Adolescents*. John Benjamins Publishing, 2001.
- Apple, William, Lynn A. Streeter, and Robert M. Krauss. "Effects of Pitch and Speech Rate on Personal Attributions." *Journal of Personality and Social Psychology*, vol. 37, no. 5, 1979, pp. 715-727.
- Austin, J. L. *How to Do Things with Words: The William James Lectures Delivered in Harvard University in 1955*. Oxford University Press, 1975.
- Ayers, Gayle M. "Discourse Functions of Pitch Range in Spontaneous and Read Speech." *Ohio State University*, vol. 44, 1994, pp. 1-49.
- Bachman, Lyle F. *Fundamental Considerations in Language Testing*. Oxford University Press, 1990.
- Beach, Cheryl M. "The Interpretation of Prosodic Patterns at Points of Syntactic Structure Ambiguity: Evidence for Cue Trading Relations." *Journal of Memory and Language*, vol. 30, no. 6, 1991, pp. 644-663.
- Berman, Arlene, and Michael Szamosi. "Observations on Sentential Stress." *Language*, 1972, pp. 304-325.

- Binns, Christine. *Role of Prosodic Cues in Speech Intelligibility*. 2007, Cardiff University, PhD dissertation.
- Blakemore, D. *Understanding Utterances*. Oxford: Blackwell, 1992.
- Bloomfield, Leonard. *Language*. New York: Henry Holt, 1956.
- Boersma, Paul and Weenink, David. Praat: Doing Phonetics by Computer. Version 6.0.42, 2018, www.praat.org. 2018.
- Bolinger, Dwight. *Intonation*. Harmondsworth, Middx: Penguin Books, 1972.
- Boomer, Donald S., and Allen T. Dittmann. "Hesitation Pauses and Juncture Pauses in Speech." *Language and Speech*, vol. 5, no. 4, 1962, pp. 215-220.
- Boomer, Donald S. "Hesitation and Grammatical Encoding." *Language and Speech*, vol. 8, no. 3, 1965, pp. 148-158.
- . "The Phonemic Clause: Speech Unit in Human Communication." *Nonverbal Behavior and Communication*, 1978, pp. 245-262.
- Bradford, B. *Intonation in Context: Intonation Practice for Upper-Intermediate and Advanced Learners of English*. New York: Cambridge University Press, 1988.
- Brandt, John F., Kenneth F. Ruder, and Thomas Shipp Jr. "Vocal Loudness and Effort in Continuous Speech." *The Journal of the Acoustical Society of America*, vol. 46, no. 6B, 1969, pp. 1543-1548.
- Brandt, Anthony K., Robert Slevc, and Molly Gebrian. "Music and Early Language Acquisition." *Frontiers in Psychology*, vol. 3, 2012, pp. 1-17.
- Brazil, D. *The Communicative Value of Intonation in English*. University of Birmingham, 1975.
- Brazil, D. & Coulthard, M. *Discourse Intonation and Language Teaching*. Longmans, 1980.
- Breen, Michael P. "Navigating the Discourse: On What is Learned in the Language Classroom." *Anthology Series-Seameo Regional Language Centre*, 1998, pp. 115-144.

Celce-Murcia, M. Brinton, D., & Goodwin, J. *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages*. Cambridge University Press, 1996.

Chomsky, Noam. *Aspects of the Theory of Syntax*. MIT Press, 1965.

Council of Europe. *Common European Framework of Reference for Languages: Learning, Teaching, Assessment Companion Volume with New Descriptors*. Cambridge University Press, 2018.

Cook, Guy. "Discourse in Language Teaching: A Scheme for Teacher Education." *Discourse*, 1989.

Corder, S. P. "The Significance of Learner's Errors." *IRAL-International Review of Applied Linguistics in Language Teaching*, vol. 5, 1967, p.p. 161-170.

Coulthard, Malcom, and Martin Montgomery, eds. *Studies in Discourse Analysis*. Routledge & Kegan Paul Books, 1981.

Couper-Kuhlen, Elizabeth, and Margret Selting, eds. *Prosody in Conversation: Interactional Studies*. Cambridge University Press, 2006.

Coutinho, Eduardo, and Nicola Dikken. "Psychoacoustic Cues to Emotion in Speech Prosody and Music." *Cognition & Emotion*, vol. 27, no. 4, 2013, pp. 658-684.

Cruttenden, Alan. *Intonation*. Cambridge University Press, 1997.

Crystal, David, and Derek Davy. *Advanced Conversational English*. vol. 1, Longman Publishing Group, 1975.

---. "Prosodic development." *Language Acquisition*. 1986, pp. 33-48.

---. *Introducing Linguistics*. Penguin English, 1992.

---. *The Cambridge Encyclopedia of the English Language*. Cambridge University Press, 2003.

---. *A Dictionary of Linguistics and Phonetics*. Blackwell Publishing, 2008.

- Cutler A, D.R. Ladd, ed. *Prosody: Models and Measurements*. Springer-Verlag, 1983.
- Cutler, Anne, Delphine Dahan, and Wilma Van Donselaar. "Prosody in the Comprehension of Spoken Language: A Literature Review." *Language and Speech*, vol. 40, no. 2, 1997, pp. 141-201.
- Dauer, Rebecca M. *Accurate English: A Complete Course in Pronunciation*. Englewood Cliffs, NJ: Prentice-Hall Regents, 1993.
- De Rezende, Sandra. *Developing Communicative Competence through Participation in an International Teaching Assistant Program*. 2012. The University of Texas at San Antonio, PhD dissertation.
- Deterding, David. "Issues in the Acoustic Measurement of Rhythm." *Pragmatics and Prosody in English Language Teaching*. Springer Netherlands, 2012, pp. 9-24.
- Dewey, Martin, and Constant Leung. "English in English Language Teaching: Shifting Values and Assumptions in Changing Circumstances." *Working Papers in Educational Linguistics*, vol. 25, no. 1, 2010, pp. 1-15.
- Duez, Danielle. "Silent and Non-silent Pauses in Three Speech Styles." *Language and Speech*, vol. 25, no. 1, 1982, pp. 11-28.
- Edlund, Jens, and Mattias Heldner. "Exploring Prosody in Interaction Control." *Phonetica*, vol. 62, no. 2-4, 2005, pp. 215-226.
- Edmondson, Willis. *Spoken Discourse: A Model for Analysis*. Addison-Wesley Longman Ltd vol. 27, 1981.
- Eggin, Suzanne, and Diana Slade. *Analysing Casual Conversation*. Equinox Publishing Ltd., 2005.
- Ellis, Rod. "Discourse Control and the Acquisition-Real Classroom." *Anthology Series-Seameo Regional Language Centre*, 1998, pp. 145-171.
- Epstein, Melissa Ann. *Voice Quality and Prosody in English*. 2002. University of California Los Angeles, PhD dissertation.

- Erekson, James A. "Prosody and Interpretation." *Reading Horizons* vol. 50, no. 2, 2010, pp. 80-98.
- Fant, G. "Acoustic Theory of Speech Production." Mouton, The Hague, 1960, pp. 1-20.
- Feldstein, Stanley, and Ronald N. Bond. "Perception of Speech Rate as a Function of Vocal Intensity and Frequency." *Language and Speech*, vol. 24, no. 4, 1981, pp. 387-394.
- Ferreira, Fernanda. "Creation of Prosody during Sentence Production." *Psychological Review*, vol. 100, no. 2, 1993, pp. 233-253.
- Field, John. "Intelligibility and the Listener: The Role of Lexical Stress." *TESOL Quarterly*, vol. 39, no. 3, 2005, pp. 399-423.
- Fox, Anthony. *Prosodic Features and Prosodic Structure: The Phonology of Suprasegmentals*. OUP Oxford, 2002.
- Fraser, Bruce. "Types of English Discourse Markers." *Acta Linguistica Hungarica*, vol. 38, no. 1-4, 1988, pp. 19-33.
- Fraser, Bruce. "An Approach to Discourse Markers." *Journal of Pragmatics*, vol. 14, no. 3, 1990, pp. 383- 398.
- Fraser, Bruce. "Pragmatic Markers." *Pragmatics*, vol. 6, 1996, pp. 167-190.
- Fraser, Bruce. "What are Discourse Markers?." *Journal of Pragmatics* 31.7 (1999): 931-952.
- Frick, Robert W. "Communicating Emotion: The Role of Prosodic Features." *Psychological Bulletin*, vol. 97, no. 3, 1985, pp. 412-429.
- Fry, Dennis B. "Experiments in the Perception of Stress." *Language and Speech*, vol. 1, no. 2, 1958, pp. 126- 152.
- Gass, Susan M., and Larry Selinker. *Second Language Acquisition: An Introductory Course*. Routledge, 2008.
- Gilbert, J. *Clear Speech: Pronunciation and Listening Comprehension in North American English*. Cambridge University Press, 1993.

- Gilbert, Judy B. *Teaching Pronunciation: Using the Prosody Pyramid*. Cambridge University Press, 2008.
- Goffman, Erving. *Forms of Talk*. University of Pennsylvania Press, 1981.
- Goldberg, Julia Anna. *Discourse Particles: An Analysis of the Role of 'y'know', 'I mean', 'well' and 'actually' in Conversation*. 1982. University of Cambridge, PhD dissertation.
- Goldman-Eisler, Frieda. "The Determinants of the Rate of Speech Output and their Mutual Relations." *Journal of Psychosomatic Research*, 1956.
- . "Speech Production and the Predictability of Words in Context." *Quarterly Journal of Experimental Psychology*, vol. 10, no. 2, 1958a, pp. 96-106.
- . "Speech Analysis and Mental Processes." *Language and Speech*, vol 1, no. 1, 1958b, pp. 59-75.
- . "The Significance of Changes in the Rate of Articulation." *Language and Speech*, vol. 4, no. 3, 1961a, pp. 171-174.
- . "The Distribution of Pause Durations in Speech." *Language and Speech*, vol. 4, no. 4, 1961b, pp. 232-237.
- . *Psycholinguistics: Experiments in Spontaneous Speech*. Academic Press, 1968.
- Gordon, Matthew. "Disentangling Stress and Pitch-accent: A Typology of Prominence at Different Prosodic Levels." *Word stress: Theoretical and Typological Issues*, 2014, pp. 83-118.
- Grant, L. *Well Said: Advanced English Pronunciation*. Boston: Heinle and Heinle, 1993.
- Grice, P. "Logic and Conversation." In P. Cole & J. Morgan (Eds.), *Syntax and Semantics*, vol. 3, pp. 41-58. New York: Academic Press, 1975.
- Gumperz, John J. *Discourse Strategies*. Cambridge University Press, 1982.
- Gussenhoven, C. "Semantics of Prosody". In *Encyclopaedia of Language and Linguistics*, vol. 11, 2006, pp. 170-172.

Habermas, Jürgen. "Towards a Theory of Communicative Competence." *Inquiry*, vol. 13, no. 1-4, 1970, pp. 360-375.

Hagen, S., & Grogan, P. *Sound Advantage*. New York: Prentice-Hall, 1992.

Halliday, Michael Alexander Kirkwood. *Explorations in the Function of Language*. London: Arnold, 1963.

---. "Notes on Transitivity and Theme in English Part I." *Journal of Linguistics* 3.01 (1967a): 37-81.

---. *Intonation and Grammar in British English*. Walter de Gruyter GmbH & Co KG, 1967b.

Halliday, M. A. K. & Hasan, R. *Cohesion in English*. London: Longman, 1976.

Hansson, Petra. "Prosodic Correlates of Discourse Markers in Dialogue." *ESCA Tutorial and Research Workshop on Dialogue and Prosody*. 1999.

Harper, Douglas. "Online Etymology Dictionary. 2001." Available from: www.etymonline.com/index.php (2015).

Hart, Johan T., René Collier, and Antonie Cohen. *A Perceptual Study of Intonation: An Experimental-Phonetic Approach to Speech Melody*. Cambridge University Press, 2006.

Hausen, Maija, et al. "Music and Speech Prosody: A Common Rhythm." *Frontiers in Psychology*, vol. 4, 2013, pp. 1-16.

Heritage, John, and John Maxwell Atkinson, eds. *Structures of Social Action: Studies in Conversation Analysis*. Cambridge University Press, 1984a.

Heselwood, Berry. *Phonetic Transcription in Theory and Practice*. Edinburgh University Press, 2013.

Hirschberg, Julia, and Christine H. Nakatani. "A Prosodic Analysis of Discourse Segments in Direction-Giving Monologues." *Proceedings of the 34th Annual Meeting on Association for Computational Linguistics*, 1996.

- Hirschberg, Julia. "Communication and prosody: Functional aspects of prosody." *Speech Communication*, vol. 36, no. 1-2, 2002, pp. 31-43.
- Hymes, Dell. "On Communicative Competence." *Sociolinguistics*, 1972, pp. 269-293.
- International Phonetic Association. *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet*. Cambridge University Press, 1999.
- Ishi, Carlos T. "Recognition of Paralinguistic Information using Prosodic Features Related to Intonation and Voice Quality." *Speech Recognition*, 2008, pp. 378-394.
- Jacewicz, Ewa, Robert Allen Fox, and Lai Wei. "Between-speaker and Within-speaker Variation in Speech Tempo of American English." *The Journal of the Acoustical Society of America*, vol. 128, no. 2, 2010, pp. 839-850.
- Jakobson, Roman, and Morris Halle. *Fundamentals of Language*. Mouton & Co., 1956.
- James, Deborah. "Some Aspects of the Syntax and Semantics of Interjections." *Eighth Regional Meeting of the Chicago Linguistic Society*. 1972.
- James, Allan R. "Compromisers in English: A Cross-Disciplinary Approach to their Interpersonal Significance." *Journal of Pragmatics*, vol. 7, no. 2, 1983, pp. 191-206.
- Jenkins, J. "Research in Teaching Pronunciation and Intonation." *Annual Review of Applied Linguistics*, vol. 24, 2004, pp. 109-125.
- Jones, Daniel. *An Outline of English Phonetics*. Cambridge University, 1918.
- Keating, Patricia A. "Phonetic Encoding of Prosodic Structure." *Speech Production: Models, Phonetic Processes, and Techniques*, 2006, pp. 167-186.
- Klatt, Dennis H. "Linguistic Uses of Segmental Duration in English: Acoustic and Perceptual Evidence." *The Journal of the Acoustical Society of America*, vol. 59, no. 5, 1976, pp. 1208-1221.

Kohler, Klaus. "Timing and Communicative Functions of Pitch Contours." *Phonetica*, vol. 62, no. 2-4, 2005, pp. 88-105.

Kreidler, Charles W. *Describing Spoken English: An Introduction*. Psychology Press, 1997.

Ladd, D. Robert. *Intonational Meaning*. Indiana University Press, 1980.

---. *Intonational Phonology*. Cambridge University Press, 1996.

Ladd, D. Robert, and Anne Cutler. "Introduction. Models and Measurements in the Study of Prosody." *Prosody: Models and measurements*. Springer Berlin Heidelberg, 1983, pp. 1-10.

Ladefoged, Peter. *Preliminaries to Linguistic Phonetics*. University of Chicago Press, 1971.

---. *Elements of Acoustic Phonetics*. University of Chicago Press, 1996.

Ladefoged, P., and K. Johnson. *A Course in Phonetics*. Cengage Learning. 2011.

Lallgee, Mansur G., and Mark Cook. "An Experimental Investigation of the Function of Filled Pauses in Speech." *Language and Speech*, vol. 12, no. 1, 1969, pp. 24-28.

Lantolf, James P. *Sociocultural Theory and Second Language Learning*. Oxford University Press, 2000.

Laver, John. *Principles of Phonetics*. Cambridge University Press, 1994.

Lehiste, Ilse. *Suprasegmentals*. Cambridge MA: Massachusetts Institute of Technology Press, 1970.

---. "The Timing of Utterances and Linguistic Boundaries." *The Journal of the Acoustical Society of America*, vol. 51, no. 6B, 1972, pp. 2018-2024.

Lehiste, Ilse, Joseph P. Olive, and Lynn A. Streeter. "Role of Duration in Disambiguating Syntactically Ambiguous Sentences." *The Journal of the Acoustical Society of America*, vol. 60, no. 5, 1976, pp. 1199-1202.

- Lenk, Uta. *Marking Discourse Coherence: Functions of Discourse Markers in Spoken English*, Gunter Narr Verlag, vol. 15, 1998.
- Lenneberg, Eric H. "The Biological Foundations of Language." *Hospital Practice*, vol. 2, no. 12, 1967, pp. 59-67.
- Levelt, Willem JM. "Monitoring and Self-Repair in Speech." *Cognition*, vol. 14, no. 1, 1983a, pp. 41-104.
- Levelt, Willem JM, and Anne Cutler. "Prosodic Marking in Speech Repair." *Journal of Semantics*, vol. 2, no. 2, 1983b, pp. 205-218.
- Levinson, Stephen C. *Pragmatics*. Cambridge University Press, 1983.
- Lieberman, Mark, and Alan Prince. "On Stress and Linguistic Rhythm." *Linguistic Inquiry*, vol. 8, no. 2, 1977, pp. 249-336.
- Lieberman, M.Y. *The Intonational System of English*. 1975. MIT, PhD dissertation.
- Lickley, Robin J., Richard C. Shillcock, and Ellen Gurman Bard. "Processing Disfluent Speech: How and When are Disfluencies found?" *Second European Conference on Speech Communication and Technology*. 1991, pp. 1499-1502.
- Lieberman, Philip, and Sheila E. Blumstein. *Speech Physiology, Speech Perception, and Acoustic Phonetics*. Cambridge University Press, 1988.
- Lindblom, Björn. "Explaining Phonetic Variation: A Sketch of the H&H Theory." *Speech Production and Speech Modelling*. Springer, Dordrecht, 1990, pp. 403-439.
- Longacre, Robert E. *The Grammar of Discourse*. Springer Science & Business Media, 2013.
- Maclay, H. and C.E. Osgood. "Hesitation Phenomena in Spontaneous English Speech." *Word*, vol. 15, 1959, pp. 19-44.
- Mahlberg, Michaela. "Lexical Cohesion." *International Journal of Corpus Linguistics*, vol. 11, no. 3, 2006, pp. 363-383.

- Martinich, Aloysius P. *Communication and Reference*. Walter de Gruyter, 1984.
- Miller, N., Maruyama, G., Beaver, R.J., and Valone, K. "Speed of Speech and Persuasion." *Journal of Personality and Social Psychology*, vol. 34, no. 4, 1976, pp. 615-624.
- Miller, Jim E., and E. Keith Brown. *The Cambridge Dictionary of Linguistics*. Cambridge University Press, 2013.
- Mithen, S., Morley, I., Wray, A., Tallerman, M., and Gamble, C. "The Singing Neanderthals: The Origins of Music, Language, Mind and Body." *Cambridge Archaeological Journal*, vol. 16, no. 1, 2006, pp. 97-112.
- Moore, Brian CJ. "Chapter Thirteen Loudness, Pitch and Timbre." *Blackwell Handbook of Sensation and Perception*, 2008, pp. 408-432.
- Morley, J. "The Pronunciation Component in Teaching English to Speakers of Other Languages." *TESOL Quarterly*, vol. 25, no. 3, 1991, pp. 481-520.
- Morley, J. *Rapid Review of Vowels and Prosodic Contexts*. Ann Arbor: University of Michigan Press, 1993.
- Morton, John, and Wiktor Jassem. "Acoustic Correlates of Stress." *Language and Speech*, vol. 8, no. 3, 1965, pp. 159-181.
- Moyer, Alene. "Ultimate Attainment in L2 Phonology: The Critical Factors of Age, Motivation, and Instruction." *Studies in Second Language Acquisition*, vol. 21, no. 1, 1999, pp. 81-108.
- Mozziconacci, Sylvie. "Prosody and Emotions." *Speech Prosody*, 2002, International Conference. 2002.
- Mukherjee, Joybrato. "Speech is Silver, but Silence is Golden: Some Remarks on the Function(s) of Pauses." *Anglia-Zeitschrift für Englische Philologie*, vol. 118, no. 4, 2001, pp. 571-584.
- Murray, Iain R., and John L. Arnott. "Toward the Simulation of Emotion in Synthetic Speech: A Review of the Literature on Human Vocal Emotion." *The Journal of the Acoustical Society of America*, vol. 93, no. 2, 1993, pp. 1097-1108.

- Nespor, Marina, and Irene Vogel. *Prosodic Phonology: With a New Foreword*. Walter de Gruyter, 2007.
- Nilsenová, Marie, and Marc Swerts. "Prosodic Adaptation in Language Learning." *Pragmatics and Prosody in English Language Teaching*. Springer Netherlands, 2012, pp. 77-94.
- Nooteboom, Sieb. "The Prosody of Speech: Melody and Rhythm." In W. J. Hardcastle & J. Laver (eds.), *The Handbook of Phonetic Sciences*, 1997, pp. 640-673.
- Nowicki Jr, Stephen, and Erin Carton. "The Relation of Nonverbal Processing Ability of Faces and Voices and Children's Feelings of Depression and Competence." *The Journal of Genetic Psychology*, vol. 158, no. 3, 1997, pp. 357-363.
- Nygaard, Lynne C., and Jennifer S. Queen. "Communicating Emotion: Linking Affective Prosody and Word Meaning." *Journal of Experimental Psychology: Human Perception and Performance*, vol. 34, no. 4, 2008, pp. 1017.
- Ohala, John J. "Cross-language Use of Pitch: An Ethological View." *Phonetica*, vol. 40, no. 1, 1983, pp. 1-18.
- Ohta, A.S. *Second Language Acquisition Processes in the Classroom: Learning Japanese*. Routledge, 2001.
- O'Connor, J., and G. Arnold. *Intonation of Colloquial English*. Harlow: Longman, 1973.
- Oliveira Jr, Miguel. *Prosodic Features in Spontaneous Narratives*. 2000. Simon Fraser University, PhD dissertation.
- Ostman, Jan-Ola. *'You Know': A Discourse-Functional Study*. John Benjamins Publishing, 1981.
- . "The Symbiotic Relationship between Pragmatic Particles and Impromptu Speech." 1982, pp. 147-177.

- Patel, Aniruddh D., and Joseph R. Daniele. "An Empirical Comparison of Rhythm in Language and Music." *Cognition*, vol. 87, no. 1, 2003, pp. B35-B45.
- Pennington, Martha C., and Jack C. Richards. "Pronunciation Revisited." *TESOL Quarterly*, vol. 20, no. 2, 1986, pp. 207-225.
- Pennington, Martha C. *Phonology in English Language Teaching*. New York: Longman, 1996.
- Peterson, Robert A., Michael P. Cannito, and Steven P. Brown. "An Exploratory Investigation of Voice Characteristics and Selling Effectiveness." *Journal of Personal Selling & Sales Management*, vol. 15, no. 1, 1995, pp. 1-15.
- "Phoneme." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 1 Oct. 2018.
- Pickering, Lucy. *An Analysis of Prosodic Systems in the Classroom Discourse of Native Speaker and Nonnative Speaker Teaching Assistants*. 1999. University of Florida, PhD dissertation.
- Pickering, Lucy. "The Role of Tone Choice in Improving ITA Communication in the Classroom." *TESOL Quarterly*, 2001, pp. 233-255.
- Pierrehumbert, Janet Breckenridge. *The Phonology and Phonetics of English Intonation*. 1980. Massachusetts Institute of Technology, PhD dissertation.
- Pierrehumbert, J., and J. Hirschberg. "The Meaning of Intonational Contours in the Interpretation of Discourse." In *Intentions in Communication*, ed. P. Cohen, J. Morgan, and M. Pollack, Cambridge: MIT Press, 1990, pp. 271-311.
- Pierre-Yves, Oudeyer. "The Production and Recognition of Emotions in Speech: Features and Algorithms." *International Journal of Human-Computer Studies*, vol. 59, no. 1, 2003, pp. 157-183.
- Pinker, Steven. "How the Mind Works." *Annals of the New York Academy of Sciences*, vol. 882, no. 1, 1999, pp. 119-127.
- Ploquin, Marie. *Phonological Issues in the Production of Prosody by Francophone and Sinophone Learners of English as a Second Language*. 2009. Université du Québec à Montréal, PhD dissertation.

- Price, Patti J., et al. "The Use of Prosody in Syntactic Disambiguation." *The Journal of the Acoustical Society of America*, vol. 90, no.6, 1991, pp. 2956-2970.
- Prieto, Pilar. "Part II: Experimental Methods and Paradigms for Prosodic Analysis." *Handbook of Laboratory Phonology*, 2012, pp. 527-547.
- "Prosody." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 1 Oct. 2018.
- Quirk, Randolph. *A Comprehensive Grammar of the English Language*. Pearson Education India, 2010.
- Rao, GV Ramana, and J. Srichland. "Word Boundary Detection using Pitch Variations." *Proceeding of Fourth International Conference on Spoken Language Processing. ICSLP'96*. vol 2, 1996.
- Raphael, Lawrence J. "Acoustic Cues to the Perception of Segmental Phonemes." *The Handbook of Speech Perception*, 2005, pp. 182-206.
- Redeker, Gisela. "Ideational and Pragmatic Markers of Discourse Structure." *Journal of Pragmatics*, vol. 14, no. 3, 1990, pp. 367-381.
- Redeker, Gisela. "Linguistic Markers of Discourse Structure." *Linguistics*, vol. 29, no. 6, 1991, pp. 1139- 1172.
- Redford, Melissa. "17 The Acquisition of Temporal Patterns." *The Handbook of Speech Production*, 2015, pp. 379-409.
- Reed, Beatrice Szczeppek. *Prosodic Orientation in English Conversation*. Macmillan: Palgrave Macmillan, 2007.
- Richards, Jack C. *Communicative Language Teaching Today*. SEAMEO Regional Language Centre, 2006. Print.
- Richards, Jack C., and Richard Schmidt. "Longman Dictionary of Language Teaching and Applied Linguistics." 2010.
- Roach, Peter, et al. "Transcription of Prosodic and Paralinguistic Features of Emotional Speech." *Journal of the International Phonetic Association*, vol. 28. no. 1-2, 1998, pp. 83-94.

- Rochester, Sherry R. "The Significance of Pauses in Spontaneous Speech." *Journal of Psycholinguistic Research*, vol. 2, no. 1, 1973, pp. 51-81.
- Roehler, Laura R., and Danise J. Cantlon. "Scaffolding: A Powerful Tool in Social Constructivist Classrooms." *Scaffolding Student Learning: Instructional Approaches and Issues*, vol. 1, 1997.
- Roettger, Timo B., Tim Mahrt, and Jennifer Cole. "Mapping Prosody onto Meaning: The Case of Information Structure in American English." *Language, Cognition and Neuroscience*, 2019, pp. 1-20.
- Romero-Trillo, Jesús. "The Pragmatic Fossilization of Discourse Markers in Non-Native Speakers of English." *Journal of Pragmatics*, vol. 34, no. 6, 2002, pp. 769-784.
- Romero-Trillo, Jesús, and Elizabeth Lenn. "Do you '(mis)understand' what I mean? Pragmatic Strategies to Avoid Cognitive Maladjustment." *Journal of English Studies*, vol. 9, 2011, 235– 253.
- Romero-Trillo, Jesús, ed. *Pragmatics and Prosody in English Language Teaching*. Springer Science & Business Media, 2012.
- Rosenberg, Andrew. *Automatic Detection and Classification of Prosodic Events*. 2009. Columbia University, PhD Dissertation.
- Ruder, Kenneth F., and Paul J. Jensen. "Fluent and Hesitation Pauses as a Function of Syntactic Complexity." *Journal of Speech and Hearing Research*, vol. 15, no. 1, 1972, pp. 49-60.
- Salverda, Anne Pier, Delphine Dahan, and James M. McQueen. "The Role of Prosodic Boundaries in the Resolution of Lexical Embedding in Speech Comprehension." *Cognition*, vol. 90, no. 1, 2003, pp. 51-89.
- Savignon, Sandra J. "Communicative Competence: Theory and Classroom Practice." *Paper Presented at the Central States Conference on the Teaching of Foreign Languages*, 1976, pp. 1-23.
- Saussure, Ferdinand de, 1983. *Course in General Linguistics*. Translated and annotated by Roy Harris. London: Duckworth, 1983.

- Schafer, Amy J., Shari R. Speer, Paul Warren, and S. David White. "Intonational Disambiguation in Sentence Production and Comprehension." *Journal of Psycholinguistic Research*, vol. 29, no. 2, 2000, pp. 169-182.
- Scherer, Klaus R., et al. "Vocal Cues in Emotion Encoding and Decoding." *Motivation and Emotion*, vol. 15, no. 2, 1991, pp. 123-148.
- Schiffrin, Deborah. *Discourse Markers*. Cambridge University Press, 1987.
- . *Approaches to Discourse*. Oxford: Blackwell, 1994.
- . "Discourse Markers: Language, Meaning, and Context." *The Handbook of Discourse Analysis*, vol. 1, 2001, pp. 54-75.
- Schön, Daniele, Cyrille Magne, and Mireille Besson. "The Music of Speech: Music Training Facilitates Pitch Processing in Both Music and Language." *Psychophysiology*, vol. 41, no. 3, 2004, pp. 341-349.
- Schourup, Lawrence. "Discourse Markers." *Lingua*, vol. 107, no. 3-4, 1999, pp. 227-265.
- . *Common Discourse Particles in English Conversation*. Routledge, 2016.
- Searle, John R. "Speech Acts: An Essay in the Philosophy of Language." Cambridge University Press, vol. 626, 1969.
- Selinker, Larry. "Interlanguage." *International Review of Applied Linguistics in Language Teaching*, vol. 10, no. 1-4, 1972, pp. 209-232.
- . *Papers in Interlanguage*. SEAMEO Regional Language Centre, 1988.
- Selting, Margret. "The Construction of Units in Conversational Talk." *Language in Society*, vol. 29, no. 4, 2000, pp. 477-517.
- Shattuck-Hufnagel, Stefanie, and Anne Cutler. "The Prosody of Speech Error Corrections Revisited." *Proceedings of the 14th International Congress of Phonetic Sciences*, vol. 2, 1999.
- Sinclair, John McHardy, and Malcolm Coulthard. *Towards an Analysis of Discourse: The English Used by Teachers and Pupils*. Oxford University Press, 1975.

Slimani, Assia. "The Role of Topicalization in Classroom Language Learning." *System*, vol. 17, no. 2, 1989, pp. 223-234.

Smiljanic, R., and A. R. Bradlow. "Stability of Temporal Contrasts across Clear and Conversational Speech." *Journal of Phonetics*, vol. 36, 2008, pp. 91-113.

Smith, Bruce L., Brown, B. L., Strong, W. J., and Rencher, A. C. "Effects of Speech Rate on Personality Perception." *Language and Speech*, vol. 18, no. 2, 1975, pp. 145-152.

Soderstrom, M., Blossom, M., Foygel, R., and Morgan, J. L. "Acoustical Cues and Grammatical Units in Speech to Two Preverbal Infants." *Journal of Child Language*, vol. 35, no. 4, 2008, pp. 869-902.

Sperber, D., Wilson, D. *Relevance: Communication and Cognition*. Harvard University Press, 1986.

Stenstrom, Anna-Brita. "A Study of Pauses as Demarcators in Discourse and Syntax." *Corpus Linguistics II: New Studies in the Analysis and Exploitation of Computer Corpora*, 1986, pp. 203-218.

Stevens, Kenneth N. *Acoustic Phonetics*. MIT Press, 2000.

Stevens, Stanley Smith. "On the Theory of Scales of Measurement." *Science*, 1946, vol. 103, no. 2684, pp. 677-680.

Stewart, Dominic. *Semantic Prosody: A Critical Evaluation*. Routledge, 2010.

Sticht, Thomas G. "Some Interactions of Speech Rate, Signal Distortion, and Certain Linguistic Factors in Listening Comprehension." *Educational Technology Research and Development*, vol. 17, no. 2, 1969, pp. 159-171.

Strawson, P. F. *Introduction to Logical Theory*. John Wiley & Sons, 1952.

Street Jr, Richard L., and Robert M. Brady. "Speech Rate Acceptance Ranges as a Function of Evaluative Domain, Listener Speech Rate, and Communication Context." *Communications Monographs*, vol. 49, no. 4, 1982, pp. 290-308.

Stubbs, Michael. *Discourse Analysis: The Sociolinguistic Analysis of Natural Language*. University of Chicago Press, 1983.

- Swain, M. and Lapkin, S. "Interaction and Second Language Learning: Two Adolescent French Immersion Students Working Together." *The Modern Language Journal*, vol. 82, no. 3, 1998, pp. 320–38.
- Swerts, Marc, and Ronald Geluykens. "The Prosody of Information Units in Spontaneous Monologue." *Phonetica*, vol. 50, no. 3, 1993, pp. 189-196.
- . "Prosody as a Marker of Information Flow in Spoken Discourse." *Language and Speech*, vol. 37, no. 1, 1994, pp. 21-43.
- Tannen, Deborah. *Conversational Style: Analyzing Talk among Friends*. Oxford University Press, 1984.
- Taylor, Paul A. *A Phonetic Model of English Intonation*. 1992. University of Edinburgh, PhD dissertation.
- Terken, Jacques, and Dik Hermes. "The Perception of Prosodic Prominence." *Prosody: Theory and Experiment*. Springer, Dordrecht, 2000, pp. 89-127.
- Thompson, William Forde, E. Glenn Schellenberg, and Gabriela Husain. "Perceiving Prosody in Speech: Effects of Music Lessons." *Annals of the New York Academy of Sciences*, vol. 999, no. 1, 2003, pp. 530-532.
- Trehub, Sandra E. "The Developmental Origins of Musicality." *Nature Neuroscience*, vol. 6, no. 7, 2003, pp. 669-673.
- Trofimovich, Pavel, and Wendy Baker. "Learning Second Language Suprasegmentals: Effect of L2 Experience on Prosody and Fluency Characteristics of L2 Speech." *Studies in Second Language Acquisition*, vol. 28, no. 1, 2006, pp. 1-30.
- Tsui, Amy BM. *English Conversation*. Oxford University Press, 1994.
- Turk, Alice E., and Stefanie Shattuck-Hufnagel. "Word-boundary-related Duration Patterns in English." *Journal of Phonetics*, vol. 28, no. 4, 2000, pp. 397-440.
- Uhmann, Susanne. "Contextualizing Relevance: On Some Forms and Functions of Speech Rate Changes in Everyday Conversation." *The Contextualization of Language*, 1992, pp. 297-336.

Van Dijk, Teun A. "Pragmatic Connectives." *Journal of Pragmatics* 3.5 (1979): 447-456.

Van Lier, Leo. "The Classroom and the Language Learner." *Ethnography and Second Language Classroom Research*, vol. 18, 1988.

Veal, Margo L. *Prosody: A Taught Means to an End or an End Result?* 2011. Auburn University, PhD Dissertation.

Vygotsky, L.S. *Thought and Language*. Cambridge, MA: MIT, 1962.

---. *Mind in Society: The Development of Higher Mental Process*. Harvard University Press, 1978.

Vygotsky, Lev S. "The Collected Works of LS Vygotsky". *Problems of General Psychology*, vol. 1, 1987, pp. 325-339.

Walsh, Steve. "Construction or Obstruction: Teacher Talk and Learner Involvement in the EFL Classroom." *Language Teaching Research*, vol. 6, no. 1, 2002, pp. 3-23.

Walsh, S. *Investigating Classroom Discourse*. London: Routledge, 2006.

Watts, Richard J. "Taking the Pitcher to the 'well': Native Speakers' Perception of their Use of Discourse Markers in Conversation." *Journal of Pragmatics*, vol. 13, no. 2, 1989, pp. 203-237.

Wennerstrom, A. *Techniques for Teachers: A Guide for Normative Speakers of English*. Ann Arbor: University of Michigan Press, 1991.

---. *The Paratone: An Intonational Marker of English Discourse Organization*. University of Washington, Seattle. 1992.

---. *The Music of Everyday Speech: Prosody and Discourse Analysis*. Oxford University Press, 2001.

Wharton, Tim. "Prosody and Meaning: Theory and Practice." *Pragmatics and prosody in English language teaching*. Springer, Dordrecht, 2012, pp. 97-116.

- Wightman, Colin W., Stefanie Shattuck-Hufnagel, Mari Ostendorf, and Patti J. Price. "Segmental Durations in the Vicinity of Prosodic Phrase Boundaries." *The Journal of the Acoustical Society of America*, vol. 91, no. 3, 1992, pp. 1707-1717.
- Williams, Carl E., and Kenneth N. Stevens. "Emotions and Speech: Some Acoustical Correlates." *The Journal of the Acoustical Society of America* 52.4B (1972): 1238-1250.
- Willis, Jane. "Inner and Outer: Spoken Discourse in the Language Classroom." *Advances in Spoken Discourse Analysis*, 1992, pp. 162-182.
- Windmann, Andreas, Juraj Šimko, and Petra Wagner. "Polysyllabic Shortening and Word-final Lengthening in English." *Sixteenth Annual Conference of the International Speech Communication Association*. 2015.
- Wong, R. *Teaching Pronunciation: Focus on English Rhythm and Intonation*. Prentice-Hall Regents, 1987.
- Xu, Yi. "Speech Melody as Articulatorily Implemented Communicative Functions." *Speech communication*, vol. 46, no. 3-4, 2005, pp. 220-251.
- . "Function vs. Form in Speech Prosody - Lessons from Experimental Research and Potential Implications for Teaching." *Pragmatics and Prosody in English Language Teaching*. Springer Netherlands, 2012, pp. 61-76.
- . "Speech Prosody: Theories, Models and Analysis." *Courses on Speech Prosody*, 2015, pp. 146-177.
- Yilmaz, E. *A Practical Analysis of Turkish Discourse Markers: yani, iste and sey*. 2004. Istanbul: Middle East Technical University, PhD dissertation.
- Yoon, Tae-Jin. *A Predictive Model of Prosody through Grammatical Interface: A Computational Approach*. Diss. University of Illinois at Urbana-Champaign, 2007.
- Yule, George. *Pragmatics*. Oxford University Press, 1996.

Zellner, Brigitte. "Pauses and the Temporal Structure of Speech." *Fundamentals of Speech Synthesis and Speech Recognition*, 1994, pp. 41-62.

Zhuang, Yuan. *Evaluating the Effectiveness of Teaching Intonation to Learners in an Intensive English Program*. 2015. Northern Arizona University, PhD dissertation.

Appendix – A

AUDIO TRANSCRIPTS CODING

S. No.	Audio Transcript with Coding
<p>1 Adw Deb</p>	<p>Good morning everyone today I am going to speak for (.) a poem named Stopping by the woods on a snowy wood evening (.) written by the greatest poet (.) Robert Frost (.) STYLE of Robert Frost is very different from other poets because (.) usually he deals with nature and & <u>&_secondly</u> (.) his <u>#thinkings</u> and his views are very <i>difffferent</i> any case that (.) he deals with our day to day dilemma that we FACE in our daily life (.) Stopping by the woods is also a (.) kind of that (+) \$<u>kind of poem</u> where a (.) \$<u>where</u> the author <u>*author</u> of our (-) poem one evening (.) the poet (-) one evening when he was going back to his ha home he stopped near a farmhouse near %<u>property</u> to see to watch the snows that falling from the trees (.) he <u>*he</u> (-) was very <u>*he was very</u> amazed by seeing this view he was & <u>&_at first</u> he was very <u>~you know</u> (-) conscious he was very curious that maybe the owner of the %<u>property</u> may notice him (.) @and <u>*and</u> <u>~you know</u> scold him and he may not like this that he is staring at his %<u>property</u> and enjoying the view but then he remember that no maybe not because the <i>ownerrr</i> stays in the city and (.) & <u>&_presently</u> that place is very natural and very lonely and perfect for his view (.) but the @<u>horse that</u> he was riding the carriage he was riding the horse was very conscious exc excited and @IMPATIENT to go and very (+) and <i>veryyy</i> scared also at the same time because that place is not familiar to him and he is not familiar to that darkest evening (.) no farmhouse <u>*no farmhouse</u> near that and he <u>#shooked</u> his <u>~you know</u> (-) his bell to (.) kind of tell his master that maybe it is a mistake maybe we are on the wrong place but the <u>*but the</u> author was so amazed so %<u>marvelously</u> into that %<u>natural</u> beauty that he forgot everything that he has some responsibilities he has to go back to his home yes his family his children his wife to take care of (.) >>for SOME SECONDS, for some minutes, for some time<< he stood there ENJOYED this view the beautiful vi view but at the last at last <u>#he remember</u> <u>#he know</u> and he decided to choose his responsibilities over his love for nature (.) so this is short story and this poem is very beautiful <<so thank you very much>></p>
<p>2 San Dor</p>	<p>Okay a VERY good afternoon to you all, respected (.) tea \$<u>sir</u> and my dear friends (.) so today I'll just talk about short stories I'll just create a story out of this picture so & <u>&_firstly</u> let me just (+) tell you overview of the story \$<u>overview of the pictures</u> in the picture there is a %<u>one</u> %<u>one</u> handicapped man walking in the step and the other in the other side there is %<u>lift</u> and all the <u>#peoples</u> the normal <u>#peoples</u> are walking through the lift so with THIS picture I'll create a story So once upon a time there lived a fresh graduate <u>#students</u> (.) and during his school days he used to be a very good <u>#students</u> he used to be a good \$very FAITHFUL students for the teachers and a IDEAL student for the (+) for his friends so after graduation he worked in one of the companies as a site <u>#engineers</u> so that time (.) he he he has almost mind that he used to help other friends (.) He used <u>*he used</u> to always help the society (.) And (+) one day he got a tour so (.) from <u>*he got a tour</u> in one of the very remote area so by morning he said he prepare his journey and (.) he JUST wake up early in the morning and everything was silent Just there was a creeping of birds and all the peoples are enjoying their morning sleep and JUST he started his journey (.) <u>*JUST he started his journey</u> (.) And on the way <u>*on the way</u> (+) SUDDENLY there is a lightning from lightning thunderstorms and very heavy rain falls and suddenly the lightning HITS his windshield of the car and he got accident (.) So after that the doctor confirmed that he will be paralysed (.) for whole of his life (.) So after that he was not able to walk (.) His one</p>

S. No.	Audio Transcript with Coding
	<p>of the legs is broken (.) and that after that again (.) the peoples EVERY people whatsoever EVERY peoples every human beings every people he every his friends even his WIFES even his childrens LEFT him back (.) because he is disabled person so he cannot work and he cannot earn for his living so everybody's leaving behind (.) So that time when he realized that human beings (.) are all is their only when WE and human beings are not there when we <i>*we</i> are needed (.) So the top the moral of this story is (.) <i>*moral of the story</i> is (.) always be there always help others (.) And just question <i>\$there is a question</i> where is humanity where is humanity I repeat (.) so in our society some peoples are very (+) BLIND to help others (.) So I urge that we everybody should (.) be a helping hand to others in return you'll get what, (.) <<what you did Thank you>></p>
<p>3 Tsh Pen</p>	<p>(+) Good afternoon to all respected sir (.) today I will talk about this picture (.) It's a person with a trumpet he is carrying a musical instrument (+) he is in the forest (.) So when he was (.) born he was very interested in the %<u>musician</u> but his parent (+) didn't allow him to play %<u>musician</u> because his parents thought that (+) by playing %<u>musician</u> he can't (+) earn more money and he can't help them (.) (+) Then (.) his parent never let him to play (.) %<u>musician</u> to him (.) one fine day in <i>*one fine day</i> in the festival (.) he and his family went to that festival and (.) the boy name was John John see a trum trumpet in that (.) shop and he was very (+) %<u>corious</u> he was very eager to buy that trumpet but his parents never (+) his <i>*his</i> parents never let him go near to that shop only because <i>*his parents</i> (+) never let <u>him</u> to go there in that shop because his parents don't like him playing %<u>musician</u> But (.) when when <i>*when</i> he returned to home he hurriedly <i>*he hurriedly</i> came to that shop and ask to shopkeeper the price of that trumpet the shopkeeper said that its one thousand five hundred but it's (+) he was only having I have only five hundred the shopkeeper said that give one thousand five hundred if you want and so sadly he went to home (.) and he <i>*he</i> #<u>work hard helping other</u> he other place to work in order to earn that money and buy that trumpet (.) So he <i>*he</i> worked for weeks and he earned a thousand so in next festival he went to that shop and #<u>buy</u> that trumpet (+) secretly without #<u>knowing</u> knowing his parents and he went that he got that trumpet he went to the home and when he reached (+) home his parents saw that trumpet and his parents and <i>*his parent</i> BROKE that trumpet and his parents said to him NEVER ever touch that (+) never ever think of playing music just study music will never help you and next morning it was a competition of music and he <i>*he</i> went hurryingly to that competition and he asked (+) to other for trumpet so that he can participate in that competition but no one gave that trumpet and he sadly came back to home and the competition was also over. (.) So (+) as year that year goes like that he was very sad and the only option for him was he made that trumpet he repaired that trumpet for his sadly he lost that trumpet (.) he was lonely and sad That trumpet he was blowing #<u>the competition they were</u> moving from that road (+) to other place then they saw (.) him playing a trumpet so (.) they select him <i>*they select him</i> and they <i>*they</i> were about to take him but (+) he was not able to leave his parents (.) so he again asked to his parents that please let me (+) be a %musician I can (+) help you in future but his parents never listen to him then one fine day he decided to leave the home, and run away (.) And one fine day he ran away from his village and he went to that competition he went to participate and he became a great (+)trumpet he became a great %musician and (+) his parents <i>*his parents</i> never knew about him and he was <i>*he was</i> become a great (+)%musician in other place the one brought lots of money to his parents but his parents were shocked who have sent this much money to them (+) it was <i>\$there was</i> one letter also that his (+) son has sent his parents were very proud He his parents <i>*his parents</i> were very #<u>great for</u> (+) <u>not letting his</u> he got %musician (+) best %musician awards in that (+) award his parents #<u>were also came</u> <<from there they lived happily Thank you>></p>

S. No.	Audio Transcript with Coding
<p>4 Agr Agn</p>	<p>A very heartily good evening to everyone present here Today I am @*<u>today I am</u> here to present on the topic (.) I wandered lonely on the clouds daffodils It is written by nature *<u>nature</u> loving poet named William Wordsworth (.) and by the title only we *<u>we</u> get to know that the poet is roaming *<u>roaming</u> all around with the LONELINESS and as a speaker *<u>as a speaker</u> just projecting his own *<u>own</u> loneliness (+) on the clouds (.) and these *<u>these</u> clouds #<u>is</u> also a part of loneliness as it floats over the *<u>it floats over</u> the nature *<u>nature</u> natural landscape natural *<u>natural landscape</u> which deals with the nature and &_&<u>now according to</u> the poem the speakers this traveling *<u>travelling</u> around the hills and valleys <i>anddd</i> he was *<u>he was</u> felt like he was very lonely and %<u>mopic</u> but *<u>but</u> suddenly he passed through a lake and he saw a group of (+) daffodils \$<u>yellow daffodils</u> and he #<u>feel</u> very joy \$<u>the moment he saw that he feel very relaxed</u> and calm joyful and these daff these daffodils wasn't like just small scattered patch *<u>patch</u> of daffodils it was like thousands and thousands miles #<u>alook miles ago anddd</u> (.) yes the daffodils were dancing it seems like looking dancing these are also presenting the natural beauty over there <i>anddd</i> (.) it was just dancing like the waves *<u>waves</u> in the lake and (.) after that he was so relaxed and happy that he doesn't realise what the gift he get from the nature and &_&<u>whenever</u> he feels like he is he feeling like kind of %<u>bla</u> he always realises that moment that yes he watched the daffodils *<u>watched a daffodil</u> and he reminds and his heart feels very relaxed and happy (.) So this way *<u>this way</u> in this poem (.) a natural beauty the senses the heart of the people and which we must %<u>reserve reserve</u> the our natural beauty because it does a GREAT job (.) in changing the mind of the people if somebody is just facing any problem and if he just #<u>roam</u> around the nature and see the beauty the automatically the mind will change of a person (.) and <<by this I would like to conclude my CA>></p>
<p>5 Cun Vin</p>	<p>Hi everyone greetings to everyone (.) Service to poor is service to god not everyone get physical to to us so we can help our neighbours by having were *<u>by having</u> one giving them what we (.) <i>Anddd</i> this is my picture and I'm going to speak about it can you SEE this (.) Guys seeing anything what you seeing here Yeah and it is okay *<u>okay</u> so you got any idea about this (.) Okay give me the answer (.) So we got independence in 1947 exactly 25th of August (.) You know after completing the independence <i>ourrr</i> many of the great national leaders #<u>has</u> designed the constitution beautifully (.) Where every citizen should enjoy the right to freedom, right to equality, right against exploitation and religious somebody's right (.) So you know how many of Indians were thinking about enjoying this every *<u>every</u> facilities (.) Even I even say there still some million some I mean \$<u>some part of million</u> just coming to school rather than every child who was being born in a factionist area like factionists families like that let me tell you a small story on this (.) There was a farmer living in a small village and he had two sons and he was the farmer was developing a crop (.) And the day came where he invested all of his money in developing a (.) a poison to kill those insects which have affected his farm (.) One fine day his little brother of that child they were two brothers he has two children right One of his little brother was dead because of some DEADLY disease and soon after that after seeing the crop crop affected of insects soon his father and his mother also #<u>been</u> dead because of (.) some issues and the day came where the only boy was living there (.) you know and after some <i>daysss</i> passed on one of the (.) terrorist would be attacked to to his village (.) and he was (+) killed brutally I mean he was (.) \$<u>beaten brutally</u> and he was asked to join in one of his (+) factions groups (.) &_&<u>Even there's still</u> some parts of people where the even (.) there were also doing the seeing at the sky waiting for the rain and everything (.) You know why this is developing day by day? (.) It's because of the (+) immortality and is because of the not having studied the proper studies in all over the country And this should be greatly</p>

S. No.	Audio Transcript with Coding
	<p>abolished by every the politicians should take care of it not take care of the money or he should not take care of (.) any regional issues but <u>&_&firstly</u> the main thing is they should consider the studies of of the every community in living in their areas (.) <u>&_&And coming</u> to terrorism (.) There is a (+) one survey in India like that for every hundred people one person is having bungalow, among every fifty people but it is <u>#being worked</u> with computer and everything and among every ten people (+) eight to five percent of <u>#being with</u> knife and with guns (.) <u>so the CHANCES</u> here of being being living in a country is less than being killed there's chances of being killed you know why the politicians and the every leader of the state of making the people I'm back with the guns and swords (.) So the chances of living here is much much less than chances of being killed (.) So this <u>#is should</u> be abolished and there are many on the world like a Al Qaeda and ISIS that even much more prevailing all over the countries and they were taking all the students they are mainly targeting these students (.) social media, and everything Even they also the >>students also get affected by this because they were offering a lots of offers like they are giving money, they are giving ransom<< of the guns and everything, they are making the students to be <u>#turn from</u> studies to terrorism such that in order to increase the (.) strength of this territories like Al Qaeda groups like that so this is it. So, I am just motivating you that we and we should make a change from us so this is should be abolished and everyone should have awareness is that high what to use and how what should be the <<life after everything (.) Thank you>></p>
<p>6 Arj Mah</p>	<p>Hello everyone (.) like (.) discrimination is (.) like its like unforgettable one even like we try to discriminate someone it happens in one or the other hand but like the like Martin Luther King said in his speech like there were Americans like black and white Americans now what the basic things he wants to explain they are both human civilized by God now when we discriminate that he is black and then we are not supposed to be with him and he is white is >>gonna enjoy the luxuries of life this is not (.) this is not going to be expected by the other blacks<< because when you see someone enjoying and you feel that they suffer inside you you feel that pain (.) you see someone eating food like having a very luxurious dinner out in a restaurant and you are serving as a waiter by FORCE or to him and then you know what discrimination really exist there (.) <u>&_&Now when</u> Martin Luther king said that after the signing of the proclamation (.) that <u>we ALLLL</u> were given the right (.) but it was still not implemented it was <u>IMPLEMENTED & &but not implemented</u> mentally (.) they were given the freedom in their own motherland but they still suffer (.) they still suffer as (.) one or the other way like the black would not be having the black would not offer more wages (.) like they were offered (.) late to work <i>laaate</i> with less payment (.) they offered less privileged <i>jobsss</i> (.) no <i>vacationsss</i> (.) There certain PARTS where Americans or the white white also suffered like in Africa like likely to suffer the beginning of white and then Africans enjoy being a black but this date and they all are united together that's now (.) thank you.</p> <p>Now when we talk about gender discrimination it (+) is not particularly for female or for a male even MALE suffer discrimination on the basis of gender for <i>exampille</i> (+) lets take the example of this professional courses now like we see employments going for aviations (.) we see lots of girls appointed in airlines why not boys (.) You say that you see we haven't we haven't perspective of looking the girls that she is a female and she <u>*she</u> is having a discrimination even BOYS are having discrimination <u>&_&but I agree</u> that female are having at the worst (.) parts but now when we talk about this discrimination women it's being born woman is something (+) undescribable but (.) yeah there is a worst discrimination women like she can't offer on fashion sense she can't walk on night (.) on</p>

S. No.	Audio Transcript with Coding
	<p>an empty street have an ice cream on a corner alone (.) she can't walk with common friends like if she is alone female with three or four boys people go on wrong sense like what she is doing among them (.) And when <i>femalle</i> (.) counterparts like yeah as is found in my friend circle we have female counterparts then I believe they are quite open minded and for us also it is quite openly that we <i>*we</i> accept them we don't discriminate them like she is a female she can't do that she can't do this (.) Discrimination has to <i>#be ended</i> now because then only we are going to enjoy our all being our own self lets forget like for me gender does not exist I <i>#always telling</i> to my friends already like for me like we are all same we do everything because even girls are going to the moon & <i>&while even</i> boys are going to the moon >>what is the discrimination among each and everyone of us<< Thank you.</p>
<p>7 Abd Ham</p>	<p>How <i>#do</i> you doing <i>#gentlemens</i> (.) So today I'm going to help picture perception the picture that I have it it's a <i>*it's a</i> cat who is looking at the mirror and (.) drawing the face of a lion So let <i>#we</i> start with this side of the world it's it's <i>*it's</i> showing self confidence I'll give you example (.) there was a man (.) who failed in his high school (.) He failed then election of parliament he failed then the Washington DC <i>innn</i> 1958 I don't know exactly the date but I think it was in 1958 he was the one who become the president of the UNITED STATES yeah the president of United States (.) There are many people when they are failing when they are losing anything they will lose all <i>#confident</i> but it's a good example for those people (.) I'll give you another example regarding <i>#to</i> the picture. (.) I'll tell you about a good cricketer you know this time IPL is going on all of you watching it may be you like <i>@maybe most of you liking</i> Kings XI Punjab There is a team Sunrise Hyderabad and one player I'll <i>\$he is from Afghanistan Rashid Khan</i> I'll talk about him (.) Yeah he was 17 years old when he came to under 19 (+) cricket team and then he made <i>into</i> national match of Afghanistan after that he <i>#select</i> in Sunrisers Hyderabad for four crores and first season that he played <i>*he played</i> he got more wickets and (.) <i>%people</i> more young players <i>#they motivated</i> in Afghanistan and cricket players (.) So he was a good example for those <i>#youngs</i> and this time he bought <i>*he bought</i> by Sunrisers Hyderabad in NINE crores and the <i>@same time the other</i> player from Afghanistan he is also 17 years old He made a <i>%record</i> in IPL and that he has the less age than everyone he <i>#have</i> 17 years and on 11 days he joined IPL so his playing King XI Punjab so it's <i>*it's</i> a you <i>knowww</i> when some match they are giving some more runs or doubt their good cricket this does not mean that they should lose their hope they should lose their (.) PASSION they should lose their (+) attention to cricket So it's is a good example it's you can say that failure will be there in our life but the most important thing is that we should have self confidence we should believe in ourselves we should believe in <i>*in</i> our thoughts so it <<was all about the picture Thank you so much>></p>
<p>8 Abd Dhi</p>	<p>Good morning friends <i>@this is Dheeraj</i> (.) and (.) the thing going on here is to <i>discuss</i> something about the video clip which has shown to us (.) <i>\$which is shown to us</i> (.) The thing happening in the that video is about the conversation happening between the princess and the queen (+) by seeing that video I got a <i>smaall</i> thing about it that (.) the princess is (+) STUBBORN and he like the way how he want to live (.) <i>#\$how she want to live</i> (.) so the prin the queen wanted to <i>#get marry</i> (.) so the princess is avoiding that and she want to live her own life so she is avoiding that thing (+) in the olden days that is the thing that there is no privacy for them and there is no nothing that they should take their own decisions that parents decide their (.) whom they get <i>\$whom they want</i> to get that marry and the sir said before few minutes back that there is no privacy and before the that <i>@married day they want to get that who is his bride</i> and who is her bridegroom ok (+)</p>

S. No.	Audio Transcript with Coding
	<p>BUT when the queen said that she wanted to get married to her but she refused to it and (.) she went away that I like that I think that she loved that ARCHERY so when the queen get irritated on him then she #<u>thrown</u> away that arrow and the %<u>bow</u> into the fire (.) &_<u>&so afterwards</u> doing that every parents for us also @<u>when we do any mistakes</u> our parents get angry on us but they feel in their own after scolding us or beating us anything (.) so same thing happened in the story after she is scolding her fighting with her daughter again she's feeling in her (.) heart so (.) parents are like that only (.) they show #<u>angriness</u> or like that on us but they like us very much <<So love parents that is that theme I got from this thank you>></p>
<p>9 Roh Raj</p>	<p>Hello Good morning my name is Rohit and I am going to give a short speech (+) as told by the sir on any topic so my topic is “Advertisement” (+) or like the age of Adve Advertisements (.) so today the craze of advertisement of manufactured goods is on the increase The art of advertisement is in fact a modern development It has revolutionised \$<u>revolutionized</u> the modern trade (.) Modern life is highly complex and mechanical people have no time to go into the soul of things They want to buy largely advertised goods The manufacturer in his turn wants to popularise his goods means he wants popularity of the goods before these are manufactured such is the craze of advertised goods We are living in the age of advertisements No wonder one feels shining in multi-coloured bi billboards hung on poles like displaying goods are advertised. The city walls are found %<u>lettered</u> with eye catching advertisements of products that are manufactured today There is a spate of magazines and journals (+) which spare pages for (+) la latest variety of manufactured goods Like radio and television are also (+) humming with advertisements of new products In fact many a times one gets SICK of these advertisements repeatedly when they see on the TV screen. So (+) the most popular and useful method is to send advertisements in newspapers and magazines (+) Te television is no less a powerful medium for advertising goods its because now a days (+) in every home there is a television and mostly 90% people watch television (+) So we see in every channel (+) some or other adver advertisements pop up So there is always a great demand for advertisements pace of footage and much money flows into the advertising %<u>medial</u> In certain cases the advertisements costs runs into thousands of rupees for the product to advertise (+) There are many pro products available in the market (.) No article of necess necessity or item of luxuries sold at the counter with the show of advertisement is the choice choicest language (.) &_<u>&And</u> (.) <u>I would say that</u> the efficiency of the medicine the durability of particular commodity or the utility of joining a course or training is to be judged from the kind of language you use in the advertisement. Because if we understand the advertisement well and if it goes into our soul means if we like it much then we see that we blindly trust and we buy the product Like (.) we can see some of the advertisements like even in the advertisement of Horlicks >>it shows taller, stronger and sharper even though we know<< that it’s not that much true but that he grows 5 inch to 6 inch like that But still we (+) means (.) trust that advertisement The efficiency of the advertisements makes certain a trust then then we buy the product So(.) yeah it plays a major role (.) So (+) advertisements have come to say (+) it is for the consumers to look into the soul of things advert advertised <<They may go in for advertised goods but they should not be taken in (+) by only eye catching but cheap advertisements (.) That’s all (.) Thank you>></p>
<p>10 Har Pra</p>	<p>Good morning everyone (.) my introduction is not needed because you all know me (.) so I am just gonna just jump on the question that was my question is like >>what was in Martin Luther King talked about<< (.) during my words during this speech that he gave what whats his dream (.) or I have a dream (.) So the DREAM is just the general idea that he</p>

S. No.	Audio Transcript with Coding
	<p>wanted in our heart he wanted us to <u>\$he wanted the idea to be concrete</u> in our that is (.) to remove the racial discrimination that BLACKS and whites people have in <i>betweeen</i> them (.) >>generally the racial discrimination is for the white people & <u>&and how it</u> coincides with the idea of the Gandhi<< (.) Gandhi fought for the same reason like untouchability untouchability is for the certain castes like bhangi chamaar and all these castes I don't know much about the (.) movement of Gandhi did but just the word come untouchability I can realise I can you know get the idea in my mind that what GANDHI was talking about what Gandhi wanted us to convey (.) he JUST FOUGHT for that I didn't know caste is untouchable no caste is like no cast should be put it aside social put it aside from the certain castes that all the cast have we have in our India (.) & <u>&So according to</u> me (.) the idea I Have a Dream (.) %<u>coincides</u> with the idea of Mahatma Gandhi because Martin Luther King was already too much you know (.) kya kehtain hain too much like (-) like (+) I don't get the word but he was like (-) Gandhi inspired him Gandhi inspired him the most with the certain morals because Gandhi was himself inspired by a certain novel called the kingdom within you its (.) I don't know the author Tolstoy yeah leo Tolstoy and he was inspired by that novel so as (.) there is an old quote goes like you pass on everything (.) Gandhi passes inspiration to Martin Luther King and he passed that idea within us thank you</p> <p>As Shweta spoke, what are the challenges that the women face today (.) Oh (.) there is a very huge list @<u>I don't I don't even know where</u> to start (.) just for an example lets *<u>lets</u> talk about an example a girl wearing a short skirt going to a police station she wants to file a report like someone (.) EVETEASED her (.) and the POLICEMAN (.) RATHER than writing the report or filing an FIR he would probably LOOK AT HER he WOULD PASS an comment like this this was supposed to happen while you were wearing that clothes (.) <i>Firstrt</i> problem (.) like they don't get that rights in police station (.) second if I CATEGORISE them there would be so many so I am just gonna talk about like general ideas second (.) you know problems like (.) leadership problems, social problems, job problems (.) there are <i>sooo</i> (.) there is a vast number of problem that women face and (.) according to me the main problem that they face (.) is the gender inequality that they are not given the same right as the men like they not anywhere (.) like for an >>for an example take like a women is like a leader of a politician party<< every #<u>men</u> will you know pass comments like she is a woman she cannot lead any she cannot lead a party of men like this (.) why can't you trust if she is a women doesn't she have that voice (.) to carry the hearts of men I think SHE has (.) Another major problem that women faces is like socially (.) like whenever (.) I will finish this question a just little bit left social problem is like (.) whenever women faces comes out late comes out (.) comes late at home she gets comments by the neighbour she get commented by the neighbour like she must be with her boyfriend she must be partying like she must be drinking yeah she must be why she can't she be she has her own rights she can do anything with her life <<thank you that's what that's all I want to talk about thank you very much>></p>
11 Jan Joy	<p>Good afternoon everyone (.) and good afternoon sir (.) I've got the (.) poem "Stopping by the Woods on a Snowy Evening" it was writbet <u>\$it was written</u> by Robert Frost (.) and it is one of the most famous poems of him in this poem he has (.) COMPARED nature with (.) life and death (.) and (.) in this poem he talks about the speaker who is travelling through the woods at night on a snowy (.) it was a snowy night with his horse (.) & <u>&so what</u> he does is (.) he trespasses into his neighbors fence (.) and he sees (.) a vast woods in front of him and he is attracted towards the woods (.) The horse is (.) *<u>the horse</u> is little (.) shh shocked because it was not the usual road the speaker used to take so he (.) signals him by</p>

S. No.	Audio Transcript with Coding
	<p>harnessing his bells by shaking is harness bells (.) that he continues to move on (.) but the speaker is attracted towards the woods and the dark silence, it shows the (.) introvert nature of that speaker because introverts are people who like silence and (.) he was still standing there imagining that who created this woods and who is the owner (.) He tells his ho horse to stand quietly (.) because he wants to enjoy that silence and after that (.) and <u>&_&*after that</u> (.) he compels his mind that he should move further into the woods (.) but at last (.) he (.) <u>*he</u> doesn't go with his but in the end he doesn't go into the woods he changes his mind he wants he decides to continue back to his home (.) by <u>*he decides to continue back to his home</u> (.) because he has many responsibilities he concludes the poem by writing (- -) <u>*he concludes the poem</u> in this way that he has many responsibilities towards his life he can't just stop (.) he compares it with life and death because death is death is easy and living is harder so he chooses the harder path he has many responsibilities to look after so he continues back to his home (.) and this is what happens in life (.) some people give up easily (.) <u>*some people give up easily</u> because death is easy and living is harder (.) So so I would like to say that (.) everybody should move on <<and (.) live the life to the fullest Thank you<<</p>
<p>12 Jas Sin</p>	<p>Good afternoon everyone, today I Jashan <u>#standing</u> in front of you to share my views on the poem “Stopping by the Woods and the Snow” (.) <u>&_&firstly</u> I will intro introduce about the poem (.) subject of <u>thisss</u> poet \$<u>poem</u> is about the like journeys, travels, and the weather and the responsibilities and the region of this poem is in US and in %<u>England</u> and the most important thing of this poem that is the name of the poet is Robert Frost and he tells about his response he shares his views of his responsibilities towards his families and all AND not wasting our much time on the introduction I would like to begin with the poem (.) <u>&_&Now in the starting</u> of the poem a poet used to go to his home and while <u>*while</u> on the way there was a place which was very beautiful and there was forest beside there was a forest and there the trees <u>*trees</u> were very nice trees were very bright trees were very deep dark and shiny and even the there was dark night in that moment and he was on a horse and when he <u>#looked away</u> the scene was such that he can never forget it like sometimes it happens with you even In our daily life we <u>#sees</u> many things like anyway so we don't forget we <u>#memorise it for many times</u> and like that it was a dark night and he saw there was light coming from a house and that house was in the forest so he was in his own dreams and looking about all things he was thinking that I should stay here for such a time but again like I have told you about he also <u>#have</u> some responsibilities for his responsibilities he <u>#have</u> to go his home so he <u>#stay</u> there for one night and he looks everything beautiful and he sees there was even snow falling from the trees it looks so beautiful that he want to stay there for <u>#many times</u> and then (.) when he stays there he sees that woods like there he would take him <u>\$take that woods</u> to home but it was very nice it was like I have told you that it was very dark deep and dark shiny woods He at the night when he was in the forest the light was coming from one house so he went there in the house and then he saw the responsibilities that he has to go to home then he decided to go to his home back and after when he went to home like after you see some beautiful thing you go home like <u>#yesterday I have seen</u> something on the way and when I reached home I was memorizing at that I should see that thing again <u>@so it must happen with you</u> even in your daily life <u>&_&and like when</u> poet went his home back he was even memorizing that world that (.) he say like I should even stay there for much time but he <u>#have</u> to go because he is having even families he has such responsibilities like in a daily user life there are many things coming across us we see many things around us and still we have resp \$<u>we have to look at</u> everything around it <u>&_&so</u> at the last I would <u>conclude</u> this story about</p>

S. No.	Audio Transcript with Coding
	seeing these beautiful lines everyone has their responsibilities to fulfill so whatever we see in our daily life is just an (+) is just a memory we should keep it as a memory and we have to fulfill our responsibilities even I am having such responsibilities <<even you Thank you>>
13 Tha Vee	Good morning to everyone today we are going with the lecture one (+) I go through the four to five pages of the lecture one The &_&basically, the #basical thing in the lecture one is how to meet a people unknown or known people how to greet them how to interact with THOSE people how to start the conversation with them is the things written over here (.) The first very \$first thing (+) we go through with the letter How #we write a letter to a unknown person (.) If the person is unknown to us how to interact how to communicate with that (+) We'll salutate the person as dear sir or dear madam (.) If you know the person (+) we *we #already met one or two times but not more than that. (.) We know person but we don't interact much more than we can we can (+) write their name also like a (+) doctor Paul mister Smith like that we can (.) introduce their name (.) Okay (.) If the person is #more closer like (+) when you are writing to our friends you know are writing to #our relatives we can directly right their names like a dear Paul like that (+) If (+) if the writer wants to (+) \$the writer doesn't want to mention their gender \$gender of the person that whom he whom he wants to write the letter then he may write (.) whom it may concern like this things maybe mentioned over there in the letter but when you are coming to the speaking skills (+) when you are speaking with the person a unknown person but we need to (+) *we need to greet them in (+) what's the according to the time with morning we need to *we need to start with the good morning if it is afternoon you start with the afternoon good afternoon like that we need to just specify the things first and we need to handle with (+) we need to introduce #yourself for us and we need to ask the person (+) It's informal thing is saying hello hi is an informal thing
14 Nee Rad	Hi friends my name is Neeraj (.) so (.) we have gone through the first unit of this lecture (.) so this is all about how to greet people and how to write a formal letter and how to introduce ourselves (.) So in the first part it deals with the (.) co common \$~like (+) how to write a letter in a formal way like we should *we should do so many applications so we should send so many applications formal letters in the future so that will be so much helpful for us in that thing (.) and after that the thing is coming is about how to greet people ~like we should we have (.) a habit of just simply saying hi hello likewise that but the formal way is not like that so we should greet them in a good manner everyone we meet (.) so the things that we should notice about greeting people that are given in that text book in that section (.) ~like how to wish a man when we're saying in morning time evening time likewise it is (.) and after that how to introduce ourself and (.) the common mistakes that we will commit during that (+) \$during introducing ourselves are also given in the textbook so it will help us to (+) remove that kind of mistakes that you are committing and how to introduce in a formal way and informal way that is also given in &_&that ~like how to introduce ourselves to a stranger and how to introduce ourself in in front of a classroom or somebody is also given So the whole (.) unit is about the greeting the way of greeting how to change the way of greeting that we used that we ~like we have a way of greeting that we have practiced for this CA. So in from this unit we will be able to change ourself and we'll be able to (.) do it in a good manner Thank you.
15	Hello everyone my name is Tushar Sharma I am from Jammu (.) I am pursuing my BTech in the stream of civil engineering from Lovely Professional University (.) Ok that was

S. No.	Audio Transcript with Coding
<p>Tus Sha</p>	<p>about my academics and let's talk about my family and (.) we are five in family my father is (.) senior manager in semi government company NHPC my mother is a home maker (.) I have two sisters elder than me (.) that was about my family (.) About my achievements, I never made any achievement at state level but in my schooling I got many certificates (+) because I participated in too many ways like debate competitions, drawing competitions, (.) and (.) and there was one singing competition also I passed \$<u>participated</u> in that and I was awarded second prize (.) I participated as a volunteer (.) in many social services (.) So lets talk about my strengths (.) My strengths are I am a hard worker I am a self motivated person and I am very my dedicated towards my work (.) and also I am a good <u>*good learner</u> also @<u>you can say</u> yeah I am a good learner My hobbies are I like writing rhymes, I like listening to the music, I like singing, I like traveling, (.) I like hanging out with my friends some time reading and listening stories also (.) If I talk about my short term goal <u>*short term goal</u> is to get (+) placed in a company and if I talk about my long term goal that goal I had since my childhood (.) I want to (.) start my career as a musician I want to (.) <u>*I want to</u> work in my own band I want to (.) everything and I want <u>*I want to</u> (.) I also want to help others I want to achieve my dream I want to accomplish my dream of being a singer of @<u>being a RAPPER I say</u> I want to accomplish that dream and after that I want to make money so that I can help everyone I can help #<u>poors</u> (.) that is <u>*that is \$that is the only dream</u> I have in my mind since my childhood (.) &_&<u>So I think that's enough</u> (.) that was my introduction >>that was about my hobbies that was about my<< (.) dream (.) Thank you.</p>
<p>16 Kod San</p>	<p>Good morning my name is K Sandeep Choudhary (.) I am from Andhra Pradesh and the district is East Godavari (+) I have completed my school \$<u>schooling</u> in Ramachandrapuram it is situated in (.) East Godavari district Andhra Pradesh yeah (.) I also completed my intermediate studying in the (.) that state only my state board is very good and my education also went good (.) after pursuing my intermediate I want to do big like I want to study B.Tech mechanical branch in <u>*B.Tech</u> because I have some interest in mechanical engineering like from I can @<u>I have made some interest</u> from and anything (.) but I have joined LPU to do big my future (+) My parents are very good in encouraging me my father is a farmer and my mother is a house housewife and they are also very care caring of me and my brother I have a brother also he is studying in tenth class and we are good and (.) <u>*we are good</u> at even sports also. I am good in playing cricket and other sport activities I want to participate in sports activities but (.) time needs a lot #<u>time</u> (.) <u>persists me</u> and in my future (.) I want to (.) <u>*I want</u> to become a good government employee and I want to aim for a job at Central Government or State Government anything that is a government job like (.) anything I like likewise I want to do a job for corporate also but <u>*but</u> corporate level many big companies are there they <u>*they</u> persist me so lots of things like (.) they will #<u>rusticate</u> me or they will put pressure on me and high job will be there so I prefer government job more than the corporate job likewise I want to become a good entrepreneur also (.) Entrepreneurship comes in my own mind when I thought about my future it is <u>*it is</u> good fellowship or #<u>good accommodation</u> for me (.) in future many things can happen I can go for many things and now I want to go for my (+) good percentage #<u>of having big life</u> and that's it (.) <u>*that's it</u> I can tell I can add upon my life also My school life is very good and my intermediate also very good I am (.) going to I am seeing for a good life in B.Tech also I have got good friends (.) @<u>they encourage me</u> in everything and (+) now I am going to improve my soft skills and (.) <<that's it I can say (.) Ok thank you all>></p>
<p>17</p>	<p>Hello everyone #<u>myself</u> Balaji pursuing B. Tech Civil engineering in Lovely Professional University and I am studying in second year (.) that is in 4th sem (.) I am basically from</p>

S. No.	Audio Transcript with Coding
<p>Bal Gya</p>	<p>Orissa (.) <i>andddd</i> I am <i>frommm</i> my place known as HAL Township Suna Sunabeda (.) and it is the place known for its climatic conditions and the people living out there call it as an Mini KASHMIR (.) and in WINTERS we get snow (.) and <u>#I'm a place</u> where there are %<u>lack</u> of mountains (.) heavy mountains (.) so and the climatic condition is very perfect for us and it is and <u>\$I can say that it is</u> an very less polluted area (.) and it is an eco <i>*eco</i> friendly place (.) and we have <i>manyyy</i> WATERFALLS, HILL STATIONS (.) and I would like to say that there is an hill station call Deomali, Orissa's highest peak (.) which is just fifteen kilometres from my place where I stay (.) and if I am coming to my family members we are <i>#of</i> four members: father, mother, sister, and me My father <i>*my father</i> is an Central Government employee and the company named is Hindustan Aeronautics Limited in which the engines of the flights are made (.) my mother is an housewife, my sister works as a software engineer in an IT company at Hyderabad (.) and myself as a student (.) That's about <i>myyy</i> introduction and <u>&_&let me speak about the topic</u> I want to speak about the modern invention that is about the mobile phone- the misuse of the mobile phone (.) Mobile phone is one of the WONDERFUL inventions (.) of science (.) and it has MADE our life VERY EASYYY (.) The (.) our day starts with the use of mobile phone and ends with it (.) I could say that it has become an essential part as an oxygen for a human being (.) and we are <i>sooo</i> much OBSESSED to use that device (.) and we CAN'T live our one day life without it or (.) and the most affected thing in the mobile phone is the internet (.) The internet before we were buying it for one GB we were paying nearly three hundred to four hundred after the <u>#invention</u> of Jio, we just pay (.) thirty GB for just three fifty rupees and they have become the most cheapest network (.) and them (.) drawback of the internet is (.) are the teenagers who spend most of the time in the internet and their <i>moost</i> fond to the (.) adult sites (.) <i>andddd</i> the <i>harmfulll</i> (.) I could say that yes mobile phones have damaged our life so much that there is no single person in India that they might <u>\$they haven't got</u> any prank calls or anything there is it is done by a group of <u>#unmatured</u> people I would say (.) they just need to have the time pass (.) Girls are the main reasons (.) to do so (.) because if we do a prank call if it might be a girl we can talk for an hours and hours (.) <i>andddd</i> (.) and I think that parents should have should know the correct age for the (.) children to provide him a phone (.) <<That's all from me today Thank you>></p>
<p>18 Aft Ala</p>	<p>Good morning <u>#myself</u> Aftab Aalam I am from Uttar Pradesh and <i>*Uttar Pradesh</i> is the famous of the Uttar Pradesh that is Taj Mahal which comes under the mo monuments of the that is the modern monuments that is Taj Mahal <i>andddd</i> (+) so I'm coming about my family there are five members in my family father mother one of my sister is there and a brother (.) <i>Andddd</i> about my qualification <i>Iii</i> <u>#just</u> passed my tenth class from Gorakhpur, Uttar Pradesh and about twelfth that is I have passed from Haryana GURGAON (.) <u>&_&And now</u> I am pursuing my BTech from Lovely Professional University (.) So that I'm going to discuss about (.) the BTech after doing the BTech what the student <u>#basically doing</u> so (.) after BTech we can do as a like HIGHER study or going for a job so in the higher study what we can do (.) we can do like MBA MTech or PhD or MS (.) <u>&_&But (.) simply</u> the students are going for a job (.) So in the job what are the criteria like where the (+) students can go like private companies government sector and PSUs (.) <u>&_&So (.) I will discuss</u> about the government sectors there are two varieties like the administrative job and a technical job (.) So in the administrative job like SSC CZL in SSC and CZL after (+) clearing the entrance exam <u>#which are taking place</u> (+) like MCQ questions are there and after clearing this exam you can get the chance of being an inspector or sub inspector or an assistant (.) And you can give the exam of bank PO, IAS which is also known as a civil services (.) and etcetra So I'm going to talk about the technical jobs, in the technical jobs</p>

S. No.	Audio Transcript with Coding
	<p>what we are doing (+) all there is an exam (+) called ESE (.) where you can get the chance of an engineer like executive engineer or (- -) thank you</p>
<p>19 Aja Gup</p>	<p>Hello everyone its AJAY (.) and I am from Civil branch (.) so let's start and something interesting about "Life or Adventure" WHAT do you PREFER in your life the adventurous thing that we are dealing everyday in life everyday is an adventure every step of the life is an adventure when you go anywhere that is an adventure what can you say about an adventure adventure can be anything: the roaming aro around anything, the going aroun going on anything, doing any task, doing anything in this world is known as an (.) adventure. I would like to say a small definition of the adventure (.) any WORK done in the world with the inner consciousness you are having interest in that thing is an adventure (.) and adventure \$in an adventure you deal many things in your life (.) you get <u>MANY EXPERIENCE</u> in your life (.) and experiences that think that's deal \$that you deal till your older age and you tell to #your child since (.) and experience is that thing that you can say that I have experienced this thing in my life and I can tell you the better way to deal with a problem and how to move on (.) #If your experience hard (.) then you have a lot of will in and a *lot of a will in your you can #speak any problem in this world because you have faced that thing once you have faced that experience in your life (.) live again because a people there is a SAYING (.) "if you fail it does not mean you have a failure it means you <u>haveee LEARNT</u> something you have EARNED something in your life" (.) and also I would like to say that (.) if <u>YOUUU KEEP</u> (.) \$if you keep winning that does not mean you have adventure if you keep winning that main thing is wrong in there because if you get anything easily you don't know the value of that thing (.) if you know \$if you have <u>failed</u> then you have (.) if you have failed then you KNOW the value of got that thing you are gaining because that you earn you RESPECT that thing if you don't respect that thing it means that in you're in the bottom of your heart you have gained that thing easily so I would like to say (.) that do the work <i>haaard</i> and <u>haaard ENOUGH</u> that you have earned that thing you have the respect *respect that thing in the heart because in this world respect is one of the most important thing that you are dealing with this I think that every #people in this world is running for the money money money money nothing else than for money (.) but there is one more thing that can \$it is more precious and that is called respect (.) if you have the respect in this world means you have everything in this world because respect is the difficult I think it is <u>theee raaessst</u> thing in this world to gain because if you gain the respect #of and the people it means <<you have gained everything in your life because if you lose the respect nobody respects you you have loose everything>> if you res if you have if you are getting the respect it means you're getting happier and happier and if you lose their respect you have a lot of money if nobody respects you you are losing everything in this world because money can't buy #anything in this world The precious thing is the respect so try to keep earning the respect in this world because there is something called respect and this world and if you lose that thing it is very hard to gain that thing (- -) and <u>ALSO MY DEAR FRIENDS</u> as we are talking about the adventurous thing in this life so I just add little bit of that part of this point came and now we are going to the back adventure Let's see how do we connect the adventure with life (.) so life is also one of the precious *precious thing (.) it is not one #of the soil it is just think it is the <u>MOST PRECIOUS</u> thing that we are having god sake we are getting the human nature and it is not #anything else because the humans are the most important thing in this world we are dealing with (.) in this human human can create create things and can destroy <i>nowadaysss</i> at present we are seeing these Southy Korea North Korea the war is the people living there are dealing with their life (.) *are dealing with their life in this world they are running to</p>

S. No.	Audio Transcript with Coding
	<p>get their life because they have lost their <u>#childrens</u> <<they have lost their mother, lost their husbands, some have lost their (.) daughters, some have lost their wives>> (.) So life is the most important thing as you see if you are because the people North Korea and South Korea are knowing the baby because you are getting the security of the ar army and our national security (.) So guys please (.) <u>*so guys please</u> keep your life save and then keep experiencing more and be adventurous in your life if you will be adventurous in your life you will be gaining something and the experience of your life <<so guys here by this is me Ajay signing out Thank you>></p>
<p>20 Yas Moh</p>	<p><u>Good MORNING to everyone</u>, can I have your ATTENTION please (.) So we have a PASSION passion to have a studio passion we have a passion to have a photo (+) and nice photo like studio lightening <u>*lightening</u> photographs and we (+) TEENAGERS were interested moreover in these & <u>&_so let me introduce</u> a mobile “I PHONE X” So with this it's <u>#have</u> portrait selfie and <u>#you not</u> need to have a studio with you <u>#you not need</u> (+) but must having a studio or having a DSLR on your hands no need to pay (+) thirty more than three lacs or four lacs for your DSLR its having portrait view of your selfie They have studio type of lightenings like if you have a pic on that you can make it black and white and you can edit you <u>*you can edit</u> that also for black or white whatever you want So it's <u>*it's</u> having a face recognition it can recognizes your face out of one million of people and it is more accurate and even it works in dark <u>\$in even dark also</u> no need of it can recognize when you are in any costume that you wear it (+) like if you are wearing glasses or wearing other costumes like a wig or you are having a mustaches (.) like any <u>*any any</u> changes but can automatically detect and even if it is more accurate even dark also and it's HAVING a processor A-level bionic chip which is <u>*which is</u> very fast that can have your gaming and the phone <u>*phone</u> performance for a very real extent that it does have a a high <u>*high</u> speed (.) and it is having a OLED screen which (+) it takes less battery life and even <u>#it having</u> battery life longer than twenty one hours so which was <u>%developed</u> <u>*developed</u> longer battery life even than other phones compared to up to now and it's having a special feature (+) of camera also it can even if you <u>#have a shaking</u> on your phone <u>\$on your hands</u> it can pictures <u>#the what you</u> if your picture is good it will not make a blur over your picture because of the software and design they have made for camera was that much pretty good and it is available in two colors that was silver and space gray then it has <u>*it has</u> in it storage up to sixty four GB and two fifty six GB are available at its <u>storaage</u> and the main you can use this for <u>%emojis</u> so we are more passionate about <u>%emojis</u> like if you like & <u>&_firstly</u> it will recognize detects your maps on face and it will make emojis like horses and ice cream that <u>MAKES A LOT</u> of fun when you are <u>%chatting</u> with your friends (+) And it has <u>*it has</u> one sim slot <u>*one sim slot</u> and (+) sixteen 6 MP big camera front and sixteen plus sixteen on back and twelve MP camera <u>#it have it have</u> front flash also and it is slim it is five point eight display screen (.) So it makes you it makes you work easy to do so no need of studio no need of (+) anything so you can have more secure files in this also (.) It cost us (+) eighty eight thousand <u>@at present</u> (.) Which I'm going <u>#to brought</u> by this. Thank you.</p>
<p>21 Nee Rad</p>	<p>Hi good morning guys my name is Neeraj I am coming from Kerala as you all know Kerala is a land of spices and communal harmony (.) as <u>*as</u> we all know it's <u>~kind of</u> to me or it's <u>~like</u> that I am staying in Thrissur district and place called Kodungallur <u>anddd</u> its <u>~kind of</u> place where all the people lives in a communal harmony and cultural harmony <u>anddd</u> it's a place where the (+) <u>~like</u> its place where is well known for its commercial products and everything and it's a first commercial hub of India like mostly town as it was previously called as Kranganoor and famous muslim TOWN was there also (.) and it is the place</p>

S. No.	Audio Transcript with Coding
	<p>where the first mosque is there India's first mosque is there and first christianity church is also there so it's a ~<u>kind of</u> good place to live and I really like my place and talking about my family it's a ~<u>kind of</u> quite small family me, my father, mother (.) there are ~<u>like</u> three members are there only (.) <i>anddd</i> being there only child it sometimes it feels really hectic ~<u>like</u> (.) all their hopes and ~<u>like</u> their wishes and hopes will be on my shoulders (.) &_&<u>but when</u> taking care of their love and everything ~<u>like</u> it's really GOOD to be the only child (.) and I am really happy to be that also (.) <i>anddd</i> during <i>Iii</i> really want to be an aerospace engineer and I'm (.) I am (-) I AM thinking that this B.Tech life of mine to be the first step of my (.) whole life (.) <i>anddd</i> (.) &_&<u>besides my studies</u> I really am really very much found to travelling and %<u>photography</u> really like to visit places everywhere and ~<u>like</u> after coming here also I am hoping thinking of many opportunities ~<u>like</u> I will get more opportunity to visit so many places and <<that's all about me Thank you>></p>
<p>22 Abd Dhi</p>	<p>Hi friends good morning this is Dheeraj today I am going to (+) share some of my experience when I was doing a short film (+) Here making a film is not an easy task that everyone thinks that (+) filmmaking is light thing but it is not a small thing that it has a <i>veryyy</i> much struggle and a lot of effort from all of the team which *<u>which</u> is performing this everyone #<u>have</u> to <i>stayyy</i> %<u>last</u> nights and they have to work hard for this (+) because their passion and everything can be shown in this film the director as well the actors who are performing in their acting in this film and everyone everyone the musical director itself and the *<u>the</u> persons who are participating and who were acting in this film they have to be very much (+) they have to be MOULD they have to be (.) get DEPTH into the scenes and they have to ACT not acting they have to be (+) like that in a real manner (+) <i>sooo</i> it in *<u>in</u> one sense it looks like we enjoy it and we enjoy a lot by acting like that and (.) it is &_&<u>in</u> other sense \$<u>it is too hard</u> for us <i>okayyy</i> I acted a short film last night it is released in YouTube I think the experience when I am the some of the scenes which I like the most some of the scenes were very easy to perform but some of that we have to take (+) <i>retake</i> <i>retake</i> again and again when we get a good result <i>sooo</i> I think so I think &_&<u>before that actually as well as</u> all of the others by watching the movie film I think that @<u>it's a film just ok</u> after watching in theatres a three hours movie we can say that it is just a average it is average or it is fine it is good within seconds ok we will say this we will #<u>take off that movie</u> If it is not good it's a flop its like that but IN that flop movie also there is lot of efforts that I (.) *<u>I</u> just experienced so I am sharing with you there is a lot of effort put from all the others that not only taking the good shoots the director has to be very very very very careful in the sense and he #<u>have</u> to DUB there is dubbing and we have to be take care of the dubbing also and hear the music so there is a number of things that we have to be considered when we are making a film and if *<u>if if</u> it is needed that we have to stay at nights then we have to perform the task so I think that encourage the persons who are making the films we should not discourage them there is a passion as I am in \$<u>as I am pursuing</u> engineering mechanical engineering (+) because everyone should have (+) &_&<u>according to</u> their study or according to their work everyone go with passions to do that to do this in their life So because of their present scenario they just COMPRESS their feelings and just they do not be after *<u>after</u> their some age they settle in their life just think when seeing their back just think that I have that passion but I #<u>cannot</u> able to do that in my life they feel at the time not like that please if you have any passion do that if you need is a do that please (+) make sure that you can able to do in this in this time when you are in pursuing BTech this is the time when you have to (+) show your talent to others and you can able to #<u>take off your talent</u> after that when you are settling into your life will not be able to do anything >>because there is a lot of burden on you there is a lot of things that</p>

S. No.	Audio Transcript with Coding
	<p>you have to do perform you have to do job we have family there is a lot of things<< so (.) please <u>*please</u> SEARCH and please <u>OVERCOME please get *get off your talent</u> and make sure that you can able to think <<ok thank you friend I am saying that (.) I am saying this all these things which I found them <u>#again English short film</u> ok thank you friends thank you very much>></p>
<p>23 Kin Ten</p>	<p>Hello everyone I am Kinzang Tenzing I belong to Bhutan (.) and currently I am pursuing my B.Tech Civil engineering from (.) LPU Lovely Professional university (.) Today (.) I am going to speak on (.) a topic that is: Anger (+) You all might be well aware of the word anger (.) (+) & <u>&still then</u> I am here to say something (.) about what I felt about this particular topic (.) So, anger is an emotion characterized by antagonism towards someone or something you feel as deliberately turning you around (.) Anger can be good thing it can (.) give you a way to express your feelings (+) for example motivate you to find solution to your problems <u>buttt</u> as we all know that (.) too much of something is always poisonous & <u>&like that</u> anger can be (+)(-) <u>\$excessive anger</u> can cause many problems in our life (.) Such as increase in blood pressure <u>*pressure</u> (.) and other physical changes associated with (.) anger, moreover it will make us (.) difficult to think straight and harm (.) our physical and mental health (.) <u>andddd</u> I believe that (.) anger is the feeling that makes our mouth faster than our mind (.) while we become angry we never think (.) of what will be the consequences in our future (.) we keep on doing things blindly and randomly without giving the second thought (.) & <u>&That's how</u> (.) a SHORT word of anger conquer us in our life (.) <<so we need to take care of this (.) small word called “anger” thank you>></p>
<p>24 Nik Kum</p>	<p>Hi everyone (+) I am Nikhil Kumar (.) There is a picture (-) on this picture we have to (+) discuss about it (.) Every picture everything <u>#have</u> negative and positive role (+) this picture has also negative and positive role (.) if we are going to see with the (.) positive role (.) then we can say (.) there is a choice (.) a man is going <u>\$a handicapped man is going</u> through the stairs and most of the <u>*most of the</u> people are going through the <u>%escalator</u> escalator (.) We can <u>saaay</u> (.) these people (.) are very busy in their <u>%lifes</u> so that's why they are not thinking about these people (.) but we can say about that handicapped man also take (.) lift (.) but he is not going by the lift he is taking (+) stairs (-) that's the choice (.) the choice (.) <u>*choice</u> of (.) this man is he want to go with the stairs and we can say also that (.) <u>*that</u> (-) the <u>#peoples</u> who are going through escalators (- -) they can also think with the <u>%humanity %humanity</u> (-) If we are going to take positive role <u>%humanity</u> is there because we can say in our civil block there is a many person who are handicapped (.) When we are going to the lift at that time if he will <u>#be come</u> we can take (+) <u>\$we can give the way</u> to go and take this <u>\$take his</u> classes attend his classes So, there is humanity (.) so we can say positive and negative role (.) So (- -) two <u>#peoples</u> are coming before me, one is my both are my friends one is saying on positive role and another he is saying about (.) sorry bro <u>#he say</u> that (.) there is no (+) thinking about that who are going to use stairs so and by the taking of another guy he is saying that (.) his choice is (.) to go through the stairs We are thinking <u>\$we can think</u> about this picture many many other ways also (.) So thank you for this</p>
<p>25 Har Pra</p>	<p>Good morning everyone (.) So today I am going to share my views over a poem named Ozymandias (.) & <u>&So first of all</u>, lets <u>#rise</u> the temperature in this room a bit (.) <u>~you know</u> so I will give <u>twooo</u> points over this poem first the poem point of view and then my point of view regarding my real-life example (.) >>The poem goes as this the traveler goes in the Egypt and he she met the traveler<< (.) P B Shelley I guess and the traveler says that there lies a stone monument with two worst legs broken legs (.) with some quote written</p>

S. No.	Audio Transcript with Coding
	<p>over it (.) >>P B Shelley goes over there because she knew that there was a story waiting for it<< (.) but ~you know no matter how much ~you know even if you read the poem you don't even know when you are subjected towards the moral of it (.) >>just by reading it you are subjected towards the moral and the moral is really very deep goes very deep in it<< (.) so the poem goes as is the PB Shelley goes over there she you know discovers that monument and then she read \$she wrote the poem like this ki about the views over what she seesss watches ~you know that two worst legs of king Ozymandias that shays \$that says this ki I am the king of the king (.) I am mighty and all these rowdy words (.) but was it useful for him to say that we only remember him as the two legs broken apart in the vast desert (.) what meaning it carriees according to the poem the meaning that it carries that is the time waits for no one and it is the friend of no one (.) and no matter what kind of good deeds you did no matter how good you was at what kind of city you made and what (.) goods you did with your citizens (.) IF YOU are ROWDY and if you are EGOISTIC you will perish in that ego as the time passes and no one will remember you (.) Sooo (.) the poem, the meaning of the poem ends here because the meaning is as far as the meaning goes its only this that time is a friend of no one and if you *if you befriend the time if you use it good if you (.) ~you know \$if you are doing something good >>and you are not egoistic and you're not living with the ego<< what good you did (.) you will be remembbbeerrred throughout the time you will be remembered >>by some people by some memories by some monuments and they will not<< (.) despair as the time passes they will not (.) diminish So in my real life example I would say that take the example of myself once I become a good programmer (.) like (.) I join some Google and something like that and I am a really great programmer there I am considered as >>the number one programmer in the India<< (.) yeah sir is doing that I would actually prove him wrong someday (.) @so just imagine the situation I am the number *number one programmer in this whole world I know that no one can catch up to me and @no one can actually he is jealous @and no one can catch up to me and I know that no one has the knowledge to keep up with me. &_&So on that particular time it depends upon me whether I should live in my ego not to help anyone not to share my knowledge OR just to ~you know be good to everyone and share everything I have (.) So I will ask you guys what will make me remember in that time my ego or my helpfulness (.) yeah that will do some day helpfulness obviously yaar ~you know (.) if (.) even at if I am having that knowledge and I am being helpful to everyone and I am sharing everything to that that time will make me remember time will make me immortal in everything at everywhere and I will be remembered So *so this is the real meaning of this @this is the real meaning of the poem that no matter you @don't you know if you become a teacher don't act like it well he will be remembered by me he is a good teacher so the @real meaning is only this I will speak @you can't stop real meaning >>is just this and (.) that is it<<</p>
26 Tha Vee	<p>Hi friends this is Venkat (.) now \$upto now I have shared some *some topics #about with you now (.) I want to share (.) some general (.) life how the person is expecting how (.) now it is going on how the (+) effects of a life (.) what we are facing at the present want to share things (.) &_&First thinggg is that increase in the technology increase in (.) everyone is learning the technologies and at the same time they are learning a new cultures (.) at new cultural habits new habits these things are increasing in the #youth present because why I am focusing on youth because our country is having maximum number of youth. So (.) I am \$I want to say that these they are learning these things but (.) they are lagging with the studies not they are also studying they put forthing their efforts to come (.) but they *they are lagging with the knowledge *they are lagging with the knowledge they are lagging with</p>

S. No.	Audio Transcript with Coding
	<p>the <i>interesttt</i> (.) they are not they are losing their interest to study they are losing the interest to learn (.) these things <u>#are happen</u> in the present youth (.) & <u>&apart from that</u> they are learning many things (.) <u>*they are learning many things</u> like they are learning about the new movies what the technology they are using how <i>*HOW</i> they put forthing their efforts how <u>#they are being</u> to hear how they become (+) how how much successful they are now (.) They are learning those things but they are not (.) <u>*they are not implementing</u> in their own life then learning from others they are (.) they have seen <u>*they have seen</u> many different things but they are not implementing <u>#on</u> them (+) & <u>&apart from these</u> things if you talk about some other things like (.) if you enter into the politics see the time of the Independence Day the (.) presi the people at the the (.) who or (.) what we call the (.) <u>\$famous personalities</u> at the time they have decided they made our rules <u>%amendments</u> they created the democratic country <u>#they given at the</u> ripen fruit to us but (.) they <u>*they</u> think about the future life (.) They <i>imaginndddd</i> the future and they given such active such <u>#good pleasure</u> to us but after that what happened (.) the leaders who came later after the ruling they <u>*they #not followed</u> the (.) those things they <u>#are not imagine</u> the future (.) this is present the given by the past So they have to imagine the future and they have to do developmental activities they need to do something for the <u>%people</u> but what they did they did for their sake (.) They want to develop the present only not the future they want <u>\$they don't want</u> to give anything for the future (.) So this thing happened (.) <u>#*this things were happened</u> with now from past 6 to 7 years there is a <i>greattterr</i> development in our country (.) The digitalization came all these came because the person who is sitting in the PM chair (.) <i>Heee</i> is thinking about the future (.) not the present he came he also (.) learned from the poor people but there he is implementing such things I am not (+) present in the future I will die today or tomorrow but (-) he his mind is that I will die today or tomorrow but (.) I have to give to our GRANDS to our grandsons our future generation HOPE (.) to talk to (.) live their life happily (.) & <u>&This is happening now</u> (.) so we should think wish we can expect the future we can imagine the future (.) <u>*we can imagine the future</u> the imagination may or may not come true but expectation what we have on the future it will be absolutely 70% <u>#may true</u> (.) So (.) <u>*so</u> many things are happening that or some are convenient to the person some are not convenient to the person but <u>whattteverrr it is a gooddd (.) ACCEPT</u> the good (.) leave the bad Sometimes it <u>\$sometimes will come</u> that we have to accept the bad also (.) so take care of those things that (.) what <u>*what</u> is the happening in this (.) Ok thank you</p>
<p>27 Kop Hum</p>	<p>Hello my name is Kopan Kopano Mahase I am a very big dreamer (.) I am a BIG dreamer I dream so big such that my dreams actually SCARE me (.) Sometimes love alone when I think of that really I want in life (.) (+) I really enjoy music music as a kind of (.) something that really connects to the <i>soulll</i> and it relieves almost every tension you have (.) My hobbies are playing boxing in fact marshal art sport (.) That's That's where my heart is (.) And I really <u>*really really</u> like (.) the skill behind every marshal art (.) & <u>&Most of the time</u> or (.) <u>\$mostly I spend</u> my time researching about different things you know knowledge is power so I really like knowing new things & <u>&regardless of</u> what I'm doing engineering but I really like to know <i>allll</i> from all everything you know of <i>iff</i> I may say (.) every course I just want to know a little bit about it so that I would be in a better chance of anything in life because in LIFE we need knowledge and knowledge is POWER. (.) & <u>&And some of the things</u> that I like to do (.) as a big DREAMER as I I <u>*I</u> really like watching so much of motivational speakers (.) They really PUT some sense into me (.) <u>~You know</u> (.) So such things they help you <i>actuallyyy</i> see where you want to be see who you are and be believe in yourself more (.) And (.) I come from a very <u>*very</u> small family</p>

S. No.	Audio Transcript with Coding
	<p>of two- my father, my mother, and my younger brother (.) And my parents both are BUSINESS *<u>business</u> people so (.) I come from a very strong background of BUSINESS & <u>&whereby</u> by my parents made for themselves (.) So it's growing up in a in such an environment has made me learned a lot (.) not to rely so much on people but to be <u>THE ONE</u> who influence more people (.) Asss as I'm saying \$oh as I'm <u>telling</u> you about my hobbies (.) I was also also enjoy laughing if it's a hobby \$yeah I also <u>ENJOYED LAUGHING</u> very much because you know it gives me so much <u>pleasssure and relieevsss</u> <u>me from so manyyy</u> tensions of life (.) in general (.) because what's what's the use of always being angry (.) plus we only live once *<u>we only live once</u> in this life so we have to make our lives <i>betttter</i> or we have to enjoy every single moment in our life (.) & <u>&So currently</u> shift to the topic which I'll be talking <u>ABOUT TODAY</u> my topic is very simple (.) My topic is Believing in in *<u>in in</u> oneself: Believing in Yourself (.) You know <u>BELIEVING IN YOURSELF</u> is necessary (.) that's what I want to tell (.) Well that's when I was a believing in yourself it's necessary if <u>YOU DON'T BELIEVE</u> in yourself you will never accomplish anything in life if you don't believe in yourself and the goals you will never reach anywhere where you want to be you know (.) People think success is easy it's not easy to start with I make a light example about myself (.) <i>Iii</i> come from Africa (.) During my SCHOOL TIME \$<u>school days</u> I always told my classmates (.) \$<u>candidates</u> that (.) I'm going overseas And how and where I never knew but I knew the <u>UNIVERSE would MANIFESTTT</u> my ideas I kept dreaming about it I kept dreaming about it and here I am (.) I am in India Most of my friends are in Africa they just astonished right now they just astonished they can't believe it because I believed in myself I'm going to make it some point in time so believing in yourself is really necessary (.) And we have to set your goals you know what my father told me back in the days and the words still sink they \$<u>have sunk</u> in my brain and they ECHO at times as (.) my father taught me that if you want SOMETHING you have to stand for it you have to fight for it the world is cruel the world will knock you down (.) And <u>ONLYYY ONLYYY</u> the stronger will rise the weak will remain at the floor and enjoy (.) So what I want to say is when you believe in yourself and believe in a dream that you want to accomplish. (.) You YOU should actually do anything that it takes (.) Do anything that it takes DON'T LET anything stand in your way you know regardless of friends you know friends can be so influential but (.) truly speaking we find them here and friends some of them which is jealous friends pretending ~<u>you know</u> (.) So what I want to say is when you believe in yourself nothing can stand in your way nothing (.) And most of us want to succeed (.) Most of us want to succeed but we hate the sacrifices which is want to SUCCEED but we hate to make sacrifices (.) Success is not easy success is not easy (.) And success doesn't come after ten years success that's from <u>everyyy dayyy the things you do everyyy seconddd every moment</u> the things you do will matter whether you're going closer to your dreams or not (.) So I just wanna say that (+) EVERYONE has twenty four hours at the end of the day everyone has twenty four hours it depends on how (.) you use your twenty four hours (.) Bill Gates has twenty four hours (.) Mark Zukerberg has twenty four hours but it depends on how you use your twenty four hours And (.) everyone who has succeeded has worked really hard truly speaking has worked really hard but not everyone who works hard will succeed (.) But then you gotta keep prayers closer to us and let the world <i>manifestt</i> our ideas (.) and hold our ideas close to our hearts (.) Let the <i>worldddd</i> manifest let the universe <i>manifestt</i> the ideas so that they could come true and <<thank you very much (.) Thank you very much>></p>
28 Sar	<p>Good afternoon everybody (.) Today I am her with picture perception you can see this picture (.) it clearly if anybody looks at it picture shows that many of the people are there</p>

S. No.	Audio Transcript with Coding
Sin	<p>(.) going up by using escalator and one disabled person is using the stairs So the title is I choose which is suitable for this is picture is “Humanity is Nowhere” (.) or there can be another title which can also suit this picture that is “Lose Hope” <u>\$hope sorry (.) &_&So first of all</u> if you clearly look into the picture this disabled person maybe he has some important work upstairs level and there are <u>\$there is</u> a huge crowd who are going up by (+) an escalator and no one is there in this crowd who is helping this disabled person (+) to come and allow him first to go to the <u>\$go through</u> the escalator (.) <i>Sooo</i> the main idea behind this picture is the that there is humanity if you see everywhere every person is in this era of the life every person is greedy for his own deeds and from this picture as the person no one is allowing him first to go through the escalator and he has chosen the upstairs he never loses his hope he did not <u>\$he does not</u> think that let them let it let <u>#they</u> people go upstairs then I will go BUT he is trying his best to go through the stairs (.) Now we should <u>*we should %help</u> others for example if any anywhere we are finding any disabled person somewhere so we should <u>*we should %help</u> them as we should <u>*we should</u> not actually <u>\$we should not mock</u> their disability whether they are disabled or not if we if god has given us (+) everything if if we are healthy we if we don't have need to be proud that we are healthy we should have to <u>%help</u> the people (.) So <i>anotherrr</i> idea which I am getting from this picture is that this person you can see here person is using stairs and maybe he is not ABLE to go upstairs go because he has only one leg yeah yeah but he is but he is CONFIDENT, he is trying again and again to go through go up (.) maybe many of the times he has tried to go to the upstairs but he cant <u>*he cant</u> as he is a disabled person but he never <u>*but he never</u> loses his hope he is trying again and again (.) So from this picture we can conclude two things from this picture is first that humanity is nowhere every everybody is greedy in this era we should where ever we find anybody who is disabled we have to help <u>%*help</u> him so and so we should ALSO NOT lose hope if we have to we <u>#have achieving</u> something if we want to do something <u>*something</u> in our life we should never lose hope May be we are getting failure many times in our life but we should be confident about because every failure <u>*every failure</u> there is a success we should have to very confident in <<our work and in our deeds Thank You>></p>
29 Yas Moh	<p>Hi friends this is Yashwant Mohan from mechanical department M one seven five one Now I'm talking about how to (.) learn education in a <u>\$how to adapt education</u> in our life So (+) <u>&_&so like</u> Einstein equation E is equal to mc^2 I too have an equation so that is (+) study into time is not equal to the worth of the salary <u>#we have paid in our future</u> So what does it mean means the much time we study the much the much way we spend on books this doesn't matter we get more salary like this (.) <u>&_&So education is not a purpose</u> that we have a survey we have we are getting our salary or getting a job we study only for a job It is not like that we <i>learnnn</i> things education is nothing but <i>discoveringg</i> (+)(.) like what <u>*what</u> we see in our daily life see it through (+) knowledge depth <u>&_&so generally</u> it <u>*it</u> doesn't have any <u>*any</u> resource to learn it is our surroundings our habitat our learning sources we are having <u>\$we are learning</u> about ourselves and our habitats So education is going like that with <i>thaaat</i> education it is not like we are studying here for only salary and if we study this we will get the job not <u>#blue like</u> this we should explore ourselves we should DISCOVER ourselves (+) if you don't like it <u>*it</u> so do study whatever you you KNOW I <u>*I</u> accurately say not <i>studyyy</i> know the things just know the things have a knowledge of what that it is not like a reading a question for a half an hour and reproducing to our sirs it <u>#doesn't like that</u> and it will never goes like a good education I can say so (.) be <i>flaaavor</i> to the education I can say <i>seeee</i> yeah (.) I will give an example (.) <u>&_&actually</u> <u>@it's a nasty thing I can say</u> so but I am planning for (+) I think I know how to (+) <u>*I</u></p>

S. No.	Audio Transcript with Coding
	<p><u>know how to</u> make a jammer jammer at the sense that it will jam camera phone signals also so I'm doing a nasty thing in our <u>\$in my campus</u> so what what I will do means I will place the jammer cameras then I can (.) add antennas from our LPU one so this is <u>*this is</u> I am saying this for just (+) for like example I can say but I am (+) <u>\$but this is not quite @better example to say in</u> this but (+) due to to say something I am saying this @<u>without any pity or anything</u> (+) SO (+) education be like this only don't (+) job will come job you <u>*you</u> don't study for a job <u>*job</u> is do you know how <u>#jobs are produced</u> they are also studied for the like us only they have started a start-up and they are successful in their <u>*in their</u> field and they are offering us job If you have a mindset you can also create a start-up (.) and you can also do that so don't bargain <u>#don't be study</u> for jobs only <u>#so be explore yourself</u> (+) <u>#this my</u> (+) <<kind request and humble request from my side So thank you>></p>
<p>30 Muz Hus</p>	<p><i>Hellllo</i> guys, this is Muzaffar Hussain and today I'm going to discuss a very serious topic with you (.) and the topic is "motivation" (.) See (.) in most of the CASES in our country it happens like people are thinking that we don't have a motivation and <u>we DON'T KNOW</u> how to stand (.) and they are making motivation as their (.) <i>prrrime</i> importance So do you <i>reallyyy</i> think that motivation can change ANYTHING in this world (.) Can you <u>MOTIVATE a DOCTOR</u> to build a building? (.) Can you motivate an ENGINEER to do any operation or a surgery? (.) No, you cannot (.) Motivation will <u>HELP you (.) & &FIRSTLY</u> you need to have knowledge you need to have BASICS for that thing, you need to have <i>determinaaation</i> did, <i>youuu</i> need to <i>haveee</i> (.) <<a thought first (.) So (.) don't make motivation <i>asss</i> your prime importance <u>MAKE KNOWLEDGE</u>, basics, determination (.) things like these as your prime importance>> Motivation should be (.) <u>SECONDARY or TERTIARY</u> but not primary and THIS IS (.) <i>whyyy</i> most of the people in our country are failing every side in <i>evvvery</i> corner of their life and they are <i>agggain</i> looking for the motivation >>there going to motivational speakers they are listening to everybody They are going to their parents<<their elders but (.) the thing is they are not getting motivated (.) & <u>&On one day</u> they will listen to some motivational <i>speeeech</i> and on other day their motivation will fade over (.) So don't look for motivation, look for knowledge because knowledge is wisdom and <u>knowledge is PERMANENT its not TEMPORARY but see</u> motivation is temporary <<That's all from my side Thank you>></p>
<p>31 Nee Rad</p>	<p>So good morning guys I am Neeraj <i>sooo</i> we have just listened to the <i>videooo</i> of Ted Talk done by William Uri (.) it's all about the power of listening (.) so in that video he is saying that <u>~like</u> we should listen to everyone carefully <u>~like</u> the power of listening is <u>~like</u> listening has great power by which we can understand to someone's problem so we can <i>ideallyyy</i> make some kind of solution for someone's problem (.) <i>Sooo</i> now I am going to talk about something that happened in my life. So <u>~like</u> I VALUE friendship a lot I have lots of friends I have lots of friends circle <i>sooo</i> like there is one of my friend her name is Afshaan and she's a <u>~kind of</u> she is really sensitive <u>~like</u> in outside we would <u>*would</u> say that she is really bold <u>~like</u> seeing we will say that she is really bold she is really like she has the ability to take decision in every situation but she's not like that she is also <u>~kind of</u> she blindly trust her friends a lot so every in like (.) & <u>&whenever</u> she happens she <u>#have</u> a problem first of all she calls me and there is another friends called Nina like we too are the best friend So she calls us <i>sooo</i> that each and every time she will be having a problem is only friendship like somebody is some friends make some problem so some issues will be there So the first thing I she talks like she calls me and he she will say all the complete story or she will say what all things happen <u>~like</u> what are the major problems So she will <u>*she will</u> simply start telling that I don't I don't respond anything if even if <u>*even if</u> she is texting also <u>~like</u> most probably she will be doing WhatsApp messages so I won't reply I</p>

S. No.	Audio Transcript with Coding
	<p>will just read out all the things and I will simply sit there and after sometime she will call me so by the time I'll be able to judge what the problem is ~like (.) ~like what *what are the things that happened to her what the problem really *really matters (.) so by listening I think at all times maybe there are so many instance that happen like she had so many problem she called me and after calling me and Honey she will be free her mind will be free so I think the power of listening has a great power like by listening to others we will be able to make a judgement of their current situation or how they feel now or what the things there really ~like (.)what is really #threats them so I think by listening to someone *listening to someone also we should be prepared ~like (.) our I like (.) the things we should be scared of that our we have we know that we have subconscious mind and conscious mind we CAN control the conscious but the subconscious we can't control like by simply sitting in our class we may be roaming here and *here around like (.) maybe our mind will be in somewhere else So for listening to someone we should be ~like the conscious and subconscious mind should be with us &_&So first of all we should make sure that we are listening to them properly so for that we should listen to ourself first like what what's the problem that really matters us or what all *what all things we are concerned of our what all things are going on in our mine So first of all we should make our mind free after that we should try to listen to someone else then only we will be able to make a clear-cut <i>judggement</i> about their situations or we could I think then only we will be able to understand them then properly <<so that to me that's the power of listening Thankyou>></p>
<p>32 Abd Dhi</p>	<p>Hi good morning (+) this is Dheeraj I am from Andhra Pradesh(.) Ok, I am pursuing BTech in Lovely Professional University itself I did my schooling in my state I mean my state is C.C Dutta Public School and I did my inter intermediate in Chetanya college I think it is like a @jail for me because it everyday <i>morninggg</i> where I #have to wake up at 5 o'clock <i>andddd</i> till night I #have to study in classes so it is like a jail for me after coming here in BTech I am free and the classes starts from ten o'clock I think its feel better for me when comparing with intermediate Okay in intermediate I took the course (+) IIT *IIT foundation that I used to study that but (+) I have to join an IIT college but with some circumstances I #cannot able to crack that exam <i>Sooo</i> I joined here in LPU I think it is the best university in (.) private universities everything the infrastructure and <i>everythinggg</i> which the university is providing is good and (.) I am from Andhra it is a good <i>staaate</i> and nice climate it looks like @I feel better in my state rather than in Punjab because here it is <i>hottt</i> when it is in summer it is too hot and winter it's too cold I think @it's not good (+) In my state it is moderate climate (+) Ok, I love my state very much and other thing I am from a (+) middle class family my father is a farmer and he supports me a lot and he says that whatever you want to do I will support you and I will give my best #to yourself and mother is a housewife and she *is a housewife and she loves me a lot @because every parents love #his children a lot I have a full support my family to do whatever I think in a positive manner and (.) I choose an mechanical branch in BTech because either I want to do (+) I want to crack a government job in future until or anything *I want to crack the government job #because of doing normal degree I think it is not beneficial for us (+) if you do not like \$if I cannot able to crack a government job then there is no option <i>sooo</i> by pursuing BTech in mechanical there will be an opportunity for me that if I get to crack a government job there is another opportunity with help of this mechanical BTech I can able to join in any other companies okay I want to do job after this BTech take into go for higher education (+) This is my dream and I used to play games with my friends and I (.) I actually give more importance to feelings and emotions and I used to mingle with everyone very freely</p>

S. No.	Audio Transcript with Coding
	and I have \$I want to move very freely with friends (+) I used to spend more time with friends and anna and I used to play cricket (+) in room and I also used to #like watch movies (+) Ok (.) this is the thing about I am (-) \$myself I am very honest (.) <<ok thank you thank you for giving me this opportunity>>
33 Abd Ham	How #do you doing #gentlemens (.) So today I'm going to help picture perception the picture that I have it it's a *it's a cat who is looking at the mirror and (.) drawing the face of a lion So let #we start with this side of the world it's it's *it's showing self confidence I'll give you example (.) there was a man (.) who failed in his high school (.) He failed then election of parliament he failed then the Washington DC innm 1958 I don't know exactly the date but I think it was in 1958 he was the one who become the president of the UNITED STATES yeah the president of United States (.) There are many people when they are failing when they are losing anything they will lose all #confident but it's a good example for those people (.) I'll give you another example regarding #to the picture. (.) I'll tell you about a good cricketer you know this time IPL is going on all of you watching it may be you like @maybe most of you liking Kings XI Punjab There is a team Sunrise Hyderabad and one player I'll \$he is from Afghanistan Rashid Khan I'll talk about him (.) Yeah he was 17 years old when he came to under 19 (+) cricket team and then he made intooo national match of Afghanistan after that he #select in Sunrisers Hyderabad for four crores and first season that he played *he played he got more wickets and (.) %people more young players #they motivated in Afghanistan and cricket players (.) So he was a good example for those #youngs and this time he bought *he bought by Sunrisers Hyderabad in NINE crores and the @same time the other player from Afghanistan he is also 17 years old He made a %record in IPL and that he has the less age than everyone he #have 17 years and on 11 days he joined IPL so his playing King XI Punjab so it's *it's a you knowww when some match they are giving some more runs or doubt their good cricket this does not mean that they should lose their hope they should lose their (.) PASSION they should lose their (.) attention to cricket So it's is a good example it's you can say that failure will be there in our life but the most important thing is that we should have self-confidence we should believe in ourselves we should believe in *in our thoughts so it <<was all about the picture Thank you so much>>
34 Pra Gos	Hello everyone (.) good afternoon (.) I am Prashant (.) I belong to Assam (.) and I am pursuing from Lovely Professional University in civil engineering domain (.) I have completed my tenth from Don Bosco High School Lambi and my twelfth from Assam higher secondary council (.) in science stream My hobbies are playing cricket, riding bikes, sleeping, listening to music well soft music and gossiping with my friends (.) Today I am going to enlighten all of us and all who are present here (.) with a topic called "Mutual Fund", which is be one of the most important topic which CRASHED the market economy of India as well as other *other countries as well (.) A mutual fund is basically an investment scheme where the people invest money (.) for getting higher returns as because the mutual fund is gov governed by the government scheme called SEBI people are (.) free from getting frauded hence (.) they have a huge (.) trusttt or we can say that they are gloomed up to invest in a mutual fund just because it has higher returns and it has protection as well (.) A mutual fund can be defined as a professionally managed scheme which is usually driven by an asset management company (.) where a group of people comes together and investsss (.) in stocks or bonds (.) where the investor can buy (.) a mutual fund units He cannot buy he or she cannot buy the mutual fund or the amount He or she can basically buy a mutual fund units which contains NAV which is known as Net Asset Value, the value of each unit keeps on fluctuating on the basis of (.) the stock market

S. No.	Audio Transcript with Coding
	<p>which it may be higher or it may be lower (.) and the investors will get equal (.) distribution of the money either in loss or in gains, it depends upon the market (.) The biggest advantage of investing in a mutual fund is that it gives the investor access to professionally managed scheme Each mutual fund investor are provided with a % <u>portfolio</u> number (.) through which they can have an access towards their own mutual fund account There are different types of mutual fund accounts right: ultra short terms, long terms, open ended terms etcetera etcetera People investing in mutual funds (.) will be able to act as well as the interest which they are getting and one of the most important benefits of mutual fund is that the money WHICH the people are <u>INVESTING in it will be getting compounded annually</u> (.) so I request and I wish to all of you to invest in the mutual fund so as to get higher returns Thank you</p>
<p>35 Ran Bar</p>	<p>A very warm wishes to everyone I am Ranjana and <i>I ammm</i> saying about the colour blue So may be our thinking that what is blue so here is an abstract topic and in abstract topic we just say about which are given to us like I have chosen blue So I will say that what comes in my mind after seeing this colour (+) How <u>\$how far</u> I can say about this color that (+) & <u>&whatever</u> <u>*whatever</u> its good thing or bad thing or negative thing about this color (.) So (.) here I am saying about the color Though the thing which comes in my mind is blue is very decent color very % <u>pleasant</u> color and very <i>silenttt</i> and a loyalty trust I can <u>*I can</u> see in this color (+) And later on I will describe this that why I am saying trust, loyalty ok And (.) after seeing this blue color (+) all the positive vibe comes in my mind positive vibe because this color is so <i>decenttt</i> and I think this color is liked by everyone May be the choices of the person are different but nobody can disgrace this color or can <u>#say</u> negativity about this colour (.) See I also see positive thing in this blue color (.) and about I had loyalty and trust about this color so (+) may be you can notice you had noticed that many top brand like Samsung Intel HP and many more they (.) they choose their brand <i>logooo</i> brand tag (.) A color they (+) chose the color blue to display their brand name means they want <u>\$they had seen</u> something (+) something good in this blue color (.) therefore many brands like these which I had said you now that Samsung Intel and HP they use their brand <i>nammm</i> with this blue color So maybe (.) so we can say that that the trust and loyalty (.) display from this color (.) <u>@that's why</u> they had chosen blue color to represent their brand names (-) And (-)(+) because they also want the customer to (+) get the loyalty factor and trust factor for their company for their brands so (.) trust and loyalty factors <u>#is</u> I think that <u>#displays</u> from this blue color and also said that it is a very % <u>pleasant</u> and very calm <u>*calm</u> color And (+) in fantasy movie we see (+) heaven or the story which says about heaven always <i>haddd</i> blue color very light blue that means it's a very decent very calm which describes god that how god is how gods place is (.) So (.) I can from this all (.) you <u>*you</u> have also concluded the same as me that blue color is (.) a full of positivity full of positive VIBES and (.) nothing serious in this color <u>@so that's all</u> (.) Thank you</p>
<p>36 Pra Tiw</p>	<p>Hello everyone my name is Prateek Tiwari (.) I'm currently nineteen years old studying in LPU (.) And <i>myyy</i> preferred branch is mechanical (.) (+) I come from my native town Raipur that is the capital of Chattisgarh. I like <u>*I like</u> staying at home town (.) Like that's the best place I find it okay (.) My <i>fatherrr</i> is a central government employee he works in the Port Trust of India (.) I like visiting his (+) workplace quite often like because I find many ships and (+) places around it (.) So it happens to be that (+) visiting those building the shipyards it's like only for a BUNCH of people only a bunch of people can get the opportunity and not everyone and I've been to get that ticket so I never miss out a chance whenever (+) he tells me to lets visit there because it's quite overwhelming quite satisfying that you watch all the ships coming all the cargos coming from different countries (.) Also</p>

S. No.	Audio Transcript with Coding
	<p>the benefit is that I get to taste fruits and other items from all over the world like we get the samples and everything so I like that job My mother is a simple housewife she is very caring <i>sheee</i> encourages me in doing whatever I will do & <u>&Actually</u> both my parents encourage me that And I like that they <i>*they</i> just say you just do what you want to do it will not force you into anything you do (.) So in that way I have a <i>freeee</i> environment in my house (.) & <u>&Actually</u> (.) I was born in Raipur but I was transfer <u>\$due to my father's transfer</u> I stayed up all my childhood in Vizag (.) there's a city in Andhra So (.) at a very early age I started living days so I have to cope up with the culture over there so I had to get a <u>\$get the</u> language and everything. So I got my most of the (+) primary and primary school education from there (.) and the high school education was also from there Next for college I joined LPU there's no specific reason why I joined LPU its just that I wanted to get <i>*get</i> into good university (.) I would have <u>\$I had a choice to stay up</u> there and (.) take my education over there but (.) it was not quite <i>worthhh</i> studying there (.) so I had to take up education here (.) My goal in life is to be work for the riches of the world (.) every TOP brand every TOP NOTCH brand I want to work for them (.) though let it be a big post or small post I want to work for them (.) Its like my dream the ONLY (+) purpose of this dream is that I could to test drive their top-notch cars I can get the new cars I can (.) get that (.) <i>Sooo</i> (.) my most favorites are the hyper sports car luxury cars (.) and everything (.) <<And so thank you that's about me>></p>
<p>37 Tha Vee</p>	<p>Hi guys this is Venkat (+) from section M one seven five one, doing mechanical engineering in BTech Lovely Professional University (+) Today I want to talk about a club (.) called LSCC, it is named as LPU SAE India Colligative Club (.) SAE India is that organisation formed by the Indian standards, all automobiles engineerings (+) Full form of SAE is Society of Automobile Engineering (.) This gives (.) this is of India <u>\$India's</u> chapter That this club deals with, this organisation deals with every automobile company or any university that are <u>%afflicated</u> to the standards They will follow the standards of India SAE India Every automobile manufacturer will follow the standards of SAE India Like that our organisation is also a part of SAE India (.) Our organisation deals with a mechanical engineering projects (.) of automobile engineers or mechanical engineers who are doing their graduations they can participate in these events They can enrich their practical knowledge based on the theoretical work (+) Our club deals with many <i>*many</i> projects like SUPRA, BAHA, EFFICYCLE, GO-CART (+) These many events were going on, in our club will parti a various student will participate in these events (.) and our club will also organise international GO-CART (.) Now our club is going to conduct international GO-CART championship This is <u>\$this championship is</u> conducted by (+) LSCC <u>#from last six years</u> (.) this is the sixth year (.) They are going to conduct, this is held on next week (.) (+) The mission of LSCC is that to bring the students from the lecture halls and to implement their theoretical knowledge into practical one and thinking out of the box So many students are coming out with their (+) technical skills and their (+) innovative ideas to (.) to present their innovative ideas to different to the world (.) and to join in the club (.) the (+) two or three interviews to qualify that, to <i>*to</i> take part in LSCC. That this is <u>#this</u> interviews are based on our knowledge and the passion in the automobile sector or in the mechanical sector (.) A (.) person is going to love (.) or how they are going to perform their activities in real life (.) They will conduct they will take interview based on that things (.) So I am also a part of the LSCC, presently I am working for efficycle event efficycle (.) I hope I will do <u>#for</u> the best (.) and my team, we are going to do (+) Thank you</p>
<p>38</p>	<p>I will be talking about a picture (.) <u>*I will be talking about a picture</u> where you can see a guy holding a pole and saving himself from the flood (+) from <i>thisss</i> picture we can</p>

S. No.	Audio Transcript with Coding
<p>Lod Thy</p>	<p>perceive so many things like (.) our relationship our human relationship (+) and its environment and global warming and our attitudes towards our environment (+) We <u>#have came</u> forward with so many developments and so many developments are taking place in and around us (.) Everyday resources are being used and resources are being EXPLOITED (.) & <u>&so as a result</u> (+) <u>*as a result</u> it contributes to production of green house gases and and (-) we suffer from (+) and the effect of glo (+) global warming (.) If I talk about human attitude (.) how <u>#it have</u> affected hu (-) about the nature (.) for example in Copenhagen in Paris agreement United States of America <u>#have</u> removed itself from Paris agreement and it <u>was a huge FAILURE</u> (.) and (.) if I <u>*if I</u> give you an idea (.) United State is a <u>GREATEST CONTRIBUTOR</u> of CO₂ carbon dioxide Today our Earth atmosphere and it really contributes to the global warming so (.) our (.) attitude towards environment need <u>\$needs</u> to change and we have right now (.) we need to change the atti the entrepreneurs for example the primary objective of all the entrepreneurs are to make PROFITS (.) profit at all cost So when they make profit they exploit the natural resources and this result to global warming (.) and prefer our young entrepreneurs to be ethic-preneurs so that they can put their (+) <u>PROFIT-MAKING as a secondary motive</u> and (+) put their (.) protection of environment as a prime primary motive. >>So if we change that type of attitude we can really save ourselves from global warming and we can stop that happening<< like in picture (.) & <u>&Thirdly</u> (.) how to overcome this global warming If for example like my country we are suffering from the effect of global warming and our <u>\$my country</u> is doing best to fight against global warming for example my country <u>#have</u> adopted (+) an index called GNH Gross National Happiness it basically (+) talks about protecting the environment and its much more about sustainable development (+) If you look carefully into the GNH there are so many things happening out here like our my COUNTRY (+) <u>*my country</u> is <u>adopting like CLEAN BHUTAN</u> where we can (.) it's a national programme where we can (+) organize a campaign to clean our (.) <u>*clean our</u> environment and like we have like (.) tree planation which is another national programme where we plant so many trees and we have like (.) free electricity PROVIDED to farmers so that they don't have to depend on firewood (.) And we have so many protective parks where it is (+) connected to each other (.) like a biology (.) <u>\$a biological corridor and THIS HELPS</u> in protecting our environment which (.) <u>*which</u> (-) which help us fight against global warming (.) So if you look at the picture (.) the man who is hanging on the pole and protecting itself from the flood would not have happened <<if he had protected our environment and (.) if we have (.) changed the way our attitude towards the environment (.) Thank You>></p>
<p>39 Jan Dor</p>	<p>On my hand I am holding a picture (.) if you look at it it's a (.) LIGHT (.) you get an <u>idea</u> (.) Good afternoon, today I am gonna speak about idea (.) Idea <u>isss</u> (.) sometimes a good idea, sometimes a BAD idea and sometimes an awful idea (.) I will tell you a funny story of this thing called "idea" (.) For this I need three people (.) one the teacher himself, and as everybody knows Ro "Romeo and Juliet" (.) One day Romeo and Juliet <u>#was living</u> in a house <u>\$in a farm you can say</u> and as usual Romeo was going to the farm to PLOUGH the field and one fine day the TEACHER who was best friend of Romeo he came to the house and Romeo was <u>veryyy</u> happy and they met after long time. So Romeo offered the teacher (.) FOOD or lunch at his house (.) ok the teacher he stayed he HAD the food (.) it <u>wasss</u> already evening it was too late to go back because there was a thing in the farm (.) And Romeo told the teacher (.) please don't go you can stay for the night over here (.) yeah he accepted what Romeo had asked (.) and as the days passed by the teacher (.) he kept on staying in the house and did NOTHING He only slept everyday Romeo he went to the farm</p>

S. No.	Audio Transcript with Coding
	<p>(.) he ploughs the field <i>everyyyday</i> (.) and so even Juliet she cooked the food (.) and she kept the food but the teacher did <u>NOTHING ABSOLUUUTELY nothing absolutely nothing</u> he just CAME ate the FOOD and he just slept (.) One day Juliet <u>\$Romeo and Juliet</u> (.) they made a plan AN IDEA (.) an EVIL IDEA and Juliet told Romeo I have an Idea (.) tomorrow when I make the food (.) I am gonna <i>prretend</i> <u>\$we are gonna pretend</u> that I dropped the food and we are gonna pretend (.) and so even Romeo added an <i>EXTRAAA</i> idea saying I am gonna further slap you I am gonna hit you I am gonna SHOUT and <i>thisss</i> idea we are gonna try to make the teacher go out of the house because he is not leaving he is just sleeping eating and that's all he is doing ok this was the idea and so (.) <u>& _&on the next day</u> everything was going perfectly as (.) according to the plan and the idea since then the idea started (.) then Juliet bought the food (.) the teacher came in (.) Romeo DASHED with Juliet (.) the FOOD fell down and they started shouting they <u>STARTED SCREAMING</u> and it was <i>EVERYYYTHING</i> was going according to the idea (.) and the teacher he was saying STOP <u>STOP DON'T FIGHT DON'T FIGHT</u> (.) and then the teacher say (.) <i>*and then the teacher say</i> <u>I'm GONNA GO OUT</u> if you guys keep on fighting (.) and then Romeo and Juliet <u>UPON HEARING this</u> thing they were more (.) yes that is that was the plan that was the MAIN PLAN was to make the teacher go out of the house (.) so they were MORE encouraged to do this thing and then the teacher he <i>*he</i> said I had enough I am going outside (.) and so they went so the teacher also went out of the house but he didn't go <i>exaccctly</i> he went just <i>behiiind</i> the door he shut the door but he went behind the door and he was over there and so Romeo and Juliet were there asking How was my acting? (.) And Romeo told to Juliet your acting was absolutely <i>marvelousss</i> I felt it was really real (.) such a HORRIFIC experience oh (.) shit and so Juliet asked Romeo How was my acting Romeo said oh! (.) I never <u>\$I never seen you</u> like this before (.) I am so <i>scarred</i> my heart is still BEATING fast and then the <u>TEACHER CAME INSIDE</u> the house and asked <<<u>HOW WAS MY</u> ... @yes idea (.) thank you>></p>
<p>40 Pra Tiw</p>	<p>Hello everyone my name is Prateek Tiwari I'm of section M one seven five one I am studying in mechanical engineering at LPU (.) Today I want to talk about the top notch car manufacturer in the world (.) these top <i>*top</i> notch car manufacturers like %<u>Audi</u>, %<u>Volkswagen</u>, Lamborghini, (.) and many other They have reached a peak of their career (.) <i>~like</i> when this big firm started they were just a small company like of a little bit of small <i>~like</i> <u>\$very small company</u> But when they <i>*when they</i> cope up when they bought a good material the good quality they gained a lot of fame (.) <i>~Like</i> many big people in the world actually prefer to take their cars <i>~like</i> it (.) it <u>#overshows</u> their elegance their performance they in the car they show (.) <i>sooo</i> they have lot of work going on in the background which takes this company forward every year every year Every new car launches the company gets a good profit (.) good success behind this success exist a <i>lottt</i> of works lot of engineers put their effort lot of people in the R and D department do their many type of research and development whether it be the fuel efficiency, the tyre strength, the chassis, the material which they use, the luxury <u>which is the MOST IMPORTANT</u> when it comes to (.) driving a car Luxury and speed (.) So every day every year like there is a new engine coming out, a new technology is coming out (.) That technology is only coming from these topnotch brands why (.) because they have a (.) good approach a good (+) experience in that field (.) They started off very early <i>~like</i> in the eighteen hundreds or nineteen hundreds and they keep on going from retros to made in nineties to mid seventies (.) then to the two thousand or older cars then the latest TOP notch cars which have very advanced technology they learnt the these cars run on the software itself Good software like the technology of the world cars run on the software it has an AI built in which gives</p>

S. No.	Audio Transcript with Coding
	<p>the car command and it reduces the driver's effort ~like almost ~like fifty percent (.) All the driver tasks are mostly done by the AI it *it shows the driver the fuel the tyre pressure the PSIs everything So driver doesn't >>need to worry about checking every time getting out of his car he can just look on the screen and do it<< (.) One of these topnotch manufacturers is Lamborghini (.) The company started off with just (+) *it was just (+) a company which built tractors (.) but when it gained setbacks from the Ferrari (.) the owner challenge itself challenge that Ferrari that it will be a big company one day (.) Today we know that Lamborghini has taken over Ferrari people like Ferrari Ferrari is a sports car, I love Ferrari and everything but the people tend to be more (.) towards the Lamborghini's new variants (.) So like ~*like these are some of the world changing companies <<in my opinion thank you>></p>
<p>41 Tha Vee</p>	<p>Hi friends this is Venkat I am from section M one seven five one today I want to talk about the famous cricketer Sachin Tendulkar He was born on 24th April 1973 (+) he is also called as a God of Cricket, little master, master blaster He started at the his career at the age 11 he played a test he is debut was a test match after that he started a war on the Pakistan first match on November 15th 1989 (.) and he played #a 200 test matches 463 ODIs and many more and his top score is 248 runs (.) and (.) he is also \$he is a very famous cricketer (.) he showed his performance from the *from the start itself (-) *from the start itself but #while looking he is only 5 feet 5 inch but he has amazing talent he #looted the (-) he #looted (.) what we call (-) everyone's look look into his performance while batting he received many awards like Arjuna award in 1994 for his outstanding sporting achievement He received Rajiv Gandhi Khel Ratna (.) as a sporting %honor He received Padma Shri and Padma Vibhushan in 1999 and 2008 (.) and he #is a India's fourth and second highest civilian awards that Padma Padma Shri and Padma Vibhushan (.) and he is *he is a (.) \$he is nominated for the (.) member of parliament Rajya Sabha he is doing #the thing and (.) he is also brand ambassador for the swachh Bharat Abhiyan. He has a glorious *glorious #awards he has glorious achievements in his life (.)(-) he #worked as a captain to our Indian cricket team and as Indian cricket team gave him a honor as a (.) as he was leaving at the World Cup so our team #made world cup after (.) after so many years has a great achievement to the Tendulkar (.)(-) Thank you</p>
<p>42 Lod Thy</p>	<p>I will be talking about a picture (.) *I will be talking about a picture where you can see a guy holding a pole and saving himself from the flood (+) from this picture we can perceive so many things like (.) our relationship our human relationship (+) and its environment and global warming and our attitudes towards our environment (+) We #have came forward with so many developments and so many developments are taking place in and around us (.) Everyday resources are being used and resources are being EXPLOITED (.) &_&so as a result (+) *as a result it contributes to production of green house gases and and (-) we suffer from (+) and the effect of glo (+) global warming (.) If I talk about human attitude (.) how #it have affected hu (-) about the nature (.) for example in Copenhagen in Paris agreement United States of America #have removed itself from Paris agreement and it was a huge FAILURE (.) and (.) if I *if I give you an idea (.) United State is a GREATEST CONTRIBUTOR of CO₂ carbon dioxide Today our Earth atmosphere and it really contributes to the global warming so (.) our (.) attitude towards environment need \$needs to change and we have right now (.) we need to change the atti the entrepreneurs for example the primary objective of all the entrepreneurs are to make PROFITS (.) profit at all cost So when they make profit they exploit the natural resources and this result to global warming (.) and prefer our young entrepreneurs to be ethic-preneurs so that they can put their (+) PROFIT-MAKING as a secondary motive and (+) put their (.) protection of</p>

S. No.	Audio Transcript with Coding
	<p>environment as a prime primary motive. >>So if we change that type of attitude we can really save ourselves from global warming and we can stop that happening<< like in picture (.) &_&Thirdly (.) how to overcome this global warming If for example like my country we are suffering from the effect of global warming and our \$my country is doing best to fight against global warming for example my country #have adopted (+) an index called GNH Gross National Happiness it basically (+) talks about protecting the environment and its much more about sustainable development (+) If you look carefully into the GNH there are so many things happening out here like our my COUNTRY (+) *my country is adopting like CLEAN BHUTAN where we can (.) it's a national programme where we can (+) organize a campaign to clean our (.) *clean our environment and like we have like (.) tree planation which is another national programme where we plant so many trees and we have like (.) free electricity PROVIDED to farmers so that they don't have to depend on firewood (.) And we have so many protective parks where it is (+) connected to each other (.) like a biology (.) \$a biological corridor and THIS HELPS in protecting our environment which (.) *which (-) which help us fight against global warming (.) So if you look at the picture (.) the man who is hanging on the pole and protecting itself from the flood would not have happened <<if he had protected our environment and (.) if we have (.) changed the way our attitude towards the environment (.) Thank You>></p>
<p>43 Tus Sha</p>	<p>#Myself Tushar Sharma and I am going to discuss about demonetisation (.) Demonitisation means to ban the (-) current currency of the country and introduce to *introduce a new currency (.) Onnn (-) 9th (-) November 2016 our PM Modi made an announcement that the old notes of 500 and 1000 will not be (.) of any <i>worthhh</i> (.) and they are going to be banned (.) from midnight from (-) today (.) Many #peoples were saying that it's good decision and many people were saying that is bad decision that (+) you can't change currency like that (.) but the %main motive of changing our currency was to (+) was <i>tooo</i> (.) bring BACK the black money or (.) yeah the main motive was black money black now the question arises what is black money (.) We as a Indian citizen we have to pay (.) one fourth of our income to the government as tax and that tax is (.) helpful in making roads of army \$for our army and for making structures like government buildings (.) So the people who didn't give tax they give their money in the form of they can save their money (+) they can't save their money in the bank because of income tax department and many other things so they hide their money that money is called as Black money (.) So the main motive of this demonitisation was to bring back the black money (.) So then the new notes were introduced (.) after the banning of old notes new notes were introduced (.) new 2000 and 500 notes were introduced (.) But many peoples were offended (.) @we can say offended that they said that it's a scam it's *it's a trap, but in my opinion that it was a good decision (.) if anyone wants to do good there are some drawbacks also everything has a drawback, &_&So overall it was a good decision and it was estimated that by the end of 2017 the last day of 2017 *by the end of 2017 30 to 40 lakh crores of black money #would be bringing back to the Indian economy and that was a good achievement (.) One more thing that (+) *that hawala transaction was *hawala transaction which (.) has they had the peoples who are doing hawala transactions for terror funding or something like that they faced *they faced a #good problem after demonetisation and it was *it was \$it was a news that there is a printing press in Lahore which is printing the our currency (-) as fake notes (.) that *that printing press was also (.) stopped because the PM Modi introduced new currency and that can currency you can't print them that currency you can't print and it is said that you can't make fake notes of that currency (.) So overall it was a good decision (.) if you</p>

S. No.	Audio Transcript with Coding
	*if you want to do something good we have to face some drawbacks also (.) it was a good decision made by our prime minister Modi (.) so (.) <<it was my views on demonitisation Thank you>>
44 Cha Mas	Hello (+) my name is Chanda Misango and I am from ZAMBIA Well, I want to talk about my <i>experiencce</i> (.) I have had since I landed in India in Mumbai (+) First and foremost in Africa I come from Zambia (+) and let me talk about the temperature in Zambia the temperature ranges usually from (+) 20 <i>degreees</i> to 26 <i>degreees</i> and that's <u>~like</u> the normal temperature on a daily basis and then when I <i>gottt</i> in India for the first time in Mumbai at the airport it was <i>sooo HOT I thoughttt</i> I was <u>@trapped in some place @~like may beee in some moving machine</u> which was heating up or something I THOUGHT there was something wrong when I stepped out of the airport like maybe <i>thossse</i> that give fire I was standing near fire until I realized that that was the actual normal temperature in it, it was ranging in somewhere between 39 degrees to 40 degrees which is extremely hot and like DOUBLE the temperature from home & <u>&So (+) first things first @I had to get</u> into the appropriate attire I had to change my clothes because it was UNBEARABLE for me and then (+) after that later that afternoon <i>Iii</i> (.) tried out some Indian food that was the first time I had Indian food. And it was <u>@sooo spicyyy</u> (.) I drunk I don't know <u>@how many bottles of water</u> just to (.) <u>~like quenchhh</u> that the burning on my tongue because <u>@LITERALLY my mouth was on fire</u> and <u>~like</u> that's when I really got to APPRECIATE want to really go home because (.) I never thought I would ever step out of my comfort zone by (.) leaving my own country and the beautiful thing about it is how you treat that transition in and you start trying to adapt to a new culture and (.) how you get to meet new people <i>anddd</i> how you tried to understand the new culture because (.) living in India for now 2 <u>yearsss iss</u> more <u>~like</u> (.) a this is <u>~like</u> my second home and (.) <u>~like</u> it's *it's everything feels so normal that it feels <u>~like</u> (.) you are home with a DIFFERENT type of people around you different languages and different (.) culture the way they dress the way they talk what food they eat <u>Anddd (.) justtt</u> all that has made me appreciate about his how it feels to step out of my comfort zone
45 She Fai	Hi my name is Sheikh Faizan I am from Kashmir (.) presently <i>innn</i> India a place called paradise on Earth and it is obvious place (+) <i>Myyy</i> native language <i>myyy</i> mother tongue is Kashmiri it's endemic to the Kashmiri region only (.) <i>anddd</i> my hobbies are (.) watching <i>moviies</i> (+) observing nature and I'm a creative person and I like adventure any kind of an adventure And I like to watch movies I like English language, English literature, English (+) drama <u>\$theater drama</u> And (+) my aim in life is to become a teacher a really good one but in (.) English language an English teacher. & <u>&As (+) actually</u> I'm kind of <u>~like</u> (.) fond of the English language because the whole WORLD there is <u>~like</u> official if I (+) had to <i>sayyy</i> <u>~like</u> the official language of the <u>whoole GLOBE</u> is <u>~like</u> English <u>~like</u> English is everywhere and the whole (.) in every corner of the globe Okay <i>sooo</i> it's kind of <u>~like</u> (+) mandatory (.) for everyone to know this lang about this language so I'm (+) fond of this language because it's full of (.) <i>poetryyy</i> because I like poetry and literature its literature is really good than other languages (.) and I LIKE (.) medieval period of the English language (.) <u>~like</u> for the 18-19 century (.) I like Shakespeare I like (.) many * <u>many</u> writers like Leo % <u>Tolstoy</u> and many other great writers I like to read books (.) I <i>reallyyy</i> do because as I said I'm a creative person <i>anddd</i> (.) reading books makes me happy makes me greedy makes me escape from the reality of this world and makes me to like imagine the (.) bordering myself in the given in the (.) THAT book which I am reading like if I'm reading a book about a person then I (+) I tried to PORTRAY that role myself like I try to <i>FEEEEL</i> how does it feel (+) And * <u>and</u> theater drama I like it kind of <u>~like</u> it I

S. No.	Audio Transcript with Coding
	<p>like actually I like them acting <i>sooo</i> theater drama comes (+) around that (-)(+) And (-) I'm (-) I'll just <u>\$I want to</u> become a motivational speaker you know (+) actually this is one of my (.) <i>goalll</i> or like (.) Yeah you can say goal to speak to be able to speak in front of a huge crowd not a huge crowd you know <u>~like</u> I (.) like ok a HALL I can say (.) I would love to speak fluently (.) in front of 100-200-300 people some day and its one of my goals (.) And the motivational speakers I keenly observe them they are <u>REALLYYY REALLYYY good</u> at (.) the English language especially the motivational speakers in English language they are really really good (.) So (+) I would like to try it someday not try it (-) <u>\$but I want to enjoy</u> being a motivational speaker or speaker (.) a good speaker a fluent speaker (.) Okay (.) So (.) I guess this is all</p>
<p>46 Yas Moh</p>	<p>Hi friends this is Yashwanth Mohan from mechanical department M one seven five one today I am talking about most %<u>eminent</u> and devotional and glorious, fabulous places that you have to actually visit in AP and Telengana state (.) So (.) our AP and Telengana state we have divided actually whole they I am talking like whole its AP before it was before it gets divided into (+) There are #<u>we are most and much familiar</u> and #<u>we are much habited to devotionally</u> more (.) So (+) there are many places (+) in our state you have to visit you #<u>have</u> compulsory visit if traveler (.) if you <u>*if you</u> were you should visit this so one of the BEST PLACE that you have to visit is (.) (+) TIRUPATI like it has (.) two divisions (+) it is (+) god Venkateshwara it is devotional place of god Venkateshwara so (.) it has two <u>*two</u> kinds of places like Chenna Tirupati and Paitha Tirupati so why they have kept like this when he was (+) <u>\$there is a story</u> in our like when he was there he was stepped one of his foot on one place and other to one place so foot places in our are having two temples of each foot so there is one Chenna Tirupati and Paitha Tirupati we #<u>more much to to have</u> a better view on better place you must visit Paitha Tirupati first (+) Paitha Tirupati (+) is very devotional and (+) for once a year on his <u>\$on the God's birthday</u> they do (-) a like <u>*like</u> a campaign they they will have PALAKI we used to call it pallaki that it has four legs and (-) and a cover over a traditional cover over <u>*cover over</u> all of it and we used to pray the godness between us and they will carry that throughout the city (+) on his birthday and there is a mountain on that village that is actually it <u>is toooo highhh that there are more</u> than five(+)thousand steps so that if you <u>*if you</u> want a really you should climb that up so not climbing to the temple but you have to go to the upstairs (-) so (-) I think it is it was very advent <u>\$very enjoying</u> go with our friends also (+) to climb the mountain and (-) there are other places if you want to visit I should (-) you can visit to Araku Valley in Vizag (.) it is <u>*it is AWESOME and AMAAAZING</u> to visit that place there are <u>manyyy hillyyy areas</u> mountain <u>slopppe and many PHOTOGRAPHIC PLACES</u> that you have to take a pic they get big that would be AWESOME than your other pics (.) So that will be Araku Valley is so it is having waterfalls and mountains that really (-) having looked the scenes you will say awesome like you must visit once only in your life so that that was (+) I can say and there are MOST DEVOTIONAL places like Neelaadriya <u>*Neelaadriya</u> also so the specialty of this Neelaadri is it famous for (+) Shivalinga like they will (-) god Shiva will be (-) we will pray god Shiva and it is devotional (+) place of god shiva (+) there are <u>*there are</u> mountains of or at the backside of the temple there are MANY mountains (.) We can easily that <u>*we can easily</u> climb this this is the (-) if we have a nice gathering with our we should know we <u>*we</u> would have if you go there you would have been nice gathering with your family (+) And it is #<u>a must and should</u> (-) the visiting place that #<u>if you came to AP</u> and you are a good traveler (-) and there are many places that Pushkaralu Pushkaralu will be at Krishna <u>*at Krishna</u> (-) near the Krishna barrier <u>*barrier</u> they will (-) it it comes after (-) 12 YEARS after every time so during that Vijaywada the city of Vijaywada where the</p>

S. No.	Audio Transcript with Coding
	<p>place the banks of the river Krishna river were totally filled by the people so we believe that we will get (+) what we will say \$we will be (-) %blessed from God if you bath in that river at the *at the Pushkara time so heavily (-) *heavily though (-) most of vast of people coming and foreigner even foreigners also come to visit that place in AP to do Pushkara it is most rare and it is (-) *it is (-) like (-) it is VAST people coming to (-) have a bath over there that we or did that we *we #used to we call the pushkara (.) So there are many places to see (- -) but quite ending up thank you for giving this opportunity (.) <i>Thiss</i> (.) this is Yashwanth Mohan signing #off</p>
<p>47 Kin Ten</p>	<p>Hello everyone (.) Today I'm here in front of you all with this picture I just choose it from the book (.) And I have GIVEN the <u>TITLE of the speech of as "THE BRINK"</u> which means (.) (+) at the verge of (.) \$at the verge of (+) something undesirable or unwelcomed (+) Yeah something undesirable or unwelcomed is going to happen (.) And (.) now let me (.) give <i>somme</i> background and all the stories history about this picture (+) It was (-)(+) <u>ABDOOLL</u> he came from typically average family and (+) when he was very young (-) when he was a small baby his mother went with another man (.) And by then his father became drunk and every time he used to (+) become <u>AGGRESSIVE</u> and the <u>VIOLENT MAN in the society</u> <i>Anddd</i> (.) like these (+) he his father always used to abuse him he used to assault him in (+) many *many ways and a time has come whereby Abdul (+) couldn't take (-) his father (+) assertion or his father's beatings and all and no more (.) So (.) it was (+) indeed a dark evening, there was a <u>HEAVY</u> rainfall and (.) everyone was in a deep sleep (+) &_& <u>SUDDENLY from nowhere</u> (+) a <u>pack of dogs</u> started howling strangely and with this (.) the howling was followed by the (.) screaming of a young boy (.) and who was <u>THAT</u> no doubt &_& <u>surely</u> It should be Abdul only (.) &_& <u>By this time</u> he has already decided he has decided to leave his father and (+) run away somewhere else (.) &_& <u>AT FIRST</u> (.) we all know that the it was unprecedented risk or challenges for such a (.) young boy to decide (.) like this thing (+) till then he has decided #to left his father and run away at first he <i>thoughttt</i> he was (.) freed from (+) <u>HELL</u> like (+) the <u>BIRD</u> freed from the cage. <u>SUCH FEELINGS</u> came into his mind and (+) &_& <u>slowly gradually</u> the (+) hunger crept into his stomach and by the time (+) he was finding for something to eat. And at the <u>CORNER</u> of (-) *at the corner of the village he found a (.) garbage (-) hole (.) And he went there he has no option left (+) he has to do anything he has to eat something else to survive for <u>SURVIVAL</u> he has to do (+) many bad things such <u>as stealingggg</u> (.) <u>cheatingggg</u> and all and everyday such things such crimes (.) kept on increasing and every time he committed a crime his name expanded in the society (.) And a time #has came (-) and one day he was (.) caught he was apprehended by (.) police. And he has nothing to do he has nothing to say (.) He was (+) he was mostly sleep tortured he was (+) taken to the jail and he was finally put behind bars <i>anddd</i> (.) <u>therre</u> he was left without foods and drinks (.) By then he has (-) started *has started regretting (.) he is thinking himself he has many regrets (+) he thought I shouldn't have done this I should do like that such thoughts came into his mind. But then he had done everything. And now society has known him very well (+) and after a week police they have given him a warning and (+) stating that it is the last warning If you (.) again repeat such things then (.) we will not spare you next time stating such things he was spared from the (+) jail and he was out And from from that moment (-) he #have given many thoughts to himself and started living his own life he have \$he has (.) thought <i>offf</i> working in a construction sites and earning (.) by himself a little amount that he can survive by himself and by this way at <i>laaast</i> he has become (.) a really (+) fruitful man (.) Thank you one and all</p>

S. No.	Audio Transcript with Coding
<p>48 Kop Hum</p>	<p>Hello my name is Kopano (.) And my surname is Mahase (.) I'm a African boy passionate and a <i>leaderrr</i> by choice (.) Today I'll be talking about "Successsss" (.) People define success in different ways it depends on which one or how you want to define success (.) With <i>meee</i> I may define success as (.) having a goal and working towards that I'll talk about my own success as a student as a human (.) I recall back in the days when I used to be in primary school (.) maybe the grade <i>fourrr</i> or five may be grade four-three yes (.) You know back <i>thennn</i> (.) things were <u><i>veryyy (.) interestinggg</i></u> up until (.) <u>~you know</u> as an individual you realize that I am not so <i>fluentt</i> with English (.) And that created a BLOCK between me and communicated with I must say female people <u>~you know</u> back in <u>\$back in primary</u> we used to like most of my friends they used to like impress gals with with <u>*with</u> stuff and impressing girls with speaking English and I was a guy <i>whoou</i> was quiet because (.) I wasn't <i>reallyyy</i> quiet but I wasn't able to <i>expresssss</i> myself fluently in English so I *I always block if I may say in my mind between <i>meee</i> and being able to communicate to the opposite sex (.) And I've always wanted to learn English I have always wanted to speak that I could <i>beee</i> able to talk to WOMEN (.) & <u>&back then</u> and it was really difficult for me >>really really difficult<<. I I *I always wondered <u>HOW DO THESE GUYS DO THIS</u> how do these guys do this and one day that's what I say to myself one day I'll be able to speak so fluently that (.) when I speak more than 10 people listen to me <i>attenntively</i> And every <i>dayyy</i> <u>\$I remember every day</u> we will be walking from home from school to home and my friends will be talking to girls and I'll be quite (.) not because I had nothing to say but because I couldn't express myself (.) Coming back to my main topic on the main agenda "Success". Yeah I'm able to speak to anyone <i>fluenttly</i> (.) because I really worked hard for this (.) and I REALLY worked hard to be in this position <u>WHERE I AM</u> to be able to express myself tickling (.) That's how that is (+) my success is my success in ladies being able to communicate to people and I REMEMBER back <i>thennn</i> it was really hard and one of my friends told me that (.) <i>Ifff</i> I'm not <i>abllle</i> to communicate clearly in English I will never get a girlfriend <u>~you know</u> that hit <u>\$that hit me hard</u> that hit me really hard and I had to like sit alone and THINK about what he said his words (.) <i>RANNNG</i> time and again I said <u>~you know</u> what I have to do something about this I started listening to hip hop (.) music, started watching more of cartoons and little by little I picked up 2-3 words <u>\$I picked up 2-3 words every day</u> (.) And <u>THE MORE I LISTEN</u> to hip hop music the more I watch cartoons the more I became fluent (.) And then I had to develop an accent an accent you can develop anyhow anywhere it's up to you just get used to that you know (.) And the moment I developed an accent I realize that and TRUST me by that time (.) my <i>minddd</i> wasn't on women anymore (.) & <u>&But by the time</u> I reached my success Things were just happening naturally and I ALWAYS said this is all <u>WHAT I WANTED</u> and this is what I wanted back in primary but it's happening in high school I guess I had to wait that <i>longgg</i> (.) until (.) I get whatever I wanted (.) Success is a slow process it's a learning process (.) but it's worth it that's what I realized from my own experience (.) Because if I never dedicated any <i>timeee</i> or never the risk I wouldn't have been able to be able I wouldn't have (.) been ABLE TO COMMUNICATE with (.)>>woman I wanted to communicate with<<, the people >>I wanted to communicate with<< because big an accent is everything nowadays <i>Ifff</i> (.) you have to approach someone and they have <u>that fancyyy a classyyy accent</u> the the (+) you'll you always want to listen to them (.) And everything whatever they say you always want to listen to them and by <u>this smoooothness, the melodyyy</u> of the voice (.) So I always say I have actually reached one part of my success which was learning English and I'm still in progress still <u>LEARNING MORE</u> of English language (+) Thank you very much That was <<my (+) first topic about success (.) and my own</p>

S. No.	Audio Transcript with Coding
	success<<
<p>49 Moh Pee</p>	<p>Hello everyone <u>*everyone</u> I want everyone to look in this picture Okay So, the first thing which we can (+) see in this picture is a cat a tiger on the painting and a MIRROR, these three things which are observable take the focus of a person when we look at this picture. & <u>&The first thing</u> (+) which I want to (.) <u>\$which I perceive</u> from this image is <u>*is</u> the drawings are looking at the mirror and she is (+) observing herself and she is trying to paint the same on (-) and when she is drawing the painting she is making a photo painting <u>offf</u> a tiger <u>sheee</u> (+) when she observes herself <u>sheee</u> thinks she is enough <u>%strong</u> she looks good, she is (+) more energetic (.) and <u>*and</u> feels she is a good observer (.) But this is not true It's (+) if we talk about our daily life everyone feels that he is strong he is a better person than other people he is (+) doing good, he has got lot of talent but this is not true in (.) the daily life or the life which we are spending the the these days. I want to say to every person needs a tutor, <u>%mentor</u>, or a guardian to observe him and to tell him his faults The bad things the good things and we should not (+) discourage ourselves (.) So I need some decisions on good or bad and try to <u>#draw ourselves</u> (- -) and one more thing (-) tells that they also on some of limited data which we have about ourselves for example someone is good in studies and >>we say that he is not good in studies but he is good in other things but that he is not good in studies so he is not a good person but he is weak in his life he will do nothing in his life<< and these are the you common issues of life. And these things are sometimes can ruin the life of a person when everybody is judging him observing him take it in a <u>wronggg</u> way (.) >>The person is not studying well you cannot do anything in life but he is good in sports<< And he gets to suffocate that I am useless and he is treated in a bad way he goes in wrong way (.) I have observed that we should not observe ourselves but we should give it a <u>\$give the responsibility to teachers, %mentors</u> (.) who care <<who can help us to know ourselves better Thank you very much<<</p>
<p>50 Yas Pav</p>	<p>HELLO everyone (.) Now I stood before you to share my feelings on the topic regarding “EVERYTHING has a price” in this materialistic world (.) the everything has a price you have to pay for everything nothing is for free (.) There is a SAYING that everything you want in life has a price connected to it there is a price to pay if you want to make things better (.) The bigger the (+) <u>\$the bigger you need</u> the higher price it is (-) if you take the live examples of some great personalities they also pay it in their life to achieve the success for example he is the <u>*he is</u> Colonel Sanders the founder of KFC before hitting the first order he nearly knocked nearly thousand doors that success now Now KFC is a leading (-)branded restaurant in the world and the <u>*the</u> (+) price he paid for it is the HARD WORK and finally achieved this He is the 16TH president of the United States of America he is Abraham Lincoln before he became the president of the United States he used to teach at the chapels the parade <u>#he success is working</u> hard and (- -) and we can take many examples Narendra Modi he single handedly led BJP to the 2014 elections (-) the hardwork he paid for it is he nearly walked for 3 lac kilometers and he really done more than 400 rallies for his <u>\$to get his</u> success. And there are many examples nothing have to pay for everything no pain no gain this was the famous saying said by Swami Sivananda without (-) <u>*without</u> our effort there will be nothing for free even some members rob or steal a thing but there is a risk of police or there is a risk of punishment We can't get anything for free not only we can get anything by paying money but we have to pay by hard work to pay our time we have to <u>#pay our feelings</u> (+) Now this is a little in the media she is Asifa an 8 year old kid she was <u>%raped</u> by (.) some (.) the guy I think <u>Hindu</u> and a police officer and they <u>%raped</u> the girl and they have to pay for <u>thhhe</u> incident there they <u>#should be get punished</u>. This is <u>thhhe</u> (-) price they have to pay they maybe (+) sentenced to death or they</p>

S. No.	Audio Transcript with Coding
	<p>will be punished behind the bars and (.) in our life the #higher success not getting (-) the realization of the god (.) It is the primary one (-) god doesn't mean us to build the temples or pray him (-) but every Bhagwat Gita, Bible or Kuran is to REALISE ourselves we have to realise our own what to do *what to do in life what we are and for what is the (.) reason for our existence so the realization of god we have to realise our own life (.) and <<there is nothing for free we have to keep our efforts and hardwork for everything Thank you>></p>
51 Nee Rad	<p>Good morning guys (.) <i>Sooo</i> here I am going to tell about Leo Leonardo Di Caprio you may be thinking what to tell about him ~like you all know him (.) &_&Basically my topic is a ~kind of picture perception where this picture is given and where he receives the academy award or the Oscar awards So before stating that instance or that moment I want to discuss about you about the basic some ~kind of basic details or some kind of (+) his ~like must-watch movies some kind of list of his movies that I want to discuss then later I will tell about the (+) academy award winning moment (.) &_&So basically Decaprio's full name is Leonardo Welham Caprio he is an American born (+) Hollywood actor and act activist (+) \$environmental activist and a producer. He started his career with (.) some TV series in (+) Hollywood and some ~kind of commercial ads but he came to the mainframe of heroes by the (.) movie Titanic you all be *you all be knowing about that movie because it was a kind of breakthrough for him which made him a romantic hero or which made him the dream boy for every girls in the world so that's all about him next (.) And these are the some movies that you #should must watch of (-) Di Caprio &_&the first one is obviously "Titanic" that's what which gave him a breakthrough in his %career and &_&the second one I will say its "Catch Me If You Can" it's a KIND OF (+) aaa drama like drama in the sense that it's a real-life story of cheque fraud (.) <i>whooo</i> tried to make cheques by his own ~like if you see the movie we could see the all those instances where he becomes (.) ~like so cunning or we can see that his family situations all his life situation has changed him a lot and (.) by that bad things or maybe fraud things #he do he will get the job in CIA (.) with the (.) >>officers to investigate about cheque fraud cases and everything, it's all about that movie<< &_&and the second one it will be "Inception" obviously it's a ~kind of science fiction action thriller movie it's directed by Christopher Nolan ~like (.) you will #lost your mind if you see @that movie for sure because >>you won't be able to understand what's happening in that thing for the first time you'll see for the second time and you will make<< you own sure in your mind and you will get totally confused by that (.) and &_&next it will be obviously "Shutter Island" I WATCHED this movie recently after watching this movie @I was silent for five minutes because I don't know @what what happen there all those things that that have created in my mind like while <i>watchhhing</i> a movie we will be having a story in our mind like we will sense a kind of story line throughout that movie but when the movie came to the last <i>parttt</i> all those conceptions all those (.) things that going through my mind changed a lot like I couldn't understand what's happening what's (.) the line of the story and after five minutes I was ~like just silent @I was looking here around that basically its <i>truuly</i> a psychological thriller this is ~kind of must-watch movie. &_&And obviously the last one is the "Revenant" which made him to win the academy awards (.) It's basically a survival story that happened to ~like in a war field military man or he gets abandoned by his ~like he'll (+) he will be attacked \$he was attacked by an bear and his teammates or (.) his (+) colleagues will abandon him in a forest. ~Like they say \$they will say that he is dead he would be dead and they don't want to carry him along with them but with his will power and everything he will survive through that snows and everything around that that's basically the story of the "Revenant" (.) <i>Sooo</i> this is that academy award winning moment of Di Caprio (.) It was told that for his</p>

S. No.	Audio Transcript with Coding
	<p>movie “Ravenant” for that amazing action and amazing acting skills that they have presented all along that movie but <u>the mainnn thing everyyy</u> *every man in this world talked about this academy award <u>\$academy award winning moment</u> is that he's the ONLY one person who #<u>told</u> about the environmental changes in academy in Oscar awards because through his speech he was telling about only about the environmental change in just and about the future of our planet that’s why I told you earlier that he is an environmental activist He is truly an environmental activist because he said all his (.) experience white shooting the movie #<u>for shooting</u> the movie of a movie the “Ravenant” they went to the southern tip of the planet so that it is a place where we can find the most ~<u>like</u> it's covered with snow (.) so they have to move up to that level to find a snow covered region so that much it has affected our planet that these environmental change is melting down snows and he got to know about all those things and he stood for that environmental changes and he stood for our planet at that stage (.) & <u>&And the other thing</u> about this person is that he is a quite *<u>quite</u> motivating person with his speeches and with his quotes this is one of the famous quotes of Di Caprio “Only you and you alone can make change in your situation (+) Don't blame it on anything or anyone” that means you have you MUST have the willpower to change the situations that you are coming up <u>\$coming in your life</u> and another one is the that (.) the only thing that will stand before <u>\$between you and your goal</u> is that the stupid things that you will tell to yourself (.) Why can’t you achieve it like (.) if you want if you want to try to achieve a goal you will be always be instilling our mind with some ~<u>kind of</u> bad thoughts or DEMOTIVATING thoughts but HE is saying that no need for that just go and achieve it <<then you will be a successful man in your life Thank you>></p>
<p>52 Cha Mis</p>	<p>The picture which I am describing is where a disabled man (.) is using a stairs and while all abled men, a bunch of abled men are using an escalator (+) From this picture what we can tell is what is happening in today’s scenario, what actually happening is that; we are living in the world where you put yourself <u>firsttt</u> instead of others, so from this picture what I can say is that (.) people put themselves first instead of others, people put their <u>neeeds</u> first instead of others and <u>&_&for example</u> we can see that, this is a huge crowd that is <u>\$that is using</u> an escalator and not even one person who is offering to leave room for someone who is disabled to use escalator (.) <u>Anddd</u> (+) what we can <u>alsooo</u> try to get from this is that, if YOU want change; you don’t have to look to another person to do that change, how about it started from yourself so <u>iff</u> one person can start a ripple it will spread out, <u>&_&the same way when</u> one person decides to make a change is the same way others will also take that positive effect, so I would say <u>thattt</u> if you want change and if you want to put others first, you should start and then others will follow through (- -) and the other thing that I can get from this picture is that (.) in as much as we would WANT to find the positive change we should also (.) get to understand that not everyone is perfect and not everyone can think in your line <u>&_&so in as much as you</u> might complain about others not >>putting others first, we should also try to understand that not each and every single one of us is perfect. We are all imperfect<< and it’s not a <u>nattural</u> thing for everyone to (+) do the right thing at the right time, <u>&_&in as much as</u> change can be lead to each and every single change matters because <u>thattt</u> simple thing that you do that’s positive will create a ripple that will spread out and affect other people and they will do likewise and follow through your footsteps (.) <u>&_&and the other thing that</u> I can get from this is that; <u>iff</u> really we want to help others (.) we have <u>tooo</u> (.) put others first, and I know I use this term a lot “put others first” is not something easy, It cannot just mean it in terms of stairs and using escalators, it could <u>beee</u> on a bus, it could <u>beee</u> in a work of place, it could <u>beee</u> where we meet religious meetings</p>

S. No.	Audio Transcript with Coding
	<p>it could <i>beee</i> in schools, the same way we would want to treat, this is not just about people who are disabled, this could also be people who are abled but also need your assistance, & <u>&let's say for example</u> (+) \$<u>let me give a scenario</u> of when we are coming up for class, when we are in the elevator, usually we would want to rush in the elevator and not think about other people (.) and so in in short what I would say is, if you want change, if you want to help <<start with yourself and then other people will follow through>></p>
<p>53 Sha Naw</p>	<p>Hello everyone. This is Shah Nawaz Khan and today I'm going to talk something about humanity (.) <i>Sooo</i>, ladies and gentlemen I want to say that humanity is lost somewhere (.) Question arises that <i>whyyy</i> I say this that humanity is lost somewhere (.) <i>becausse</i> nowadays everybody is on (.) we feel superior from others <u>~okay</u> just we take the example of reli religionism <u>*religionism</u> casteism <u>~okay</u> regionism we are feeling pre superior at our \$<u>in our own community</u> we are feeling superior in our own religion, we are feeling superior media in our own cast we feel that we are superior not the others that is why I quoted the line that "Humanity is lost somewhere" (.) & <u>&~Nowadays</u> (.) the man is <i>sooo</i> busy busy in his because lack of time and lot of work <u>~Nowadays</u> makes a man busy (.) So <u>~nowadays</u> we are having mobiles we do not use to visit to our (.) relation relationships that we are having some family relations we do call them and ask for their health what did we do not <u>*we do</u> most probably we do not visit <u>*visit</u> them so I want to say <i>thattt</i> we are feeling superior at (.) <u>*at</u> our place it is good but we have to treat the others with also with that feelings (.) The only thing I want to say is that (.) bring power of humanity in your heart when you will bring the power of humanity in your heart (.) you will be going <u>*you will be</u> \$<u>you will be going at</u> (.) a <u>level</u> that every human is equal at his own and every human has its <i>uniiiqueness</i> you might be having some uniqueness in <i>youuuu</i> but that doesn't make you superior from other humans you are having a different uniqueness and they are also having a different uniqueness everybody is unique in the world SO we have to maintain a balance (.) We have to treat everyone equally and (+) this is not a matter whether somebody is rich or poor You know poverty is just a state of mind, it is in our mind that we think that if somebody is poor (.) he is cheap he is not of our level. We don't have to think like that we have to give them our hand we have to hold their finger and we have to RAISE them up (.) So (.) if you want to develop the world then I only want to <i>sayyy</i> that bring the humanity back to your hearts (.) When you will get a chance to talk to a person who is (.) <u>*who is</u> somewhat lower with you he will be be >>going to define going to discuss his problems that what he is facing in his life and<< maybe you will be going to provide some SOLUTIONS (.) to raise him up The only thing atlast I want to say that do not KILL the humanity inside yourself <<just rebirth it and promote humanity in your hearts Thank you so much>></p>
<p>54 Cun Vin</p>	<p>Hi everyone greetings to everyone (.) Service to poor is service to god not everyone get physical to to us so we can help our neighbours by having were <u>*by having</u> one giving them what we (.) <i>Andddd</i> this is my picture and I'm going to speak about it and can you SEE this (.) Guys seeing anything what you seeing here Yeah and it is okay <u>*okay</u> so you got any idea about this (.) Okay give me the answer (.) So we got independence in 1947 exactly 25th of August (.) You know after completing the independence <i>ourrr</i> many of the great national leaders #<u>has</u> designed the constitution beautifully (.) Where every citizen should enjoy the right to freedom, right to equality, right against exploitation and religious somebody's right (.) So you know how many of Indians were thinking about enjoying this every <u>*every</u> facilities (.) Even I even say there still some million some I mean \$<u>some part of million</u> just coming to school rather than every child who was being born in a factionist area like factionists families like that let me tell you a small story on this (.) There was a</p>

S. No.	Audio Transcript with Coding
	<p>farmer living in a small village and he had two sons and he was the farmer was developing a crop (.) And the day came where he invested all of his money in developing a (.) a poison to kill those insects which have affected his farm (.) One fine day his little brother of that child they were two brothers he has two children right One of his little brother was dead because of some DEADLY disease and soon after that after seeing the crop crop affected of insects soon his father and his mother also #<u>been</u> dead because of (.) some issues and the day came where the only boy was living there (.) you know and after some <i>days</i> passed on one of the (.) terrorist would be attacked to to his village and he was (+) killed brutally I mean he was (.) \$<u>beaten brutally</u> and he was asked to join in one of his (+) factions groups (.) & <u>Even there's still</u> some parts of people where the even (.) there were also doing the seeing at the sky waiting for the rain and everything (.) You know why this is developing day by day? (.) It's because of the (+) immortality and is because of the not having studied the proper studies in all over the country And this should be greatly abolished by every the politicians should take care of it not take care of the money or he should not take care of (.) any regional issues but & <u>firstly</u> the main thing is they should consider the studies of of the every community in living in their areas (.) & <u>And coming</u> to terrorism (.) There is a (+) one survey in India like that for every hundred people one person is having bungalow, among every fifty people but it is #<u>being worked</u> with computer and everything and among every ten people (+) eight to five percent of #<u>being with</u> knife and with guns (.) <u>so the CHANCES</u> here of being being living in a country is less than being killed there's chances of being killed you know why the politicians and the every leader of the state of making the people I'm back with the guns and swords (.) So the chances of living here is much much less than chances of being killed (.) So this #<u>is should</u> be abolished and there are many on the world like a Al Qaeda and ISIS that even much more prevailing all over the countries and they were taking all the students they are mainly targeting these students (.) social media, and everything Even they also the >>students also get affected by this because they were offering a lots of offers like they are giving money, they are giving ransom<< of the guns and everything, they are making the students to be #<u>turn from</u> studies to terrorism such that in order to increase the (.) strength of this territories like Al Qaeda groups like that so this is it. So, I am just motivating you that we and we should make a change from us so this is should be abolished and everyone should have awareness is that high what to use and how what should be the <<life after everything (.) Thank you>></p>
55 Sar Sin	<p>Good afternoon everybody (.) Today I am her with picture perception you can see this picture (.) it clearly if anybody looks at it picture shows that many of the people are there (.) going up by using escalator and one disabled person is using the stairs So the title is I choose which is suitable for this is picture is "Humanity is Nowhere" (.) or there can be another title which can also suit this picture that is "Lose Hope" \$<u>hope sorry</u> (.) & <u>So first of all</u> if you clearly look into the picture this disabled person maybe he has some important work upstairs level and there are \$<u>there is</u> a huge crowd who are going up by (+) an escalator and no one is there in this crowd who is helping this disabled person (+) to come and allow him first to go to the \$<u>go through</u> the escalator (.) <i>Sooo</i> the main idea behind this picture is the that there is humanity if you see everywhere every person is in this era of the life every person is greedy for his own deeds and from this picture as the person no one is allowing him first to go through the escalator and he has chosen the upstairs he never loses his hope he did not \$<u>he does not</u> think that let them let it let #<u>they</u> people go upstairs then I will go BUT he is trying his best to go through the stairs (.) Now we should *<u>we should</u> %<u>help</u> others for example if any anywhere we are finding any disabled person somewhere so we should *<u>we should</u> %<u>help</u> them as we should *<u>we should</u></p>

S. No.	Audio Transcript with Coding
	<p>not actually \$we should not mock their disability whether they are disabled or not if we if god has given us (+) everything if if we are healthy we if we don't have need to be proud that we are healthy we should have to %help the people (.) So <i>anotherrr</i> idea which I am getting from this picture is that this person you can see here person is using stairs and maybe he is not ABLE to go upstairs go because he has only one leg yeah yeah but he is but he is CONFIDENT, he is trying again and again to go through go up (.) maybe many of the times he has tried to go to the upstairs but he cant *he cant as he is a disabled person but he never *but he never loses his hope he is trying again and again (.) So from this picture we can conclude two things from this picture is first that humanity is nowhere every everybody is greedy in this era we should where ever we find anybody who is disabled we have to help %*help him so and so we should ALSO NOT lose hope if we have to we #have achieving something if we want to do something *something in our life we should never lose hope May be we are getting failure many times in our life but we should be confident about because every failure *every failure there is a success we should have to very confident in <<our work and in our deeds Thank You>></p>
<p>56 Ten Cho</p>	<p>Hi its Tenzin again and (.) today I am going to talk about my (.) trip to the Ladakh during my last summer break (.) And yeah during my last summer break after my first year of Uni I (.) did a Ladakh trip (.) \$a Ladakh tour you can say with one of my friend <i>heee</i> is a tour guide actually and then he co-owns *co-owns a business \$co-owns a tour company with his brother so he asked me to join him as his right hand man so so I did and then (.) we went to a Ladhakh trip for about 3 weeks and it was really good and \$then so basically all our clients or customers you can say say are from Europe so we had about 13 clients this time and then out of which like everyone gets a single bike so it's like a solo-riding thing and then it went on for 3 weeks as I said and then we start from Manali which is in Himachal you head from there to <i>too</i> (.) Leh Ladakh and then its like a 2 week long track sorry two week long ride all the way to the Ladakh and then from Ladakh we go to Kashmir (.) which is another week and then yeah and then after 3 weeks off it the tour ends and everyone flies back to Delhi from Leh and then (.) everyone goes back home and then so the the HAPPIEST the happiest or \$the most prettiest place out of the whole of the Ladakh was ZASKAR for me and Nubra valley which is right behind Leh and those were the two places <i>whichhh</i> were the prettiest and to be honest me being a Tibetan I have never seen Tibet but John Scott had had sort of gave me like a Tibetan vibe to it >>because the vegetation like it was arid and everything was really quick like you could see horses lying out<< grazing and then lakes in the huge mountains and then <i>snowww</i> and then like the Ladakhi people and everything was really nice and then (.) &_&Anddd what <i>elssse</i> you then in the Nubra Valley which was really funny where I saw (.) CAMELS which is really BIG I saw double humped camels which originally because I asked one of the nomads over there and then they told me those camels originally came from Tibet back in the 1950s when they used to be a trade between the Ladakh in India and Tibet Ladakh in Tibet. Nomads from Tibet used to bring in (.) <i>allll</i> kinds of vegetations from Tibet and then (.) they used to trade with oh sorry \$they used to bring camels and trade with Ladakhi <i>nomaddds</i> and &_&then that's how the camels and that's how the camels are up there since then after 1959 everything went (.) bizarre and Tibet lost independence and then everything yeah that's what happened</p>
<p>57 Tha Vee</p>	<p>Hi everyone this is Venkat and today I am going to introduce a product called (+) "Phone" (+) All of you everyone #have a passion to take selfies and photos with the DSLR So (+) Redmi %launched a new phone with the having partnership with the Google (.) *Redmi %launched a new phone with partnership with the Google and (+) all the phones look</p>

S. No.	Audio Transcript with Coding
	<p>#<u>who</u> came from the Redmi or with the normal 100 version that %<u>developed</u> by the Redmi only but it is a first phone that is collaborated with the Google it is coming with the (.) pure android version (+) The software everything which is inside it used by the phone by the Google (+) if you use this phone you will get using Google Yeah this is coming with a dual camera. It is having dual camera with the 2x zoom and 12 plus 12 is the camera with the rear camera front camera is 5MP mega pixels having Snapdragon 6624 processor and (+) coming to the physical features it is having 5.5 inch screen (+) full HD screen and it is having finger print sensors It is also working good and having a curved EDGES and it is coming with the (+) gorilla glass And if you see it is *<u>it is</u> having some features <u>likkke</u> (.) fingerprints sensor and face *<u>face</u> recognition also and it is coming with (+) some more %<u>gestures</u> position %<u>gesture</u> make our phone with the some position it will #<u>unlocks our phone</u> until it is in that position I will show demo of face %<u>recognition</u> (.) My phone got unlocked face recognition and fingerprint also and some gestures like voice %<u>recognition</u>, google assistant is there and (+) *<u>and</u> we can store unlimited photos we need (.) it's given by the Google <u>anddd NEXT THING</u> is that Google has promised that (+) #<u>I</u> will give updated versions basically when the *<u>when #the this phone</u> launches it comes with the Naugat and one more also come as we got an update in it and (+) the security levels \$<u>security patches</u> and day to day updates of these apps and all these coming from the Google itself and (.) it can change the developer settings also the screen sizes, font sizes everything we can change it (.) and it is giving a good (.) vibes that's why it is very fast and ~<u>like</u> (-) ~*<u>like</u> we'll use photos (-) and the camera is also too good in the light and the day time also pics ~<u>like</u> (-) we can ~<u>like</u> DSLR once it's a very good phone you can buy it it is coming with us at the time of launch it is 15,000 now it is just (.) 13,999 (-) Thank you</p>
<p>58 Yas Paw</p>	<p>Respected sir and my dear friends a very good morning to one and all (.) Hello this is Yeshwanth and (.) now I #<u>stood</u> before you to *<u>to</u> express my feelings and I want to share (+) about some news about a personal \$<u>personality</u> he is none other than Mr Pawan Kalyan he is from Andhra Pradesh (.) *<u>He's from Andhra Pradesh</u> (+) He's such a great personality in he is (-) *<u>he is</u> one of the man who #<u>given</u> his who delivered his speech in HARVARD University (+) It is a great prestige for all #<u>to all our state</u> and we should feel proud as he is one amongst that \$<u>among us</u> (+) He is such a great politician. And he's a *<u>he's a</u> hero. He used to act in Tollywood industry (+) His attitude and his character made fans crazy about him and (+) he started many trusts and (+) he donated huge amounts of money for the poor (.) (+) He is loved a lot and his motivational speech (.) @<u>His motivation speech motivated me</u> (-) he is such a great personality he donated nearly 50 lacs for Hudhud (+) Tsunami in that took place in Vizag (+) He is a *<u>he is</u> a man who follows a simple life even though he is one of the richest richest man <u>innn</u> (.) Telugu industry His rank is 26 in the Forbes but he follows a simple life (+) He *<u>he</u> wants to be a farmer and he cultivates his own land. And I think in the last year he sold his own car (+) for the operation of children to (-) *<u>for operations of children</u> He is such a great man (.) There is so much of (-) \$<u>so much to say about him</u> His brother he is Chiranjeevi who is at first he is a farmer and now he became a godfather @<u>of Telugu industry</u> And Pawan Kalyan he has a few huge fan following now he is a political leader of Jan Sena and the fans in this party are called as Jan Senians (.) And now Pawan Kalyan is fighting against Modi for the special *<u>special</u> status for AP <u>asss</u> our central government promised our state to give special status to our state and now (+) confusing people with their bloody statistics and they are changing the promises so he is fighting %<u>against</u> them and (+) he set up Jana Sena in 2015 and he did not participate in the next elections and he supported TDP (.) now as TDP cheated him he is fighting %<u>against</u> TDP and now in 2019 he is going to participate in the elections and he told that</p>

S. No.	Audio Transcript with Coding
	<p>party is not for the \$party is for the change because only (.) only he cannot bring that change in our state so he needs a party and he needs a support from his fans so he has set up a party and we feel proud of (+) as one among (+) as a person from our state like a person from our country (+) He delivered his speech in Boston univ \$Boston Harvard university and all the MLAs in the (.) who listened his speech started whistling and clapping their hands throughout the speech He is such a good personality and I feel #saying about him Thank You</p>
<p>59 Tat Roo</p>	<p>Hello friends (.) BASICALLY the topic is “Planting” means if you *if you want to plan anything in a pot how would you do that (-) Yeah first in incase of planting a plant we must choose the required plant we want to *we want to do (.) We *we need to consider two things they are what you want and what the plant needs (.) And *and I said what you want means if you want TO PLANT any food stuff like herbs and vegetables or (.) you want to add any color to your garden like flowers and all or color leaves there are so many plants And you must be thinking of the height and texture of the plant when some plants grow small some are too longer that some grows like bushes and you might \$you must also consider the life period how much life period the plant lives or how much time does it take to grow that plant (.) (+) What a plant needs means it needs light you all know, it needs means average plant needs 10-12 hours of light and we must *we must make sure that the pot is not in a shadow place (.) and the air you know it must (+) #no pollution means some some people are keeping the pot near the exhaust exhaustion pipe (.) and the water (.) Yeah plant needs water if you are able to provide the required water for the plant then only you should do that I HAVE SEEN so many (.) plants in which even I also did I never @watered my plants and sometimes I got #remind of the plants and then I overwater them @That also not good and nutrients and minerals you all know (+) plant needs nutrients (.) In a perfect world *in a perfect world soil has to produce the nutrients to the plant but in a real world you must give some boost to them so you must take care of the soil (.) Coming to planting we must take a pot that the pot must have wholes below it so that if you do overwatering the extra water should be coming out and the pot (.) we must take care of the size of the pot required for the plant if the plant has to grow bigger then it needs bigger pot because of its roots also will be grown bigger and filled with the soil, the soil yes I said about the nutrients you must use some if it requires we may use the manures or the composite we %mixed with the soil (.) and dig the hole required to get the roots to be buried means (.) See you must dig a hole before planting the plant (.) until the length means you we should not take the whole up to the depth of the pot You must do it until the #height depth of the roots (.) And watering we must take care of watering and (.) as I said #do not we must do watering everyday (.) And you all heard of some kings theyyy invited for gold and all and do you know that there are some members they #invited countries for the fertile lands and for farming (.) So it is #very required to take care of planting (.) That's it</p>
<p>60 Pra Tiw</p>	<p>Hi friends Todayyy I would like to (+) place my opinion on this topic “What Should be the Priority of Dressing” is it COMFORT, the STYLE, or the APPROPRIATENESS (+) &_&Since urban civilization and (+) earlier times (+) dressing is one of the most KEY feature for a human being which separates us from the other animals (+) Every time we dressss (.) we show an impression we that reflects ourrr well being (.) So (.) I will give my opinion on this (+) Dressing is mostly restricted to humans not you don't see randomly animals wearing clothes It becomes a sort of question that how well can you dress (.) and what should be the good way to dress up (- -)So as in many India has many people different cultures, different %religions so we have that sense for different occasions and</p>

S. No.	Audio Transcript with Coding
	<p>different parties and different types of clothing. You cannot wear a certain kind of clothes for all the occasions separate kind of clothes <i>Sooo</i> dressing appropriateness is I think one of the FIRST key (.) because it makes that atmosphere blending into the people around you (.) & <u>The second thing</u> I would say is a comfort matter the most next because if you are not #<u>comfort</u> you cannot (+) talk properly or you can (+) chit-chat with everyone so I feel like comfortable & <u>Generally</u> people keep on giving time for appropriateness and comfort that they forget the third important thing that is “Style” (.) THAT IS SOMETHING which is a TYPE of a background matter it <u>is a type of a background factor</u> People generally don’t (+) notice it but <i>theyyy</i> in the back of their head #<u>they someone</u> are saying that why is that happening that is due to this style <i>Sooo</i> (.) we dress up for different occasions so we first see that are fitting is correct our comfort level is correct So when you have perfect appropriateness and perfect fitting then (+) the STYLE comes on its own The style which you want it comes on from the confidence you build up (.) So I will say like we have different (+) clothes for different occasions we have certain type of clothes for a gym, certain type of clothes for a partywear, certain type of clothes for a formal occasion (.) So having comfort in all the outfits <i>iss</i> one of the key features which human being takes And if someone asked me Do you want the good style or do you want the good appropriateness I will say I will just take with the appropriateness (+) because the more you are appropriate <u>the more clothing is appropriate</u> the more respect you gain in the society After all the people recognize you or give up or <u>take up</u> an impression on you just they don't talk before you meet anyone you don't you hardly talk they first check you out They check your <i>shoooes</i> how well you are dressed up which brand clothing you wear upon that they will make a basic character like idea about the person how this person is rest is how you talk that depends it totally depends on you Whether the person can address greatly but (.) might not be well respected but a person <<dressed just ok simple but talks brilliantly will be more respected>> (.) There is a kind of connection between those two (.) Even when I have the privilege of going to some occasions (+) in my family unions and everywhere I don't see the comfort because the clothing and everything is <i>sooo</i> appropriate that to come going down every time the occasions whether they are in summer or winter you need <i>tooo</i> adjust to the environment So at that time I think you have to leave the comfort just to show that you are a good character you don’t want to go around saying people that I'm a bad person no (.) just for the sake of one or two hours of time period just let your comfort go on the low level and try to build up your style in that. People will notice that he look at it’s very you're looking very #<u>comfort</u> in that way (-) and there are %<u>male</u> icons you can follow #<u>whose give</u> best advice about clothing but look the most elegant (.) & <u>All in all in a nutshell</u> I will say that it’s the comfort I will say which build up the confidence and gives you the style which catches <i>everyyy</i> people’s eye in the room (.) So, they get it (.) ok Thank you</p>
<p>61 Ash Mil</p>	<p>So good afternoon everybody (+) So, as you see, my picture is again the same as Omi It’s about a cat (+) seeing himself in a mirror and draw *<u>draw</u> its picture So, I NAMED this picture as ‘Too Good to Fit in’ <i>Sooo</i>, it’s a very the idea behind this picture is too simple <u>Actually very simple</u> but I would like to tell you guys in a different way, in a story actually (.) So, the story goes like this. So, in a <i>parallellll</i> universe (+) there is another just like just like how we have and then instead of humans there the %<u>dags</u> and cats cats are the ones that rule the area. So there are two clans, dogs and cats and (.) the <i>dogggs</i> are creative animals which have higher IQ, >>they are more talented, they are more strong and they are more active and everything<< Then there are cats who have limited skills in everything and they are <u>Actually limited not because they are like</u> born that way but they are limited</p>

S. No.	Audio Transcript with Coding
	<p>because they don't try <i>haaard</i> and they are lazy But then as you know, like (.) in every gang there in someone who stands always out & <u>&Just like that</u>, in this cat clan there was cat named Morgan WHO always stood out from other cats He always had some other views about himself and he always looked <u>*looked</u> himself to dogs because he thinks <u>that everyyy everyyy human beings</u> every animals are equal to themselves and so they always stood out So, THIS CAT always tried its tried its best to (+) <i>beee</i> just like a dog So, what it did was try to pac prac <u>\$practice</u> every time looking up to dogs, trying to you know develop its mental <i>skilllll</i>, the artistic <i>skilllll</i>, the physical strength and everything But as you know (.) for example, if a girl is sometimes like better than <u>\$better in</u> sports than boys in a class, everyone thinks she is different right, the same way (+) this CAT was actually as good <i>asss</i> dogs in (+) artistic skill and also in athletics (.) So, the dogs were actually too <i>jealousss</i> and they had so much HATRED towards this cat because they thought this cat should stay in its own place <u>\$But then as you know</u> like every <u>*every</u> person has an inspirational model, this cat HAD a inspirational model that was the elder of that particular village. So, <u>THIS ELDER is</u> wise and he has so much wisdom in him and then <u>HE ALWAYS</u> considered everyone equal. So he wanted to prove this cat that he is equal to everyone and so he conducted <u>\$so he made a competition</u> where they have to draw about the person they believe the most in (.) So what so in this artistic competition they like everyone drew so many pictures like they have drawn their role model and then THIS CAT drew himself by seeing a mirror but instead drew a tiger and then <i>thiiss</i> inspired the elder a lot because this the elder thought that this guy this cat is not just a cat but has an quality of a leader. & <u>&So this and then obviously</u> the cat won the first prize and the elder said in the in the final speech "its funny how you are <u>\$its funny how you are a cat but</u> have a soul of an tiger but have a soul of a tiger. And that's it. So, <u>the MAIN THING</u> that I wanted to say is though you are small, though you are weak always give your best, think keep your aims high and have an attitude equal to a tiger Thankyou</p>
62 Nee Rad	<p>So good morning guys (.) I am Neeraj <i>sooo</i> now we just <u>#hear</u> to one speech that we are given in TedX by William Uri He's a <u>~kind of</u> a negotiator or mediator in <u>~kind of</u> political conflict or anything happens his job is like that So in this speech he is saying about the power of listening so in our society the major thing nowadays happening is that everyone is connected with each other but they are <u>~like</u> in there in the platform of social networking only <u>~like</u> no chit-chats are happening between them <u>~like</u> they are only chatting with each other through texting or messaging but they are not given proper opportunities to listen to others <u>~like</u> they are not spending their time to listen the others words & <u>&So, now</u> he is saying that he saying that we should be able to listen to others then only we can find a good solution for their problems or like-wise situations & <u>&So, for that he has given some examples</u> in case of <u>~like</u> the time when he <u>#is</u> (+) <u>listen</u> to the Venezuela President and some kind of Brazilian <u>*Brazilian</u> businessman so in all that cases he is saying that (+) all those persons were really frustrated and he <u>*he</u> simply listened to them <i>sooo</i> <u>~like</u> by listening to them he could know about their current situation <u>~like</u> what their heart really wants to be <u>~like</u> the what they really <u>#wants</u> to do in their future or what's <<their real need he came to know through listening to them>> so he is saying that by listening we will be able to negotiate or <u>~like</u> we'll be able to find out the real solution for their problems <i>sooo</i> (.) and he is saying that It is just HARD to listen to others like for listening to others we should be mentally prepared first of all <u>~like</u> while listening to others our mind <i>mayyy</i> deviate from the actual problem with that person that maybe because of our mentality at that time so maybe our mind will be in any other situation <u>~like</u> (.) we know that our we can't control our subconscious mind so it will be roaming here and there</p>

S. No.	Audio Transcript with Coding
	<p>so we won't be able to listen properly to them &_&So, <u>first of all listening</u> to a man's problem we should be prepared by ourself so for that we should listen to our self ~<u>like</u> what all problems we are facing now or what all things are deviating our mind So we should first of all settle that down and after that we should listen to others then only we could find a proper solution for their problems and (.) he is saying that by listening itself we can make a good society ~<u>like</u> there will be no problems ~<u>like</u> by understand \$<u>by listening</u> we can <u>understand</u> others problems and understand ourselves. So ~<u>like</u> this we can make a better future (.) <<that's what he told in that speech That's all Thank You>></p>
<p>63 Qha Tlh</p>	<p>Gentleman, WHAT comes in your mind when you hear the *<u>the</u> name John Cena (+) That person is always seeing (.) Good afternoon gentlemen good afternoon sir (+) I'm telling to you today about this picture (.) if you can see this picture here on this side and this was like a mountain, this guy was digging trying to find the diamond there so he #<u>DIGGGED</u> he #<u>DIGGGED</u> &_&<u>but while</u> the time was going he felt tired he decided to give up (+) you can see (.) this side, you can see how much of the portion was left here for him to complete to find the DIAMOND that he wanted. Then he decided to give up (+) what I can <u>seeee is (.) the peopllle</u> who are always giving up are always the people who don't recognize how close they ARE to their success (+) How do you have to do is to ALWAYS try often (.) We have to try ALWAYS try and apply ALL our effort to reach what we want. Because even the monkeys case if I can take an example that <i>monkeeeys</i> case for them to be perfect they try OFTEN for them to be perfect on climbing the trees they try often and often at the end that becoming perfect &_&<u>and the second example</u> is a baby \$<u>a smalllll baby</u> (.) #<u>after born</u> he never walks he doesn't know how to walk he's not to speak <u>buttt</u> he will always and always try will speak somewhere else and most of the times his PARENTS his SIBLINGS who are *<u>who are</u> able to speak they would always love it at him more But he will NEVER give up he will try until he is getting to be <u>perfectttt</u> in speaking See he is trying to walk you will see him <u>falllling</u> (.) many times when he's trying to stand up and walk but he never gives up so we have to take this up (+) we have to take an example from the baby and we have to take an example from the the monkeys like I have said they NEVER give up Ok (+) I know we are in a civil engineering we are facing the challenges like if I can take an example of structure will look up We are facing so much trouble there so much problem but we we should not give up We should always try to put our effort until we make it (.) Thank you</p>
<p>64 Abd Dhi</p>	<p>Good morning friends (.) <i>Nowwww</i> I'm going to (+) share some of my things with you about our star Mister Pawan Kalyan who is the present upcoming politician. Just (+) yeah \$<u>he just started</u> a political party few years back He %<u>launched</u> (+) Jana Sena party named itself is Jana Sena on March 13 (.) He is #<u>a</u> actor in Tollywood and #<u>he named he named</u> as a best actor in Tollywood (+) He came with his brother megastar Mr Chiranjeevi (+) <i>nowwww</i> after a gap for Mr Chiranjeevi (+) as <i>heee</i> entered into politics he started a party that is Praja Rajyam but he *<i>heee</i> had not (+) #<u>get</u> success in that party because of some of the situations At that time Mr Pawan Kalyan DID his best for his brother and he came to know what are the things in political view at that time Then he wanted <i>tooo</i> (+) serve the people and he wanted to see the what are the things that people are suffering with and he want to come over them and he want to help the people He has #<u>aaa</u> one motto in his mind he always tells and he always shares with us that I'm fighting for the people not for any others I am fighting for the people ok then (+) from his childhood he just he is in one event he shared his feelings that from his childhood he never #<u>meet</u> with others he wants to be alone he ALWAYS thinks about the people (.) So, <i>heee</i> %<u>launched</u> a party Jana Sena (+) 3 years back then he served \$<u>he solved</u> so many problems (+) like agrigold (.) in our state that the</p>

S. No.	Audio Transcript with Coding
	<p>agrigold has (-) the people suffering from that problem #<u>he went away</u> (+) so he helped the people of the agrigold victims and the Uddanam the kidney problem he went to Harvard university and he talked there and he took some of the experts and doctors from there and he did kidney treatment here (+) But last year in political in general politics in our state he just given a support to TDP there are two parties in our state that is OASS and TDP #<u>he given</u> support to TDP I'm not criticizing any party here just I'm saying what are the things they did in our state they just said that we will help the people in ALL circumstances and we will be with the people then Pawan Star Pawan Kalyan supported the TDP then the YSR said that he is giving he is like #<u>his brother itself</u> (+) He's also looking for these political view but not for the people that the opposition party YSR CP then supported TDP I'M NOT SAYING that WITHHH his support TDP has won but with the help of this BJP the central government he also met with BJP BECAUSE (.) when *<u>when</u> this politics #<u>are</u> going on in our state the state is DIVIDED into two parts that is Andhra and Telengana sooo (.) for the sake of DEVELOPMENT in Andhra Pradesh because Telengana because it because the law it is #<u>having a lot with</u> it but Andhra Pradesh is not developed capital itself so he given support to central government BJP but after their winning here TDP and there central government but they %<u>refused</u> they are not they have not saying about the *<u>the</u> things so he <i>PROOOVED</i> his words that I am fighting for the people not for the others that in last (+) Jana Sena formation day he had given a speech he said <i>everyyyything</i> about the TDP that I given a lot support to you but you did you did nothing for the people so I am revolting I am making a revolt against you (+) for the sake that I want to (.) I never support the people who do not (.) help the (-) people so he is making a revolt against the TDP #<u>who supported</u> #*<u>who he supported</u> now the YSP (.) get to know that he is the people of \$<u>leader of people</u> ok he did it and he never thinks about the money itself everybody *<u>everybody</u> knows who is Andhra people here that about him he never thinks about the money he never thinks about any (+) He is a SIMPLE man (+) I like him very much and the words which he spoke again in the last meeting in the Jana Sena formation day I really like it very much so we should be (+) here the government itself (+) now everybody after his father his children #<u>is</u> coming in every in every case like that (+) so we have to change the government it is in a such a way #<u>that it is our family that we are coming</u> along coming like which in the government so in case of for changing the government we should have some of the changes that youth are in the government if youth are in the government then it will be success because a youthful person person who is in youth and he can do and he has a FIRE in his (.) mind So, <i>Iii</i> I am <i>wishinggg</i> I am willing to get Mr Pawan Star Pawan Kalyan in the next elections as a CM (+) <<Have a good luck Thank you Thank you very much>></p>
65 Kop Hum	<p>Hello my name is Kopan Kopano Mahase I am a very big dreamer (.) I am a BIG dreamer I dream so big such that my dreams actually SCARE me (.) Sometimes love alone when I think of that really I want in life (.) (+) I really enjoy music music as a kind of (.) something that really connects to the <i>soulll</i> and it relieves almost every tension you have (.) My hobbies are playing boxing in fact marshal art sport (.) That's That's where my heart is (.) And I really *<u>really really</u> like (.) the skill behind every marshal art (.) & <u>&Most of the time</u> or (.) \$<u>mostly I spend</u> my time researching about different things you know knowledge is power so I really like knowing new things & <u>&regardless of</u> what I'm doing engineering but I really like to know <i>allll</i> from all everything you know of <i>iff</i> I may say (.) every course I just want to know a little bit about it so that I would be in a better chance of anything in life because in LIFE we need knowledge and knowledge is POWER. (.) & <u>&And some of the things</u> that I like to do (.) as a big DREAMER as I I *<u>I</u> really like</p>

S. No.	Audio Transcript with Coding
	<p>watching so much of motivational speakers (.) They really PUT some sense into me (.) ~<u>You know</u> (.) So such things they help you <i>actuallyyy</i> see where you want to be see who you are and be believe in yourself more (.) And (.) I come from a very <i>*very</i> small family of two- my father, my mother, and my younger brother (.) And my parents both are BUSINESS <i>*business</i> people so (.) I come from a very strong background of BUSINESS & <u>&_&whereby</u> by my parents made for themselves (.) So it's growing up in a in such an environment has made me learned a lot (.) not to rely so much on people but to be THE ONE who influence more people (.) <i>Asss</i> as I'm saying <i>\$oh</i> as I'm telling you about my hobbies (.) I was also also enjoy laughing if it's a hobby <i>\$yeah I also</i> ENJOYED LAUGHING very much because you know it gives me so much <i>pleasssure and relieevsss</i> me from so manyyy tensions of life (.) in general (.) because what's what's the use of always being angry (.) plus we only live once <i>*we only live once</i> in this life so we have to make our lives <i>betttter</i> or we have to enjoy every single moment in our life (.) &_&So <u>currently</u> shift to the topic which I'll be talking ABOUT TODAY my topic is very simple (.) My topic is Believing in in <i>*in in</i> oneself: Believing in Yourself (.) You know BELIEVING IN YOURSELF is necessary (.) that's what I want to tell (.) Well that's when I was a believing in yourself it's necessary if YOU DON'T BELIEVE in yourself you will never accomplish anything in life if you don't believe in yourself and the goals you will never reach anywhere where you want to be you know (.) People think success is easy it's not easy to start with I make a light example about myself (.) <i>Iii</i> come from Africa (.) During my SCHOOL TIME <i>\$school days</i> I always told my classmates (.) <i>\$candidates</i> that (.) I'm going overseas And how and where I never knew but I knew the UNIVERSE would MANIFESTTT my ideas I kept dreaming about it I kept dreaming about it and here I am (.) I am in India Most of my friends are in Africa they just astonished right now they just astonished they can't believe it because I believed in myself I'm going to make it some point in time so believing in yourself is really necessary (.) And we have to set your goals you know what my father told me back in the days and the words still sink they <i>\$have sunk</i> in my brain and they ECHO at times as (.) my father taught me that if you want SOMETHING you have to stand for it you have to fight for it the world is cruel the world will knock you down (.) And ONLYYY ONLYYY the stronger will rise the weak will remain at the floor and enjoy (.) So what I want to say is when you believe in yourself and believe in a dream that you want to accomplish. (.) You YOU should actually do anything that it takes (.) Do anything that it takes DON'T LET anything stand in your way you know regardless of friends you know friends can be so influential but (.) truly speaking we find them here and friends some of them which is jealous friends pretending ~<i>you know</i> (.) So what I want to say is when you believe in yourself nothing can stand in your way nothing (.) And most of us want to succeed (.) Most of us want to succeed but we hate the sacrifices which is want to SUCCEED but we hate to make sacrifices (.) Success is not easy success is not easy (.) And success doesn't come after ten years success that's from <i>everyyy davyy</i> the things you do everyyy seconddd every moment the things you do will matter whether you're going closer to your dreams or not (.) So I just wanna say that (+) EVERYONE has twenty four hours at the end of the day everyone has twenty four hours it depends on how (.) you use your twenty four hours (.) Bill Gates has twenty four hours (.) Mark Zukerberg has twenty four hours but it depends on how you use your twenty four hours And (.) everyone who has succeeded has worked really hard truly speaking has worked really hard but not everyone who works hard will succeed (.) But then you gotta keep prayers closer to us and let the world <i>manifesttt</i> our ideas (.) and hold our ideas close to our hearts (.) Let the <i>worldddd</i> manifest let the universe <i>manifesttt</i> the ideas so that they could come true and</p>

S. No.	Audio Transcript with Coding
	<<thank you very much (.) Thank you very much>>
66 Gol Raj	<p>Good morning friends, this is Rajesh and today I want to discuss about “Assassin Creed” Basically (+) lot of kids or students these days are addicted to most of the video games what is there in the video games & <u>& basically</u> it’s a virtual reality created for us to know the (+) like Asian cultures which are <u>#doesn’t</u> know to us and some magical events which are fantasy to us makes the children or (+) students addict more to them (.) Come to my (+) topic its “Assassin Creed” what do you mean by assassin “Assassin” is a person who kills (+) an important people for the political reason or religious reason (+) In this game (.) <u>\$this game</u> is an action and adventurous series developed by Ubisoft and the series is an (+) basically a prototype I mean it’s not (+) first book to be to be returned it is an (+) for a copy for the Prince of Persia like they want to write about Prince of Persia they took this book as <u>#an</u> reference so “Assassin Creed” is not <u>#an</u> novel is not <u>#an</u> (+) highly developed or (+) much they haven't written it to be <u>#an</u> much extended it & <u>& so when it comes to the storyline usually</u> it’s a war between like <u>#an \$war between two</u> Asian religions like (+) assassins and dark knights (+) Knights want to use the power “Apple of Freedom” is used to control the will of each and every individuality So, they want to get that apple but the assassin tried <i>tooo</i> take that apple When it comes to gameplay this is (.) Al Miles who is <u>\$who lives</u> in 21st century and there is an organization works under the knights they want (+) to build <u>#an</u> (+) mission which is known as Animus (.) it usually takes the (+) <u>\$I mean sub-conscious memory and usually</u> bring back the memories of their ancestors like we know that in Seventh Sense movie we got to know that (+) using the some experiments they usually bring the memories of dharma in the same way they have created (+) an instrument Animus which virtually makes the (+) <u>\$virtually bring back the memories</u> of these ancestors Alter Alter basically runs the organization is the third assassin in this century <u>\$in the 17th century</u> (+) Alder <u>*Alder</u> and his brothers usually works for the king <u>*king \$Italian king</u> and they work <u>%against</u> the knight and when they got to know that the <u>*the</u> king was murdered and his son <u>#was being kidnapped</u> there they revolt against the Knights and (-) atlast Alder takes the apple and he hides it so that they got to know that Alder has an apple and they bring Miles to that laboratory and they will try to test on but the animus <u>#is not that capability</u> to take every person like like foot they have conducted 50 experiments and in 50 experiments everyone <u>#got died</u> in that (+) it’s the storyline basic storyline <u>*storyline</u> and when it connects to miles he got to know that (+) he is the KEY one (+) for the getting the apple of freedom (.) & <u>& So there are other assassins</u> they are not that I mean their blood line <u>*blood line</u> is not (+) at all high when compared to these Miles because Miles has the blood line of two top priority second assassin and third assassin his mother is a third assassin and the father is a second assassin & <u>& so due to that bloodline</u> (+) bloodline <u>\$ancestors bloodline</u> he got to (+) usually adapted to the (.) Animus (.) These are the 8 game levels <u>\$8 games that are released</u> till now, the fust game was released in 2007 and the game name is Assassin Creed. And then 2008 the game name is Assassin Creed II and then it comes with Assassin Creed Brotherhood (+) Assassin Creed <u>%Revelations</u> and then Assassin Creed III, then Assassin Creed Black Fag, Assassin Creed Rogue, Assassin Creed Unity & <u>& Basically</u> they work on the platforms I mean platforms means basically on which on which hardware the games will be working and the interface which these games are working Windows X-box, X-box 360, and PlayStation (+) We can play on mobile phones and then (+) PCs also but the graphics that are very compressed that it does not that we cannot interact with the other peoples and it <u>#will be hanged much hanged</u> (+) After these <u>%films</u> and these Assassin Creed (+) In 2016 there is a discussion about that they want to bring a (+) TV Series about Assassins Creed (.) it is an animation</p>

S. No.	Audio Transcript with Coding
	<p>\$they said that it will be an anima & &because when they tried in 2016 December 21st the first assassin #been launched and it got into negative reviews that the story line was not that expected (+) when compared to other movies and basically agents also Assassin Creed both are based on the assassins like in Heat Man 47 there is a sense I mean he creates a man to change their minds no emotions and nothing they only believe in the completion of their mission but when compared (+) *when compared to Assassin Creed they #makes the man to go to his ancestors memories and they get the abilities of their an assassin and got to know the culture and (+) secrets services and societies (+) Due to these facts and also that (+) direction date it lost its reputation in the 2006 movie Thank you</p>
<p>67 Kop Hum</p>	<p>Hello my name is Kopano (.) my surname is Mahase (.) And I will be talking about "How the White People Hate Us" The WHITE PEOPLE HATE us (.) Sorry I maybe racist But it's a FACT here the white people hate us they don't want to see us achieving anything ~You know The white people RUN the system the system is catered for only the white people (.) If THIS PEOPLE wanted us to <i>sharrre</i> the wealth of this world is very <i>easyyy</i> money sprinted resources are not printed they come as far as Europe Europe has NOTHING it has nothinggg on its table they go as far as Africa <i>pretenddd</i> they like us They <i>creattte</i> viruses like HIV and Ebola as they introduce them introduce THIS VIRUSES to the people of the world and then the next thing they <i>claimmm</i> (.) they have \$they're going to help what are they looking for instead & &for instance that Americans they just want <i>oilll</i> Take a look at NIGERIA this people created EBOLA VIRUS after creating an Ebola virus (.) they introduced it to Nigerian people (.) Nigerian people got sickkk they SUFFERED and the Americans were there the very same people who <i>createddd</i> this were going to help you <i>Nooo</i> they are NOT going to help there's JUST after the oil You <i>takkke</i> a look at Syria (.) take a look at Libya (.) & &Wherever there is oil <i>trusttt</i> me Americans will be there to TEAR the nation apart that's what they're good at they are never good at building anything anythinggg and THEY HAVE so much tools and so much resources like media they know how to use the MEDIA to tell the people to go against their own leaders (.) And the POWER of the media is sooo sooo enormous that (.) you LOOK at SYRIA Syria thousands \$thousands and thousands of people die every day but the media is saying NOTHING absoluutely NOTHING (.) & &But take a look at France you know France around only 60 people 60 people died and then the WHOLE WORLD was like pray for <i>prayyy</i> for France <i>prayyy</i> for France (.) I am very disappointed with my people (.) The people of the world people of the world are so blind (.) people of the world are (.) so <i>afraiddd</i> of- I mean call it <i>wealthhh</i> (.) They're so <i>afraiddd</i> of these people who are mistreating us (.) ~You know when I look at a white man (.) I see JUST somebody just NOBODY I don't see I DON'T recognize them as those holy people those <i>gloriouslyss</i> those ~you know (.) like the way the angels define them (.) Americans (.) the white people they steal everything (.) Everyyything and I DON'T GET it I'm sorry but (.) I maybe atheist or something but ~you know this people they have ENSLAVED us black people (.) for so long <i>maybeee</i> 2,000 years And <i>THENNN</i> the white man's wants black man to bow down to a white man I don't get it like black man (.) What what where is your steam where is your <i>eeego</i> as a human being (.) ~You know I would neverrr I would neverrr bow down to any man except the lord himself (.) A man of flesh of flesh and blood I would never bow down to him But you see these American they MAKE themselves as if they are gods (.) They are sooo JEALOUS and SELFISH we can take a look at their president Donald Trump he is so SELF SUFFICIENT so arrrrogant (.) Yeah well he is born from a very rich family so what at the end of the day we are going TO DIE all of US are going to die ~you know WHETHER you are rich or poor we all going to die (.) <i>anddd</i> all of us I</p>

S. No.	Audio Transcript with Coding
	<p>will going to be 6 <i>feettt</i> under (.) whether you are a rich or a poor we all are going to die that doesn't mean when you are rich you be buried in on the Moon when you poor you be buried on Earth NO, we'll go to the same place at the end of the day (.) So you see how the western media (.) and this is why people are connected that want to rule the world (.) and it's veryyy PAINFUL to to \$to actually realize that and observe that is why people are just like minorities minorities that make decisions for us, come <i>onnn!</i> what's wrong with our people <i>*what's wrong with our people</i> (+) I ALWAYS say to myself if there was no religion I bet (.) world would be so strong as individual as humans as different people from different places but no (.) religion has separated us so badly that was the white man thing There was a system <i>~you know</i> to make THEIR OWN religion look as IF IT'S cooler than the other religion that was the white man thing <i>~You know</i> the <i>whhwhite</i> man know <i>exaaactly</i> that when people come together they become <i>sooo</i> powerful so dangerous That's why they <i>alwayssss</i> want to make a nation fight against each other why because our nation doesn't know where it stands (.) Our youth todayyy is so obsessed with Beyoncce, Rehannn, and Daisyyy forgetting about their <i>ownnn</i> stuff here (.) <i>~You know</i> putting those fake everything fake and bear in mind THOSE PEOPLE have money they put on like (.) QUALITY STUFF WEEE out here (.) putting out on those <i>fakke</i> things fake everything fake everything where is our beauty Our beauty <i>~you know</i> original last longer than a copy. So when you keep putting those fake makeup and fake everything that your faithhh CRACKS and it GETS infected you don't realize all they want is to be like Beyonce They're <i>sooo</i> FOCUSED on the internet and phase BALLGAME stuff like that you still use this at the end of the day. <i>~You know</i> according to me as a Facebook takes time Facebook takes <i>sooo</i> much of your time that you don't even realize so many opportunities that would have come your way yeah it's good it's technology <i>Buttt</i> (.) as people you have to actually <i>seeee</i> the reality (.) see the things BEFORE <i>~you know</i> (.) but the main thing is that the white people hate us and they pretend they do like us they <i>dooo</i> hate us <i>~You know</i> I was listening to this out of the philosopher saying that (.) <i>~you know</i> there's white people (.) <i>Ifff</i> (.) ever there's a SABBATH place where all the people live Every <i>mannn</i> who is not white why I mean it was England people men who is not white & <i>&for instance</i> an African would come and buy a house a rich African would buy a house there (.) one \$one OR THREE houses from the WHITE MAN will be sold out because the white people want (.) to <i>beee</i> together that they want to <i>discussss</i> the principles of success <i>alonnne</i> leaving us out <i>~You know</i> the one when a white man see the other nation they just see slaves and we are so blind we don't even realize that we are <i>sooo</i> (.) EAGER to actually RAISE their economy rather than focusing on the raising own economy A white man would invest more in his country than invest in somebody's country in fact in your country if THEY invest They just bring REJECTS (.) They just bring rejects WHO WOULD <i>\$who would bring</i> rejects in his house rather than bring rejects to another man's house who so confused who doesn't know what he stands for (.) So I say the <i>mediaaa</i> and the white people <i>sammme</i> people same what'sapp group (.) they don't like us at the end of the day and we as people we have to LOVE each other (.) and WE CANNOT (.) \$WE WE CANNOT (.) I mean we cannot stand them <i>Ifff</i> we are separated "Together we united (.) and <i>alonnne</i> (.) we are weak"</p>
68 Mal Man	<p>Hi *Hi *Hi good morning to everyone today I am telling about our great Tollywood allrounder Junior NTR He is one of the he is a best playback singer and a good host and a (+) dancer, \$Kuchipudi dancer everything simply our Tollywood people call him allrounder of Tollywood (+) \$allrounder of Tollywood is not enough allrounder of India and now I am telling about him he was the grandson of (+) Nandamuri Taraka Rama Rao</p>

S. No.	Audio Transcript with Coding
	<p>he <u>#is</u> a CM of Andhra Pradesh who became CM just in the <u>%span</u> of nine months. Today (.) <u>*today</u> lot of people are (+) coming to the poli politicians like telling about 5 to 6 years and now they have not become CM but the Nandamuri Taraka Ram came within nine months nine months only he put <u>*he put back</u> <u>#he put back</u> a party and within 9 months he became CM of our both states Telengana and Andhra Pradesh He was the only man in our India he was the grandson of Nandamuri Taraka Rama Rao and his name also is NTR (+) we simply call him junior NTR yeah His name is senior NTR and he is junior NTR he did (+) childhood a balaramayan he <u>%introduced</u> and he gained a <u>lotts</u> of people hearts by childhood only and later (+) now he <u>#did totally</u> 27 films and at the first movie Student Number One which was directed by Raja Mouli sir he <u>%introduced</u> Raja Mouli and one of the great and now <u>#he became</u> Bahubali and everybody he did Raja Mouli's favorite hero is junior NTR and everywhere in India and everywhere Tamil Nadu and he went to every state and everywhere he tells my family my favorite hero is junior NTR junior NTR and (.) he did three movies at the beginning of this stage before he became popular at the beginning of his career he did three films and junior NTR <u>%introduced</u> <u>lotts</u> of directors to our (+) Telugu industry like (.) V Vinayak one of the greatest Tollywood director Raja Mouli and when the directors are flopped (.) he was the only hero in Tollywood who gave good hits <u>\$good industry hits</u> in the Tollywood with flopped directors and he <u>#did totally</u> 27 films and he he did four continuous hits now and before four continuous hits <u>#five years totally flop</u> for NTR from 2011 to (+) 2010 to approximately 2015 up to be February February he got totally flops totally 4-5 movies flops a year lot of fans like me (+) get <u>%depressed</u> (.) and <u>&_&later when</u> it comes to TEMPER (+) it was released in February 13 2015 when I was in 10th class <u>#I have not went</u> to 3 days school there is a public exams in March or April <u>#but I not went</u> to because I liked that movie a lot because there is a moral thing it's not a movie it's (+) our general problems going in now in our India like our girls problem (+) it was recently 6-7 years back Delhi <u>\$Delhi issue</u> that's Nirbaya issue that's the movie is based on those problems it's a wonderfully written with a Temper movie only he became to form and then later he did Nannak Prematho. It's a movie based on our fathers' fathers love and it's also a good hit and Janatha Garage it's also a good hit and agenda is also good as it has moral story that the environment things trees based on trees <u>%peoples</u> <u>*%peoples</u> everything and now he did Jailagoss it's a movie based on our brothers <u>lovvve</u> there is a three brothers in that film affection of brothers what does the ego between the brothers and everything will be clearly shown for back to or approximately every movie got 80 crores gross and Jailagossa and previously Janatha Garage got 100 crore crossed 80-80 like that and (+) he did not only this movie but lot of movies like Yamdogard based on Rajmouli sir and Student No.1 based on the people students and everything like Simhadri <u>@an affectionate movie</u> like that he did lot of movies and (.) he will do(-) He said I will work for my fans <u>#hit of I don't think</u> but I will just think of what fans I really do you do part for my fans only like that <u>#he told everything</u> and his family members are the (.) keeping him away. He is not (.) supporting any political party right now and <u>#he don't want</u> (.) to enter into any political party like political party issues he won't like political parties and he didn't support any party and some party like Telugu Desam Party now was in ruling position they are asking him to come to and to <u>%campaign</u> in the 2019 elections to campaign so that Telugu Desam Party member only not during halls to whenever the NTR film <u>#came</u> to our Tollywood that the Telugu Desam Party did not give false or did not give fancy shows like they will take revenge on NTR but he will definitely get 100 crores <u>@everywhere</u> but do not getting (.) benefit <u>#shows everything</u> (.) and like that if I tell then I definitely tell up to evening about NTR <u>@but I am closing this</u></p>

S. No.	Audio Transcript with Coding
	now upto how many (.) ok almost about six minutes is enough ok.
<p>69 Mwa Mus</p>	<p>Good afternoon everyone so this is a picture I got for the picture %<u>perception</u> (.) <i>Sooo</i>, as you have seen in this picture there is a cat that's through a bigger hormones itself. And we also see a mirror here at it sees its self-reflection as we can see in this picture (+) & <u>&let's take for instance</u> when we were kids we all had dreams of becoming someone big someone important we see it as a journey into something that's big and that's sure (+) In life we all have to have dreams I don't know if any of you have seen <i>thisss</i> India movie it (+) it was a movie about a street kid who had nowhere to go and he has nothing else to do to roam about in the streets and he wants the to go to an orphanage but he was too grab to be someone who could be <i>anddd</i> (+) >>in this picture it's also telling us that the no matter what may go through we still have to work hard and achieve our genes because someone who's big and we also have to have goals in our life<< and its also showing us (+) We have set up so that someone who's big and strong we don't have to downgrade ourselves to something who is something that's more (+) and valuable (+) Yeah I can also talk about there are thinks I think it took about you speak to no matter much of what we are or maybe even if we are small or something we still have to work hard then we achieve our goals (+) Yeah the other thing I would also like to talk about is that (+) in life also (-) @<u>as we were growing up</u> (+) we used to see ourselves as small but as we are growing up we have seen life has more difficulties then we have to make no matter to study we have been a mentor to make them always but we have <u>*we still have to work hard</u> still have to aim higher and (-) @<u>the other thing</u> I would like to talk about is but is that (- -)</p>
<p>70 Har Pra</p>	<p>Good morning everyone (.) So today I am going to share my views over a poem named Ozymandias (.) & <u>&So first of all</u>, lets #<u>rise</u> the temperature in this room a bit (.) ~<u>you know</u> so I will give <i>twooo</i> points over this poem first the poem point of view and then my point of view regarding my real-life example (.) >>The poem goes as this the traveler goes in the Egypt and he she met the traveler<< (.) PB Shelley I guess and the traveler says that there lies a stone monument with two worst legs broken legs (.) with some quote written over it (.) >>PB Shelley goes over there because she knew that there was a story waiting for it<< (.) but ~<u>you know</u> no matter how much ~<u>you know</u> even if you read the poem you don't even know when you are subjected towards the moral of it (.) >>just by reading it you are subjected towards the moral and the moral is really very deep goes very deep in it<< (.) so the poem goes as is the PB Shelley goes over there she you know discovers that monument and then she read \$<u>she wrote</u> the poem like this ki about the views over what she <i>seesss</i> watches ~<u>you know</u> that two worst legs of king Ozymandias that shays \$<u>that says</u> this ki I am the king of the king (.) I am mighty and all these rowdy words (.) but was it useful for him to say that we only remember him as the two legs broken apart in the vast desert (.) what meaning it <i>carriees</i> according to the poem the meaning that it carries that is the time waits for no one and it is the friend of no one (.) and no matter what kind of good deeds you did no matter how good you was at what kind of city you made and what (.) goods you did with your citizens (.) IF YOU are ROWDY and if you are EGOISTIC you will perish in that ego as the time passes and no one will remember you (.) <i>Sooo</i> (.) the poem, the meaning of the poem ends here because the meaning is as far as the meaning goes its only this that time is a friend of no one and if you <u>*if you</u> befriend the time if you use it good if you (.) ~<u>you know</u> \$<u>if you are doing</u> something good >>and you are not egoistic and you're not living with the ego<< what good you did (.) you will be <i>remembbbeerrred</i> throughout the time you will be remembered >><u>by some people by some memories by some monuments</u> and they will not<< (.) despair as the time passes they will not (.) diminish So in my real life example I would say that take the example of</p>

S. No.	Audio Transcript with Coding
	<p>myself once I become a good programmer (.) like (.) I join some Google and something like that and I am a really great programmer there I am considered as >>the number one programmer in the India<< (.) yeah sir is doing that I would actually prove him wrong someday (.) @so just imagine the situation I am the number *number one programmer in this whole world I know that no one can catch up to me and @no one can actually he is jealous @and no one can catch up to me and I know that no one has the knowledge to keep up with me. &_&So on that particular time it depends upon me whether I should live in my ego not to help anyone not to share my knowledge OR just to ~you know be good to everyone and share everything I have (.) So I will ask you guys what will make me remember in that time my ego or my helpfulness (.) yeah that will do some day helpfulness obviously yaar ~you know (.) if (.) even at if I am having that knowledge and I am being helpful to everyone and I am sharing everything to that that time will make me remember time will make me immortal in everything at everywhere and I will be remembered So *so this is the real meaning of this @this is the real meaning of the poem that no matter you @don't you know if you become a teacher don't act like it well he will be remembered by me he is a good teacher so the @real meaning is only this I will speak @you can't stop real meaning >>is just this and (.) that is it<<</p>
<p>71 Pra Tiw</p>	<p>Good morning friends, today I wanna talk about my favorite Hollywood actor <u>Robert Downey Junior A.K.A Tony Stark, A.K.A The Iron Man</u> it was a fan-boy moment for me when sir (+) showed me that you can talk about him also (+) &_&Let me start by introducing #himself, he is the Hollywood actor the top actor after Tom Cruise and all He is well known for his work in the Marvel series (+) TONY STARK he was born in Manhattan *in Manhattan on 4th April 1965, 52 years old Tony Stark holds the position of the HIGHEST paid celebs in the world next to Sharukh Khan in that list (+) Tony Stark's father (+) I mean Robert Downey Junior father Robert Downey Senior was also an actor but was also a drug addict Tony Stark being the younger of the two children was more so he was offered (+) \$frequently offered #small small roles in his father's movies <i>Sooo</i> Tony developed (+) like the interest in movies since his early age <i>buttt</i> he was #imported by his father's drug addict so he was also a drug addict and he started smoking mariyuana, cocaine and all since he was #aged six years old Robert Downey junior (+) started his career with bunch of movies Back Bound, Kiss Kiss Bang Bang and all People didn't recognize his work until he started with the famous series of SHERLOCK Holmes his acting was seen as a %premium as revolution in the Hollywood industry but there was every actor has a #backlog every actor though he is on the top notch in his career career he was way down back then (.) Tony was arrested his career was devastated when he was caught for smoking cocaine and mariyuana which are illegal <i>totalyyy</i> illegal in the US He was jailed for over many years so when he came out, Marvel was thinking of starting a <i>newww</i> universe a new super hero comic they came up with the Iron Man but none of them believe that Tony will do it <i>Sooo</i>, they approached him they said him that we want to make it he said let's try it <i>Sooo</i> when the audience saw it they gave SO MUCH love to him that his career went from bottom down to top notch even over the hill and it <u>was the BIGGEST star</u> *star at that point One for his VT acting his character is a philanthropist, playboy, billionaire, and (.) professionalism He not only makes \$he is not only a genius but also a comic his comic acting and the timing influences (-) the audience like people go to see movies some people go to see just him we don't want to see the movie that's his magic that is his %charisma Now (.) after the Iron Man series one, two, three he acted in Avengers he got many big offers he was there as a main actor <i>whyyy</i> because he was more in demand other than them So he being at the top of his career (+) now he thinks that he</p>

S. No.	Audio Transcript with Coding
	<p>should retire he should leave all those and he should come to a rest >>he should take the retirement even he announced that he won't be acting in the further Iron Man series and the series will be ending<< (.) soon because he want the the new comers to get an opportunity And he want to do something else with this life not everything that he will be doing the same thing around his payment #<u>go down</u> so he just step down but people are still awaiting his upcoming movies Avengers, Infinity war one, two Iron Man four and they are still in talks he is still in progress The best thing about this actor is being an age of 52 he looks <u>sooo YOUNG</u> He has so much energy that even an average 52 year old won't have. >>Not only 52 year old take an average 42 year old Indian he won't have that much energy as this man has<< This man works for 12 hours a day no no break he does action by himself he does all the big big things, big dances, big (.) cinemas, big events >>He doesn't get tired you never see him lying around somewhere sleeping <u>nooo</u> that thing was over that drug addict Tony Stark that drug addict Robert Downey Junior is dead he is the new guy<< (.) after that So thank you</p>
<p>72 Nee Rad</p>	<p>Hi friends (.) its Neeraj from section M one seven five one (.) So today I want to share my topics on \$<u>my view points on</u> the education system that is existing in the technical sector of India (.) As we <u>allll</u> know so many BTech colleges and undergraduate colleges are there in India #<u>But even though</u> all the colleges are not providing a good value or a good quality education to everyone (.) So in my <u>viewwww</u> everyone #<u>should be given</u> more important to the technical knowledge then his (.) academics or ~<u>like</u> \$<u>along with academics</u> they should try to give (.) more importance to their technical skills and technical knowledge <u>Sooo</u> if we take the case of the education system prevailing in India, everyone says that the most (.) \$<u>most valuable or most (.) reputed institutions</u> in for BTech degree in India #<u>is</u> IIT's and for that we have to all the students in India have to qualify JEE But if we take the case of JEE (.) not at all everyone or those who are attempting for JEE is not at all able to qualify the mains only, that's because from the primary stage of education they are not given proper way how to (+) approach these kind of objectives types examinations or these kinds of competitive examinations So in my view (.) all those students who are studying from (.) 8th standards or ~<u>like</u> from if we take in case in case of those who are going to coaching's and everything (.) They are their parents are giving their children the coaching for these kind of examination from their early ages, but all the parents in India or all the parents around here are not at all aware of *<u>these kind of examinations</u>, this is because of their parents are not at all that much educated as compare to their children <u>Sooo</u> (.) we should try to make aware them ~<u>like</u> \$<u>we should try to make the parents aware</u> of the importance of these kind of examinations even though if the children don't have that ability to qualify for these examinations or even they are not at all interested about their examinations also, we should try #<u>to (.) aware the parents</u> about the all examinations or all that future all those examination their child has to face in #<u>their</u> future. So (.) according to their children wish then they will be able to mould their children for this examinations. <u>Sooo</u> (.) ~<u>like</u> we should aware them then only we will be able to get good quality education in our India. And if we take the case of these technical degrees *<u>technical degrees</u> if we take in case of colleges we should \$<u>we can see that</u> no colleges are providing that much technical exposure to children Everyone #<u>are</u> really restricted to their syllabus (.) <u>andddd</u> if we take in case of any core subjects, we can see that the lecture will be or the teacher will be taking lectures and all the students will be listening to the lectures they won't be getting the actual sense that what the teacher is saying So what if the lecturer or teacher tries to make it more interesting (.) <u>orrr</u> ~<u>like</u> explaining some kind of technical aspects of that (+) subject or some kind of experimental setups to teach that children don't I am saying that don't get</p>

S. No.	Audio Transcript with Coding
	<p>stick to that academics syllabus only, if your teaching some kind of syllabus just give some practical examples to the children then they will be more interested towards that topic. And in case of practicals also if we take in case of practicals may be all the students won't be do it in a good manner but try to make them do it in a good manner, be good example for the children <i>Sooo ~like</i> you can provide more (.) lab facilities, more equipment, <u>MORE ADVANCED type</u> of things in the colleges then they will be able to recognize what is going to happen in their near future because as they pass out from this college or from any college they are going to face the industries or (.) many companies in their future So they should be <i>preparrrred \$very much prepared</i> mentally and physically or technically they should much prepared then only they will be able to (.) shine in that sector So in my opinion every college try to give a good technical knowledge to their children's more than academics, the academics is also important but along with this academics they should try to give more (.) technical skills provide more technical sectors or some kind of <i>#expose</i> where the children can (.) where the students can accomplish aims or they can shine in their own way or they can (+) showcase their skills, showcase their talents and should try to (.) give much more opportunities to take in part on this expos and all the colleges should try to support these kind of expos then only the (.) students will able to (.) produce or it should be able to showcase their skills thank you</p>
<p>73 Saa Ars</p>	<p>Good evening every one (.) every one among <i>ussss</i> here might have some admirer or a role model (.) in his life, whom one wants to be like (.) also (+) we have a set of goals that we want to achieve (.) I <i>*I</i> know that everyone among us would have goals So according to this picture (.) what the cat is doing it's <u>PAINTING</u> a picture its looking into the mirror and seeing its future and it's painting a tiger and you look at the confidence level of the cat the cat isn't even at all looking at the picture she is just looking into the mirror and she is just painting whatever her goals or whatever its future is So (.) I want all of us to be like the cat, to be <i>sooo</i> much confident don't care about anyone or anything (.) and be confident enough (.) to do whatever you want to do but with a confidence (.) <i>~You know</i> I will give you an example like the motivational speakers we have (.) do you think that they don't make mistakes while speaking they make <i>sooo</i> many mistakes while speaking but they are <i>sooo</i> confident that we can't even <u>CATCH</u> that they have made a grammatical error or some mistake while they speak (.) So <u>ALL</u> that is required is confidence (.) <i>&_&So</i> (+) <u>I would like to conclude my topic</u> (.) by saying that (.) all of us sitting here not only us but every one among us every one in world should be confident enough like this cat who can paint a picture of its future (+) who can paint a picture of its goals and be confident enough to do <i>whatttever</i> they want to do in their life (-) And like the cat is looking (+) in the mirror, I assume everyone of us looks into the mirror in the morning and <i>~you know</i> comes to college like <i>~you know</i> so confident setting up their hair, setting up <i>theirr</i> (+) clothes, and everything. <u>Thattt CONFIDENCE is</u> required not only there in the mirror but while you come to college, you come to the class while you go anywhere it is required (.) <u>So BE LIKE THE CAT</u> be cunning, be clever and show enough confidence that can over overcome your fears That's all from me Thank you</p>
<p>74 Aku Yas</p>	<p>Good evening everyone so warming welcome to everyone and respected sir so today my topic is "The Man Fears the Unknown". Have you seen this pic (+) this photo So what's there thats windows are opening like a scary if you (+) see that so everyone of us has fears: fear about <u>DARK, fear about DOING THINGS</u>, fear about (+) taking challenges (+) and I too fear about snakes like this We do fear about everything Neeraj So see once imagine you are at this situation see that lady is at the point of your (-) eye is just in front of your</p>

S. No.	Audio Transcript with Coding
	<p>eye and how scary do you feel how (-) how like <u>*how scary do you feel</u> like how scary you will be mentally tortured that if you someone are going to (-) spoil your eye So how do you feel that is how to overcome this. This is fear nothing we have from our childhood this is (+) FEAR IS NOTHING <u>#that we have learnt</u> but there is no fear like so (.) fear is a prison HOW CAN I SAY a prison, fear makes you not to face challenges if you have if it is a night and we scared to go out 12 at night on the street so have you ever done that so if it is a dark place have you <u>dareddd</u> to go (+) to that place (-) only <u>#singlely</u> have you done it in forest no yeah you have done @ <u>So that's very good</u> (+) Have you ever DONE BIKE STUNT ? have you DARED to do that No, I guess no, this is no do you fear? what happens to us, what is this, we are so much scared how can I judge it like People are <u>#saying apple are falling but our sorry</u> (-) he is gravitational Newton \$<u>Newton said</u> why asked why so this is the way we think this is the way he got deviated from this (+) Suppose we take an example there is one incident happened so nearly seven astronauts were there that is a rocket launcher <u>#take place</u> in NASA at nearly 1990s near (-) 2000 near (-) 1990s so what happened within 0.5 seconds the (+) rocket get blasted off if I am #<u>a</u> astronaut do I think if this happens to me how can I become #<u>a</u> astronaut so it will stop my career it will <u>prisonnn</u> me that my wings will be restricted of I will be into a prison <u>sooo</u> (+) fear is something that we have learnt see this (-) image so the child is without scaring without <u>#any</u> frightening without <u>#any</u> scaring @ <u>he was kissing that</u> poisonous snake so if we see the snake we will immediately ran away from the place @ <u>where we are</u> what made us to that so and that is a fear A child can go without food (-) near if a truck is coming if child will go (-) <u>#forward to that</u> so (-) don't he <u>#has fear</u> for it don't he frightened for that because what we have he hasn't learnt that so we will frighten when he (-) to take that a child will not do that to frighten that thing so HOW to overcome this fear how to overcome this thing you replace your fear with a (+) <u>curiosityyy</u> <u>*curiosityyy</u> if suppose imagine a situation you are at home it's a midnight someone knocks the door <u>#hardly and harder</u> you have to open now you find that I will be threatened by (-) someone or <u>#may be dog</u> it may be a thief it may be anything that was beating your door so have you dared dare it may cost it may cost you a life may why don't you (-) open re-open <u>#we open prisoned out from</u> here from the jail this is replacing your fear with curiosity (-) if there is a <u>#black tree</u> around your place and you are in a forest so your your creeping or (-) some creation mal <u>\$malicious creature</u> so <u>*malicious creature</u> now do you check out that we checked out that bushes think in a right manner so once check it what may <u>#happens</u> once so dare your (-) soul like this only in your life any situation today this ppt or tomorrow your interview or tomorrow taking any risk in your life do attempt because unknown \$<u>you know the unknown is unknown to me</u> at least you know that you know everything tomorrow future you know that is <u>#what may be happen</u> or what may not happens you know atleast you don't know whatever you know but also you know like what I am saying is tomorrow is @ <u>unknown for us but what we know is known</u> for us (.) right we know everything so <u>#this my quotation</u> actually its not visible when the unknown may (-) makes you to lay on the table means she was in that side so assume there is a ghost coming to her so she may die means she may die if she go outside but the fear is under (-) makes you to keep under the table means fear keep you to (-) like SUPPRESS you everytime and unknown if you dare by Yashwant Mohan</p>
75 Pra Tiw	<p>So good morning everyone my name is Prateek Tiwari today I *I would like to say something which I have seen my <u>*my</u> views on the video which I have seen now The <u>speakerrr</u> William Uri (.) actually opened our minds in the area where there is a listening part like people generally want to want them to be heard they don't want to listen to others</p>

S. No.	Audio Transcript with Coding
	<p>that's why the dispute starts even small (-) problems can be made bigger when the other party doesn't listen to the first party (.) So, when people start listening to each other they understand they understand each other listening is not just about the (+) understanding of the words it's about understanding the EMOTIONS behind them so once you understand the emotions related to the speaker you will be (-) <u>\$you will be able to understand</u> what is actual feelings are what are his actual problems how can it be resolved so by after that talking to him or her so in that way the other person should also listen (-) how <u>*how</u> the first person has listened to him so in that way there will be a clear understanding between two parties and the examples given by the speaker were <i>reallyyy</i> GREAT like (.) he actually solved the dispute with ONE listening with a general listening also with listening to others <u>\$before listening to others</u> you have to listen to yourself first like the speakers said that he has first calmed his mind he has first listened to himself <u>#took his all emotions</u> in control (.) after that he listened to others in that he was more ATTENTIVE to others he was <i>morre</i> able (-) more understanding to others feelings their thoughts he was able to (-) understand their problems generalize an idea (.) and help them in otherways (-) I mean many world wars can be <u>#cannot be made</u> even if people just listen to each other or there might be no supremacy between two people & <u>&in that way</u> (.) there will be more <i>peeeace</i> and harmony in the world though it's now but was was not the first option (.) talking, listening to other countries problems, understanding them if those were made the possible to have made all the world wars would have been avoided (-) That's my view, thank you</p>
<p>76 Kod San</p>	<p>Hello friends Good morning all Hope you all know about Leonardo DiCaprio (.) Raise your hands man (-) <i>Okayyy</i>, I am going to explain about him (- -) Leonardo DiCaprio's full name is "Leonardo Wilhelm Di Caprio" Actually he was born on November 11, 1974 in Loss %<u>Angeles</u>, America (-) and (.) he is the only child of (.) George DiCaprio, He is a comic artist and producer and also a movie (-) maker And (-) Leonardo DiCaprio, He got his name by the painting & <u>&Actually, when</u> his mother used to go to visit the paintings and see the paintings He saw the Leonardo De %<u>Vinci's</u> painting and when Leonardo DiCaprio first %<u>kicked</u> him %<u>kicked her</u> and he <u>*he</u> got the name of Leonardo DiCaprio And at the age of one year his parents got separated and Leonardo spent his life time with his mother along with his father (.) And, he completed his schooling from (.) John Marshall High School and (.) and his %<u>graduation</u> from Loss Angeles and reached higher study and he is also drop out in the third year, but he struggled HARD for his degree and (.) he got his degree on grade General equivalency Diploma (-) This is the childhood pic of him, you can see (.) It is his father and his mother and (-) this is the early life of him and coming to his %<u>career</u> –Leonardo DiCaprio career begin with a television series and a commercial ads. He is also a common man when before coming to the films, but who knows <u>#he makes</u> memories and many block busters in the field of American %<u>films</u> and (-) in he also made educational films but he made his debut with the film 'Critters 3' It is a scientific horror film and it is released in 1991 <u>At the AGE OF 18</u> he got into the movies, because he made so hard work and with his friend he came into existence on movies works (-) and he made his first breakthrough (-) <u>\$he made his first breakthrough with 'Romeo and Juliet' movie.</u> As you all know about Romeo and Juliet it is a fantastic love story. As you have not watched, watch it I am suggesting you that it is the first blockbuster <u>#on</u> his career and in 1997 coming to Titanic, all know about it, it is the biggest (-) movie in one of the in the world history. And it made it made no setback for him, he continued his career with many blockbusters. There was no setback and being an ordinary person he achieved most of it. You can see the movies it is just one- "Critters-3, and Titanic it is also %<u>won</u> 17 Oscar awards Titanic movie. And this is Romeo and Juliet movie (-) and coming to the</p>

S. No.	Audio Transcript with Coding
	<p>filmography (.) Coming to his movies in 1998, he did the “Man in the Iron Mask” and “Celebrity” in 2000, The beach movie and in 2002 “Gangs of Newyork” and “Catch Me If You Can”. In 2004 “The Aviator”. These are all drama and scientific horror films. He is famous for his acting and he did lot of work for that. And in 2006 he made “The Departed” and “Blood Diamond” in 2010 “The Shutter” “The Harbour” “Inception” Inception is also a great movie and in 2013 ”The Great Gatsby” it %<u>won</u> an Oscar award for his excellent acting and “THE WOLF OF WALL STREET” it is the nice movie and many of you have watched this Wolf of wall street and in 2015 The RAVENANT it is the (.) milestone in his career after 30 years he got his (.) breakthrough with the Ravenant even these films came but there was some disaster in his career also. & & <u>Actually failures are the stepping stones</u> for success he got his success with again with The Ravenant in 2015 he got an Oscar award for his movie and in 2016 before The Blood it was also a movie again there was a setback for him in 2015 he got a blockbuster and 2016 again (-) got a disaster and awards (.) Leonardo DiCaprio %<u>won</u> 54 awards from and 161 nominations. He got (.) nominated for six academy awards and (.) 4 British Academy awards and 9 Screen Actor %<u>Guild</u> awards and winning one of them and the best one is Global Glow award \$<u>Globe award</u> and also won Oscar award for his %<u>film</u> & <u>actually what I am trying</u> to say say is that Leonardo DiCaprio is not only a person he made so many %<u>environmental</u> activities and he contributed many \$<u>much money</u> to the environmental activities. And to a \$<u>to create awareness</u> about global warming and its effects he #<u>make</u> campaign he established an orphanage also Leonardo Foundation it is helping the poor people in the Northern America and (-) he also participated in he *<u>he</u> didn’t win but he contributed some money to the Barak Obama’s 2004 elections and recently to the Trump elections he also contributed to Trump’s party he SUPPORTS Democratic party and he loves people to watch his movies and (.) people are the key success to his success because if there #<u>was</u> no (-) no (-) no @<u>actors there</u> will be no audience audience are the key success for him and these are the pictures the where he %<u>won</u> Oscar award for his movie and this what I can tell (-) as being a drop out he is also a successful person in his career. He didn’t have any idea about his career but he started as a commercial ad-boy and he became a successful person in his %<u>career</u> and he is also a (.) great producer he is also having a producing \$<u>production company</u> APN films it produced maximum films film production makes (-) good productions and that’s all I can say Thank you.</p>
77 Gol Raj	<p>Hi friends this is Rajesh today I want to advertise about DELL – gaming laptop (+) & & <u>Basically right now</u> it is digital world everyone wants to <i>beee</i> (+) purchasing #<u>a</u> electronic good gadgets like (+) if you use smartphones or tablets which (+) reduce our eye sight and physical damages more so we usually prefer for their laptop (+) it is a gaming laptop which consists of NVidia GTX (+) graphic card which makes unique and also it has two cooling fans which reduces <i>theee</i> heat in the laptop (+) it’s battery life is very high when compared to the other gaming laptops and <i>theee</i> \$<u>it does not</u> compress any gaming files because (+) >>the system works on the original files of the games which makes unique feature in this dell laptops<< and also it has SSD hybrid drive memory which is an \$<u>which consist</u> of a flash storage data and also >>it sends the data with high speed which is unique and it is 4 GB RAM and its net cost price is 96,000<< (+) Right now it is on offer of 86,000; 10,000 is a (+) special offer it *<u>it</u> is only coming in one colour that is MAT BLACK and red color in the middle of the symbol and it is having a keyboard system with unique features it has lights (+) which will help us working in dark (+) #<u>which is in dark rooms</u> (+) and <i>alsooo</i> we can see here the RAMs and the cooling panels \$<u>cooling fans</u> which allows the heat to move away from the CPU it does not (+) enter into the front side</p>

S. No.	Audio Transcript with Coding
	of CPU and it does not make the laptop to come to high temperature normally (+) and also it has a maximum picture quality and also (+) high definition sound (-) Thank you
78 Pra Tiw	<p>Hi friends <i>Todayyy</i> I would like to (+) place my opinion on this topic “What Should be the Priority of Dressing” is it COMFORT, the STYLE, or the APPROPRIATENESS (+) & <u>Since urban civilization</u> and (+) earlier times (+) dressing is one of the most KEY feature for a human being which separates us from the other animals (+) Every time we <i>dressss</i> (.) we show an impression we that reflects <i>ourrr</i> well being (.) So (.) I will give my opinion on this (+) Dressing is mostly restricted to humans not you don't see randomly animals wearing clothes It becomes a sort of question that how well can you dress (.) and what should be the good way to dress up (- -)So as in many India has many people different cultures, different <u>%religions</u> so we have that sense for different occasions and different parties and different types of clothing. You cannot wear a certain kind of clothes for all the occasions separate kind of clothes <i>Sooo</i> dressing appropriateness is I think one of the FIRST key (.) because it makes that atmosphere blending into the people around you (.) & <u>The second thing</u> I would say is a comfort matter the most next because if you are not <u>#comfort</u> you cannot (+) talk properly or you can (+) chit-chat with everyone so I feel like comfortable & <u>Generally</u> people keep on giving time for appropriateness and comfort that they forget the third important thing that is “Style” (.) THAT IS SOMETHING which is a TYPE of a background matter it <u>\$is a type of a background factor</u> People generally don't (+) notice it but <i>theyyy</i> in the back of their head <u>#they someone</u> are saying that why is that happening that is due to this style <i>Sooo</i> (.) we dress up for different occasions so we first see that are fitting is correct our comfort level is correct So when you have perfect appropriateness and perfect fitting then (+) the STYLE comes on its own The style which you want it comes on from the confidence you build up (.) So I will say like we have different (+) clothes for different occasions we have certain type of clothes for a gym, certain type of clothes for a partywear, certain type of clothes for a formal occasion (.) So having comfort in all the outfits <i>issss</i> one of the key features which human being takes And if someone asked me Do you want the good style or do you want the good appropriateness I will say I will just take with the appropriateness (+) because the more you are appropriate <u>\$the more clothing is appropriate</u> the more respect you gain in the society After all the people recognize you or give up or <u>\$take up</u> an impression on you just they don't talk before you meet anyone you don't you hardly talk they first check you out They check your <i>shoooes</i> how well you are dressed up which brand clothing you wear upon that they will make a basic character like idea about the person how this person is rest is how you talk that depends it totally depends on you Whether the person can address greatly but (.) might not be well respected but a person <<dressed just ok simple but talks brilliantly will be more respected>> (.) There is a kind of connection between those two (.) Even when I have the privilege of going to some occasions (+) in my family unions and everywhere I don't see the comfort because the clothing and everything is <i>sooo</i> appropriate that to come going down every time the occasions whether they are in summer or winter you need <i>tooo</i> adjust to the environment So at that time I think you have to leave the comfort just to show that you are a good character you don't want to go around saying people that I'm a bad person no (.) just for the sake of one or two hours of time period just let your comfort go on the low level and try to build up your style in that. People will notice that he look at it's very you're looking very <u>#comfort</u> in that way (-) and there are <u>%male</u> icons you can follow <u>#whose give</u> best advice about clothing but look the most elegant (.) & <u>All in all in a nutshell</u> I will say that it's the comfort I will say which build up the confidence and gives you the style which catches <i>everyyy</i> people's eye in the room (.) So, they get it (.) ok Thank you</p>

S. No.	Audio Transcript with Coding
79 Tha Vee	<p>Good morning everyone (.) I am Venkat today I want to talk about the domestic airlines in India We have (+) many domestic airlines if we talk about the Air India, Indigo, Jet Airways there are many things, but Air India is the one that comes from the %debits and it is the <i>oldesttt</i> one it is started in 1932 by JRD Tata. So, today we are talking about what the services how the Air India became developed and what are the award's and the compliments achieved and (.) what <i>*what</i> is about Air India how <i>*how</i> #they <u>communicating</u> with the people, how they are maintaining and how now present it it stood no.1 So (- -) today in my %content I will talk about the history, destinations, alliances, & privatization, and services. History is that (.) starting its name called Indian Airlines when the JRD TATA started in 1932 after (+) years #passes he #keep on changing the names of the Air India. <i>Sooo</i> (.) after 2010 he fixes (-) and he #have the brand as Air India this is about the history. <i>Duringgg</i> starting also there is a problem faced by Air India it is that not proper customer care support and #not maintaining of the airport's and not main punctuality of the flights there are some minor ones that #creates <i>*creates</i> a lot of problem to them. After that (.) if you talk about (-) this is (-) this is the thing that that the starting it is airlines, India Airlines after they changed to Air India and in 2009 A300 is a flight the there are 4 to 5 flights with the JRD Tata at the time of 2009, due to the %debits they sold three three three-flights to other countries <i>andddd</i> it is a 27th, <i>*27th</i> (+) organisation Indian <i>*\$Indian organisation</i> that took place in STAR ALLIANCE. I will talk about the star alliance what is star alliance is that (+) we have different organisations for development of such activities like that star alliance is also an international organization that the airport authorities or the flight authorities will take a membership on it so it is a 27th and it only #the one (+) <i>first got star</i> alliance membership in India (- -)(- -) And services mine is about domestic airlines so I will talk about domestic services now to create (+) good <i>*good</i> impact and (-) good travel in Air India. Air India is \$in India Air India is 3rd domestic service after Indigo and Jet Airways so, what they are providing in it. So in domestic airlines also they are providing screens and the food, and the free luggage and free baggage allowance for 15 kgs \$15 kgs free baggage for domestic airlines only and if we talk about some other services like (+) Air India tie up with the SBI bank what they will do (+) It is that if we see we are getting \$we have payback %payback cards like that (+) if you spend 100 rupees in Air India site or Air India that reservation counter anything #that related to the Air India. If you spend 100 rupees <i>ourrr</i> in our account #there will be credited 2 points, 2 points were credited or <i>*or</i> if you are going for a trip in air India for <i>eachhh</i> mile 1 mile will be credited in our account, so we can use this air miles, number of air miles to make another trip free and these points are also helpful to get the discount in the Air India (.) So these are the services provided by the Air India and some other. There are lot more services that now they are giving like a special offers are giving offer of 2000-3000 like coupons they are also giving and <i>*and</i> one more interesting is that if you go for Indigo, or Jet Airways (+) for example we are here we want to move to Hyderabad so there is no single flight, we have to change two flights here to Delhi, Delhi to Hyderabad or otherwise we have to go to Amritsar to Delhi then to Hyderabad like that so (.) here Air India is that having single flight throughout the India from where you want to go having only single flight without changing. So (.) here, we can save our time (- -) and these are the awards and %recognition taken by the air India. This is world's best all-jet airline in June 1962. So if you talk about A10-A300 these is the large flights biggest flights in Air India. This is world's largest operator among the world it is only the first operator #that took place with A 300 and A 310 and one more thing is that air India is servicing totally 94... <i>*94</i> hubs sorry <i>*94</i> places \$94 international airports in four continents and among that 54 are</p>

S. No.	Audio Transcript with Coding
	domestic air lines and it is having a hub at Delhi and Kolkata two hubs are there for Air India and #Air India is that now it is rank 1 it is leading domestic and cargo exporter. (- -) So thank you
80 Nee Rad	<p>Hi guys, I am Neeraj from section M one seven five one, I am coming from Kerala <i>Sooo</i> (.) ~like I am going to talk about some of the best tourist destinations or places you must visit in Kerala once in a life time <i>Sooo</i> (.) being <u>\$coming from Kerala</u> I am really very much %found to Kerala even though I haven't visited all the places or all the tourist places or all the festivals that are happening in Kerala, but I have got some chances to visit some of them. I am really very much %found to %photography and travelling, <i>sooo</i> for a traveler or a %photographer he should #he should must visit some places in Kerala once in a life time. So (.) &_&first thing I would suggest, it will be Thrissur district itself, because its MY district and even though it has more cultural and communal harmony going on there. Thrissur is very much famous for the Thrissur Pooram, it is one of the <i>biggesttt</i> festivals that is happening in Asia. And it's a kind of festival happened in temple, Thiruvambadi temple its basically happened during the time of April-May <i>innn</i> Vadakkumnathan called ~like that. And the specialty of that Pooram is that there will be some (+) cultural events ~like it's &_&basically in Kerala it is called as Chendamelam. It's a ~kind of musical instrument traditional instrument of Keralites and the fry firecrackers that have been that will \$the fire crackers shows will be there after the end of the Pooram, it will be at early morning and like that and the one <i>excitingggg</i> part of this Pooram is that this firecracker firecrackers and UMBRELLA Exchange it is basically in Kerala it is called as Kudamattom where the the elephants will be there and they will in like in usually in temples during festivals there will be elephants on that them there will be carrying some umbrellas and some ~kind of antique stuffs, while this Kudamattom they will exchange umbrellas ~like there will be nine to thirteen elephants will be there from one side ~like there is two sides, one is Paramekkavu and other is Thiruvambadi. So there will be two sides the the elephants will be facing each each other at a distance of ~like nine ~like five hundred meters or some thing ~like that, in between crowds ~crowds will be there like it's a ~kind of vast crowd at that time and during this time (+) this Kudamattom is basically they will exchange the (+) umbrellas that is kept above the elephants ~like it will be having different patterns different colors may be there will be some traditional Keralite (+) antiques or some ~kind of things will be kept on that umbrella like wise it is. And I HAVE got chance to see this both that fire cracking and Kudamattom, it's a ~kind of wonderful atmosphere at that time even foreigners will be there for capturing all those events, all those beautiful moments <i>andddd</i> (.) the other thing is that being a traveler you should visit (.) ~like for if you are a very much %found to rides riding so the best \$one of the best routes for riders is that Athirapilly-Malakkapara route it is a ~kind of Athirapilly is a famous waterfalls I think you have might have seen it in films like Raavan or some Bollywood films it is there. It is ~kind of most beautiful place ~kind of waterfall it is and that <i>rouuute</i> is for riding because it is all about like hair pin (.) \$hair pin curves are there and beautiful road it is and it is through jungle ~like both sides will be may be some mountains will be there may be (.) times it will be whole jungle so its ~LIKE (.) lonely route there nobody will be there even you can't find any teashops or something like that for so many kilometers but even though it is the BEST PLACE for riding (.) <i>Andddd</i> other things that you should visit is the beach areas if you are very much %found to food like sea food or non veg food (.) its very good to have food from Kerala ~like it's <i>reallyyy</i> spicy even though some of them some of us may not like spicy food all then also you will like that taste of Kerala (+) You will get to know about so many different types of dishes,</p>

S. No.	Audio Transcript with Coding
	<p>different types of variety of foods that you will get @<u>from Kerala</u> and some some of the famous food hubs is that Kozhikode, then (.) Alappuzha. Alappuzha is very much famous for (+) sea food it is known as the east \$<u>Venice of east</u> and ~<u>like</u> so many backwaters are there so you can do house boating there and you will get from house boat itself they will catch fresh fish and they will cook for them for \$<u>cook them for you</u> (.) And the places that you should visit is that then places you should visit is beaches beach areas, there so many beach areas is there, even in beach areas you will get different kind of taste of foods there. And (.) if you <i>waaant</i> to have a look at the cultural monuments or historical monuments then also it is there, places is there (+) It's a ~<u>kind of</u> you can in my district you can see the first Muslim Mosque is there, India's first mosque is there it is Cheraman Masjid and (.) one <i>churchhh</i> called St. Thomas Church, it is said to be the first church or where the Christianity starts like-wise it is saying and our side is called old Muzriz town where so many historical places are there, Tipu Sulthan fort is there like wise so many things are there. So, I think you should come to Kerala and <<you should (.) get to know about the cultural harmony of Kerala Thank you>></p>
<p>81 Shw Cho</p>	<p>Good morning everyone my name is Shweta and I am here <i>tooo</i> share my views on the topic "Stopping by the Woods on a Snowy Evening" by Robert Frost <i>sooo</i> according to <i>theee</i> (+) poem we come to know that the (+) po poet was travelling in a carriage by the <i>daaark</i> woods and he stopped his carriage just to (+) signify just to see the beauty of the woods the dark evening <i>sooo</i> (+) from the <i>descriptionnn</i> of the woods in his poem we come to know that he is a nature lover and the way he described the woods is in different manner so sometimes we get to know that the woods are described as an external metaphor of <i>deathhh</i> and sometimes (+) it is described as the dark snowy evening dark snowy (+) night and sometimes it <i>iss</i> described as the <u><i>civilizationnn of mankind andd</i></u> the lovely deep dark these words describe that how (+) silent and (+) that he is describing it (+) with his own life how dark house Island the woods are and then after that we get to know (+) \$<u>We come to know about</u> the village he describes (+) it is basically describing that it is not <i>sooo</i> empty it has \$<u>it is</u> civilized it has mankind around then the most one of the most important description he gives is about the HORSE that if we come to know from the line that (.) <u><i>he givess his harness bell a shhhake</i></u> that is (+) here the \$<u>here when</u> the poet stops by the woods the horse gave his harness bell a shake just to (+) >>signify that the poet has done any mistake by stopping in the woods or not<< &_&<u>but it ACTUALLY</u> means it has an irony which *<u>which</u> actually means that (+) a shake or a kind of a sound is given to bring back the poet from the (+) position of li life or death so here the this line means that that he gave his harness bell a shake and then after that the most \$<u>the two most important liness</u> of the poem the last two lines and (.) miles to go before I sleep and miles to go before I sleep &_&<u>the first use</u> (+) disc describes that (+) the poet *<u>the poet</u> is far away from his <i>hommme</i> and he has to travel a <i>lonnng</i> distance so (+) BECAUSE he has some work to do so he cannot wait in the woods to (+) enjoy its beauty &_&<u>and the SECOND one</u> which holds an IRONY which says that before he goes to his ETERNAL sleep he has to (.) >>\$<u>he has responsibility</u> that he has to fulfill he has some works to do in his whole life entire life he has many a responsibilities so he has to fulfill before he<< (+) DIES that is before he goes to an exter <<eternal sleep So (.) yeah That's it Thank you>></p>
<p>82 Pra Tiw</p>	<p>Good morning everyone my name is Prateek Tiwari today I want to talk about "Responsible Content Creator" <i>sinccce</i> (+) the last two years #<u>when the Jio has come</u> India has got too much into digital (.) era and it has come that every single guy in the in India owns a good phone has internet connection, is social with the world, is connected properly, connects socially with everyone So with that advent the apps comes in YouTube it's a good</p>

S. No.	Audio Transcript with Coding
	<p>platform for small creators who cannot make big in their life or cannot who have aspiring dream of going into Bollywood but couldn't get <i>contactsss</i> so they get a good platform to do it on their own it costs nothing to do it (.) <i>Sooo</i>, when people start creating content as app gain so much fame it came there <u>\$it came to the point</u> that people have to start making a responsible content (.) The creators should think of the issues should speak properly about it should make content RELIABLE of it so <i>thattt</i> the people who <u>#was</u> watching them they get inspired so they imitate the same thing So we should have to understand that a bunch of people like around millions of people are watching their videos small children to every age and kind (.) so they have to keep in mind of <i>allll</i> the aspects that how should a video be interested <u>\$interesting</u> how should it be a good socially politically correct socially correct So it comes to a point that every the YouTube creators start (+) <u>#going discussion to each other</u> <i>theyyy</i> colab with each other for making good content, proper content making a social content (+) It's not that popular in India going it still becoming a popular thing but in the foreign like the United States you go it's like a <i>biggg</i> deal like people take it very seriously these videos and everything like recently any big youtuber if they get a little bit of backlash it goes to MILLIONS of people like they have a following of around 10 millions and above (.) so it goes out they get a bad influence the HATE is unexpected when the hate comes in (.) you are doomed literally doomed (.) <u>&_&Sooo what I want to say iss</u> (.) when influencing people you FIRST influence yourself what should be the correct (+) things for that (.) so when you go and you prop properly make a good content it's not ALWAYS about the fame its all about preaching telling <u>\$telling about</u> what your views without any controversies without thinking of <i>thhhe</i> >>other things like what they will feel about this topic what would they say or that<< You just place your opinion on that <u>and STATTE them</u> well and the moment you do that people follow you people acknowledge your voice trying to say and (.) you're your chip will pick the slab Thank you</p>
<p>83 Nee Rad</p>	<p>Good morning guys (.) I am Neeraj, so I <i>ammm</i> here standing before you to introduce a person who I <u>#admires</u> a lot (.) or who I <u>#values</u> a lot or who motivates me a lot, so I don't know how many of you know her (.) She is basically a (.) Pakistani citizen (.) She is known as the Iron Lady of Pakistan. She is none another than Muniba Mazari (.) She is a <u>\$she was</u> (.) <u>~like</u> we know that in Pakistan all the girls are denied from their rights, denied from their rights to education At the early stages of age <u>\$at the early age</u> they are compelled to marriage <i>Sooo</i>, she was one among one among them. She was married at the age of seventeen or eighteen <i>Sooo</i>, at that time she <i>reallyyy</i> wanted to study but her father like all other Pakistani fathers do they she they he compelled her she compelled her to marry So (.) according to his compulsion <u>#she allowed to marriage</u> But (.) she was she was married to a person who is (.) <u>~like</u> (+) ten or eleven <u>#ages more than her</u> <i>Sooo</i> (.) by the age of twenty she met with an accident <u>~like</u> she and her husband <u>#was going</u> in car, during the travelling she met with an accident. <u>&_&UNFORTUNATELY</u>, the more injuries <u>#was met</u> to her rather than his <u>\$her husband</u> and after that accident her doctors stated than she won't be able to walk anymore (.) and as a LADY she won't be able to give birth to a (.) child <i>Sooo</i>, these all thing were really <u>~like</u> (.) all these things (.) put her down So, <u>at THAT TIME</u> the thing she was <u>~like</u> she was <i>onlyyy</i> she was not at all interacting with others, she was always in that hospital room only. <u>&_&Sooo, all those things</u> became so ridiculous to her or she was not at all able to manage all these things (.) <i>Sooo</i> (.) she DECIDED to fight against all these things. So, for the first time or the first thing she should do to be free is that she should get divorce from his <u>\$her</u> husband like she should let him leave. If she is with him then it will be a burden for him, he should take care of him take care take care of her, she <u>\$he</u> should care her, so she (-) <u>*she SHOULD FREE HIM</u> and he should <u>\$she</u></p>

S. No.	Audio Transcript with Coding
	<p><u>should</u> take divorce from him. &_&So, <u>the first thing</u> she did after her accident is that she made him free. And her doctor told that she won't be able to give birth to a child, so THAT ALSO being a lady this is one of the <u>\$one of the worst</u> thing they never want to hear. SO (.) she BECAME mother she proved that <u>~like</u> be to be a mother no one has to go through procedure of delivery She adopted a child, he is now age of <u>\$he will be now</u> seven years old (.) And her SPINAL CORD was injured so badly so all the doctors said she loved painting also so all the doctor doctors said that she won't be able to paint anymore, she won't be able to walk anymore. <i>Sooo</i>, all these things were inside inside her mind and she decided to overcome all those things that all are being an obstacle for her So, she noted down all those things one by one and started to tackle all those things And ONE DAY she started like they <u>*they</u> were they told that she won't be able to move, so from the next day onwards she tried she tried she tried By his <u>\$by her</u> continuous and rigorous training she was able to sit on wheel chair <i>tooo</i> move along with the wheel chair and she started to paint Now she is famous for his painting <u>\$for her paintings</u> <u>~Like</u> she is a good motivational speech <u>\$speaker</u>, whenever he whenever she give speech she will be so energetic she is saying that NOTHING can bring us down, <u>~like</u> every obstacles can be tackled down, nothing can brings us down <u>~like</u> there is nothing that can stop anyone in his or her life So she is SUCH AN inspiring person to everyone all over the world so that's it Thank you</p>
<p>84 Suy Sod</p>	<p>So good afternoon everybody over here good afternoon respected sir and my dear friends (+) I stand before you to speak on a sonnet (-) Ozymandias composed by Percy B Shelly (+) It's about Ozymandias is an INSPIRING poem it says about <u>*it says about</u> to EVERYONE to stay humble to stay DOWN to earth which <u>*which</u> MEANS that (+) to help others to be polite to everyone <u><i>Sooo Ozymandiass is &_&according to the poem</i></u> (+) a traveler meets the <u>*meets the</u> poet and she and the traveler speaks about (+) site of <u>\$site of a broken statue</u> which she which he or she found in the deserted lands of Egypt (+) in which <u>*in which</u> the statue is half broken of and the FACE is buried deep inside the sand (-) <u>*deep inside the sand</u> and (+) it SHOWS about the art <u>*shows about the art</u> which was used 13 centuries back and on the pedestal it was written Ozymandias king of the kings which shows the rude and <i>cruelll</i> behavior of the (-) king Ozymandias to rule the country to rule the country his kingdom in in this poem Ozymandias it (+) it says that art the art the artistic cannot hide those expressions of the king Ozymandias it was clearly shown in his face is his curled lips, his wrinkled face, his cruel eyes, his dominating <u>*dominating</u> nature can be easily shown in the sculpture so it <i>saysss</i> about <u>*so it says</u> about the person <u>*the person</u> Ozymandias that WHATEVER glory he has (-) <u>*he has achieved</u> it's nothing it's lying just under bare <u>*bare</u> sands because time and tide can reap away all the harvest of his <u>*of his #gloriness</u> of his of whatever he has achieved <i>sooo</i> it the Ozymandias is Ozymandias poem of (-) BY Percy B Shelley is about IS ALL ABOUT staying humble staying down to earth and (+) being helpful to others it says about that (-) <u>*it says about that</u>. So the (+) <u>*the *the</u> pedestal which showed appended as king of the kings and it and it PROVOKED the travellers to see the and he <u>*provoked the travelers to see his MIGHTY WORK</u> that he has done to his people and kingdom so it just makes him a bit <u>*makes him</u> cruel and makes him rude he shows his ego which doesn't <u>#lies</u> anywhere right now >>>it's just in the sand is just in the history and no one is looking at him and just passing by and giving it a look>>> That's it</p>
<p>85 Roh Sap</p>	<p>Good afternoon (-) <u>\$Good evening everyone</u> >>>Today I'm gonna speak about this picture so I'm gonna name the title as<<< "Don't Judge a Book By its Cover". So (+) cats are <u>~like</u> as an animal <u>~like</u> they are very clever (+) they are clean compared to other animals and they can live their <u>%own</u> even without owner. So today I'm gonna speak about a story how</p>

S. No.	Audio Transcript with Coding
	<p>cats and humans begin to live together. So (+) there once upon a time (+) there's a human being for example Tiwari @so his name was Tiwari and he wasss like a close friend with the tiger. The tiger was ~like (+) the king of the jungle near his house and one day (+) they were having a feast together so the tiger you know call him to the jungle to have a feast together so (+) the tiger *the tiger ~like order his servant to bring ~like the best food they can offer to him and the %speak up themselves tiger ~how to say (+) speak like disrespect (-) #disrespectly to the human that they are stronger and they can do better that this is a food and you can eat it but they don't know how to ~how to say (-) get the food easily as they do like that they are carnivore and after having the feast together (+) the human left for his home from the tiger \$tiger home & _&and on the next day the human asks the tiger to come to his home to have a feast together <i>onlyyy</i> (.) two of them and since <i>huuuman</i> know how to make fire and cook So <i>thhhe</i> human cook (+) like a food with fire using the fire tasty at first the tiger (+) was having doubt that it might not be taste good so after tasting it was so good that the tiger was curious that HOW #he make the food so delicious compared to his so (+) he wants to try more <i>sooo</i> after that the tiger start asking for more <i>anddd</i> the human ~like was having (- -) how to say disrespect from the previous feast together so he put ~like that fire that firecoal coal (- -) what do you say that coal. He told him to close his eye and he will give him the @besttt meat that he ever taste in your life so (-) the tiger believes him then he close his eye and then he put (-) <i>fffire</i> coal in his mouth and so that after that the tiger was about to die so without taking him he just went home because of becau *because (-) @he was so scared and after sometime the tiger thinks that he will take revenge on him (-) So <i>innn</i> my cultural belief that the CATS are the aunt of tiger say even there is a <u>fffolktales that cats are aunty of tigers</u> so the tiger ask one of his aunt to make a plan <i>tooo</i> take revenge on human so they plan together and then one day they came together on human being <i>anddd</i> (+) so the cat told him to wait there so that I can check whether he is in his house or not so he enter first and then (+) he saw some mouse so he ate something \$@he ate some of them and the sound the tiger hear the sound and @so the tiger got curious and ask him what he is eating I'm so <i>hungryyy</i>. So (+) @the cat told him that he is eating his %own %own hands and tail in order to get stronger but actually he was eating the mouse and the rats. So the tiger believes him and like bite one of his leg and tail @and then he was unable to move and then when the human returns he saw the tiger lying there so he kill him and (+) thank the cat for doing so <i>Sooo</i> (+) so from that day they human lives together</p>
<p>86 Mal Man</p>	<p>Good morning friends Today I am telling about "How to Sell Our Old Phone" (+) at first of all I want to ask you Prasad stand up and tell in a day how many hours you will use your phone. In 5 hours per day per a week approximately you are using 1 day or 1 and half day, like that in a year you are using approximately. Thats all ok, <i>seeee</i> how phone is with us #how using that phone and (-) in a life how many hours you will use just think of that (+) Now I am telling about my phone and its I am selling my phone & _&and first of all I am telling the specifications and the phone specifications (+) The first point is I am selling my phone #I was bought this phone before 8 months \$before coming to LPU I bought this at that time this rate was 13,999 and now it was 10,999 rupees. And (.) now I am selling it ONLY for 8,000. & _&First of all I want to you want to know all the specifications of this phone before knowing (- -) The phone is of 5.5 inch and internal memory 64 GB and (-) RAM *RAM 4 GB and everything and the finger print #was in back in so many phones like Samsung and every phones the finger print is in the back. So many phones like Samsung and every phones the fingerprint was present in front side it was not so nice. If the finger print #was in back side it will be nice to us selfies for etcetra. In Lenovo also the</p>

S. No.	Audio Transcript with Coding
	<p>when compared to Redmi and Lenovo, %<u>Lenovo</u> camera quality is not so nice like that Redmi next is it's structures of my phone is (-) finger print and these are the speakers. My speakers will be audible up to 15 feet like that and dual sim we can put here dual sim or either we can put another memory card also one sim or either 2 sims like that we can put (-) First sim of macro sim and second sim of nano sim this means (+) when we put one sim, suppose I have Jio and Airtel when we one sim as 4G <u>thennn</u> we cannot put Airtel 4G either one sim will have only 4G another will be on 2G or 3G (+) & <u>&Now-a-days</u> so many phones are coming two sims are 4G but <u>#these are very high rate</u> (+) We are students know we need to have very ROUGH phone (+) We are going to very high phones like Apple it's not useful for us we are just <u>#learning</u> B.Tech and we don't need <u>#any much amount</u> of phones. So, I I will suggest you <u>#to bought</u> this type of phones only this will be ROUGH and cheap and very best (- -) These are the photos that <u>#I taken</u> with my phone clarity was our blocks and friends I already told you front of 13 mega pixel <u>\$front of 5 mega pixel</u> and rear camera as 13 mega pixel its very clear like <u>@not much as like DSLR</u> when compared to Lenovo and Samsung this phone my phone will be nice and while taking photos and I will <u>givvve</u> free just 8000 now because of you friends (+) and I will just I will give free to you charger and earphones and the pouch <u>#when you bought</u> this pouch outside it will take of five 500 and this charger is also 600 and earphones you know 300 and <u>#I will just giving you free anddd 10 DAYS BACK</u> I asked this phone in Uni %<u>Mahal</u>, how much cost will it will take (+) he told me that it will take 10,000 but I am not much interested and I want to this is very good phone that's why I want to sell to my friends only they will use that I am telling you friends just 8000 see (.) how much I will give (.) Thank you sir</p>
<p>87 Pat Rut</p>	<p>Hello friends and my topic is <u>@“How to Make a Ginger Tea”</u> (.) Tea <u>iss</u> every everyone knows about tea It is the (-) widely (.) known drink and refreshing drink. (-) Tea is an aromatic beverage we all know about it and it is made up of evergreen shrub which can be <u>#find</u> in South-East Chi China and (-) Northeast. (+) <u>@Darjeeling tea is very famous</u> all over the world because of its strong taste and (+) it is most widely consumed drink after the water all over the world. So (.) tea is the <u>@most important thing in our life</u> Our day starts with the tea and taste of the tea is <u>@very versatile</u> It is according to our choice, we can change our (+) taste (.) So, there is no proper taste for tea (+) It <u>#is originated</u> in South West China as a herbal medicine and then after that (-) Portuguese introduced it to the Europe and it became very popular (.) all over the world (.) Here are the <u>@bene benefits of black tea</u> which is we can see it is <u>@very healthy drink</u> So, we should draw <u>\$drink it @at least (.) thrice in a day</u> (.) It reduces our cardiovascular diseases and it is the (.) antioxidant type of drink It lowers type 2 diabetes also and improves immune system and all other you can see there (.) There are secret of Tea <u>Huuuge</u> number of flavours as I already told there is no proper taste for tea We can see Its even though that shrub (-) is common everywhere that tea shrub's it's taste also differs with the CLIMATE and the (-) SOIL We can see, <u>DARJEELING TEA'S taste</u> is cooling and slightly bitter, where from other place tea taste sweetie, nutty and floral type of taste and it also depends on the SIZE of the leaves Size of the leaves size of the leaves differs in the STRENGTH of the flavor Darjeeling tree tea have the (.) BIGGEST leaf in the world and that's why it is the STRONGEST in the world and that's why it has very high demand all over the world (+) Masala Tea It is our <u>@traditional Indian tea</u> It is made by the DECOCTION process (-) and means boiling the tea for (.) long tea making it's one third almost This is not our <u>\$we think that this is not only</u> for re re (-) %<u>recreational</u> drink, we see it as a herbal medicine from our history <u>anddd</u> we add many Indian spices and herbs (.) for the better taste and or as per the requirement of</p>

S. No.	Audio Transcript with Coding
	<p>the (.) as per the requirement Like >>if we are feeling cold or something we will add ginger to it If we are feeling some stomach problems we will add black pepper to it<< (.) And this is like that we make but basic components of milk, sugar, cardamom and ginger are the components (.) And (+) we can it *<u>it</u> is it became very famous by the name of CHAI or @<u>Cutting</u> in all over the world it is served as Chai Tea as a Masala Tea and these are the different *<u>different</u> components which have (-) which have these type of medicinal uses we can see here &_&<u>Next to</u> the Ginger Tea it is the Asia's %<u>Asian</u> herbal beverage Although ginger tea is it is different everywhere by the country making process different all over the world of the ginger tea is different (.) In China it is made ONLY by Ginger but in India we use to make it by adding a tea shrub leaves plus ginger (-) Medicinal benefits are - it prevents cold, improves blood circulation and aids in digestion, nausea and diarrhea (.) So, @<u>this is the process for making Ginger Tea</u> (-) Boil ginger for fifteen minutes in one cup of one and half cup of water #<u>till it one cup</u> and after that add as per your taste for (-) sweet, you can add honey also and if you want more strong then you can #<u>add directly</u> ginger to it (.) Thank You</p>
<p>88 Ran Bar</p>	<p>So, good afternoon every one this is the picture which I got so here we can see (+) village background (+) home background and where there are FIVE peoples out of which one is reading the book so it reminds me of one two decade back that where (+) grandparents they narrate a story to their (+) grand childrens holding a story book (+) this means *<u>means</u> the children are not educated means they are just started to the schools but they are capable enough of understanding what they are listening but they can't read the books therefore the grand \$<u>the grandparents</u> they (+) narrate the story (.) In this picure also we can see (+) one guy is holding a book may be this can be story book or something else and rest all are seeing him and they are (+) more curious to know what the thing (+) he is holding \$<u>what the things</u> (+) #<u>carries</u> in the book So (+) they are listening him with great (.) paying more attention towards him that what the *<u>what the</u> thing he is reading (+) this also means (-) <u>thattt</u> only one #<u>people</u> in this \$<u>in this picture</u> is <u>literatte</u> rest all are illiterate means (+) person is sitting and rest all are standing means they are listening more \$<u>paying more attention</u> towards him (+) this means that (-) person should be educated and if a person is educated they will give more attention and they will give more respect towards him but (+) but in our past we can see that (+) people give (-) respect to the person who is educated and who is illiterate they also get respect from the educated person but (+) now we can't see this this is happening <u>innn</u> today's world because people only see \$<u>people don't even see</u> the age of the (-) person #<u>if the people</u> is if the #<u>people</u> illiterate (-) the illiterate people (-) give *<u>give</u> respect to the people who is not educated (.) <u>anddd</u> (- -) so (-) so @<u>what I told</u> is just only about the education >>if the people in todays world is educated they will receive respect and if not they will<< they might not get the respect which they had to earn from the others</p>
<p>89 Moh Saj</p>	<p>So very very good morning respected teacher and my dear friends today I am introducing one of the most nutritional and (.) HEALTHIEST vegetable food that is "KALE" before proceeding further let me tell u that now-a-days most of the patient are suffering from diseases due to #<u>lack of improper food nutrient</u> and these %<u>causes</u> severe diseases that is complication of it (+) goes on increasing So, we need to overcome it, we need to take some proper food and that's why (+) I have brought you some of you might be unaware or you might be aware of that, That is "Kale" &_&<u>So basically</u> kale is a green leafy vegetable it is one of MOST nutritional and healthiest (.) vegetable food It RESEMBLES like cabbage, cauliflower, and kailyard green It is found in varieties of colour like purple or mainly green and (+) in curly shape or smooth, <u>buttt</u> (+) most of them generally we found it as a %<u>purple</u></p>

S. No.	Audio Transcript with Coding
	<p>colour or (.) <i>smoooooth</i> (-) shape, so (.) *<u>so</u> (+) out of these one most popular is escort kale in India generally it is called as karamshaad So, we can see here that this is the kale vegetable, leafy vegetable (.) Is it visible? (-) History, until the end of the middle ages kale was one of the most popular green vegetable in Europe, after Russia has introduced it in the (.) United State, #<u>after it has first introduced</u> in Canada then after it (+) UK has <u>\$UK started cultivation</u> of it by the dig for the victory campaign because it was easy to grow and was high nutrient food (-) Now the benefits of the Kale, since it is called as (.) the new beef, the queen's of the green, and the nutritional power houses and >>there are many advantages which are dominate every I think meats<< also even meats and any type of chickens dishes So Kale is low in calorie high in (+) <u>\$zero in fat and high in fibre</u> then why we need low in calorie, high in fibre (.) >>because generally scientist said that we need 2700 calories approx. in one day if we take more than that or less than that then it is not<< (+) good for health (.) So we need to take one cup of Kale is consists of 36 calories, 5 gram of (.) fibre and zero fats since it is no fat many of the people (+) would bother about fat that its it contains fat so I will not take it, so (+) not to bother about that it has zero fat and the 5 gram of fibre that is the MAIN COMPONENT (+) Actually what does the fibre do? >>Fibre actually helps in digestion and the elimination process in our body mechanism<< (.) and the next thing it is high in Iron then why we need Iron in high (-) so all of us know that Iron <u>\$actually Kale has high iron</u> even than beef or any <i>meattt</i> and we take meat we prefer meat for healthy body why because IRON is the main component for the %<u>heamoglobin</u> formation and transportation of oxygen to our body parts for the cell growth and the proper liver function thats its (.) good Kale is high in vitamin K which <i>alsooo</i> fight against cancer *<u>which also fight against cancer</u> which nowadays is going increasing day by day and protecting against blood clotting Kale is a great ANTI INFLAMMATORY food anti inflamatory means (+) it kills pains or swallows that is also good actually every human being generally if you ask my body is paining, my (.) #<u>somewhere he will be paining</u> sometimes so it is good for that It will eliminate that Kale is great for cardio vascular support Actually cardio vascular means it helps in blood transportation to all BODY PARTS and there are mainly two #<u>organisms</u> which is responsible for this, that is heart and blood vessel (.) there is a one %<u>cholesterol</u> %<u>chlorestoral</u> level which reduces it because high *<u>high</u> %<u>cholesterol</u> level leads to disease (.) Kale is high in vitamin A and all of us already aware of it vitamin A is good for our healthy skin, PROPER VISION (-) *<u>proper vison</u> and (+) hydration (.) It is said that Kale <u>has even HIGH CALCIUM</u> than milk, actually we take milk mainly for (-) So, these are the benefits calcium detox food Now we will like to say that these are the deficiencies- mainly there are no deficiency in Kale food but due to improper nutrient soils the growth of Kale would be different or #<u>it will be not for eatable</u> (.) so due to Phosphorous deficiency it will grow like this every particular element deficiency it will #<u>causes</u> like this growth and #<u>it will not suitable for</u> (+) food like this you can say there are the deficiencies %<u>causes</u> like these it will effect. >>Now availability of Kale almost Kale is present in some of few countries but unlike India it is limited because its demand is increasing day by day<< So, but >>still farmers are going to cultivate it and it is mainly cultivated in cool season crop that is September to October<< We can plant it every month during winter season to get better yield (.) & <u>&So finally</u>, I would like to say that it is better than all of than (-) many I can say foods or meats because it doesn't affect health and even it doesn't have any side effects (.) So, thank you</p>
90 Sha	<p>Greetings for all (.) Hello everyone, this is Shah Nawaz Khan and today I am going to discuss <i>somethinggg</i> about our life, something motivated about our life, the <i>thinggg</i> which</p>

S. No.	Audio Transcript with Coding
Naw	<p>I am going to <i>discuss</i> is our belief system and I will try to provide some SOLUTIONS to you to improve your belief system I provide \$I will provide THOSE SOLUTIONS which I used to apply in my life and I am going to take the HERO of today, the hero of my motivational talk, the god GOD OF THE BASKETBALL (.) everybody #<u>know</u> his name, his name is Michael <i>Jordannn</i>, he was born in 1976 in <i>Brooklyynn</i> (.) near to New New York and he BELONGS to a poor family They *<u>they</u> were FOUR brothers and his parents were not able to serve them well So ONE DAY Jordan's father called him and give him a t shirt and ask him that Jordan how much this may costs for? Michael Jordan replied that papa may be one dollar (.) His father said okay okay, go and sell this shirt for TWO DOLLARS. <i>Nowww</i> MICHAEL JORDAN starts THINKINGGG that HOW can I sell this shirt for 2 dollars LISTEN he was thinking that how can I DO it he never thinks that I CANNOT do it, he always used to think that how can I do it, he never thinks that I cannot do it >>So he is thinking thinking thinking<< after an hour after sometime he got an IDEA okay he wash the shirt he fold it properly he go away he wander here there after 8 hours of wandering he was able to sell the shirt at near to railway station for 2 dollars (.) after three to four days his father again call him and give him similar shirt and ASKED that Jordan how much it may costs for? Michael Jordan replied that papa may be one dollar His father said okay okay, go and sell this <i>shirrrt</i> for 20 dollars Michael Jordan said that <i>TWENTYYY</i> DOLLARS so he starts thinking that how can I sell this shirt for 20 dollars LISTEN he starts thinking that HOW CAN I DO IT he never thinks that I CANNOT do it he always used to think that how can I do it <i>heee</i> (+) spends his sometime after sometime he went to his friend and <i>theyyy</i> both got an idea they TAKE a sticker of Micky Mouse and they STICK that sticker on the shirt he went out <u>he went infront</u> of a luxurious school he starts saying that Mickey Mouse shirt for 20 dollars Mickey Mouse shirt for 20 dollars after <i>fourrr</i> hours after spending four hours one of the boy was asking his father to take the shirt he was asking again and again SO his father buy the shirt for him and he also give him tip 5 dollars 5 dollar tip so this time Michael Jordan sell that shirt for 20 dollars in FOUR HOURS and he also got 5 dollars now he went to %<u>home</u> and he give that 20 dollars to his father his father was feeling so happy and he replied that oh JORDAN you will do WELL in your life. <i>Sooo</i> again 4 to after 4 to 5 days his father call him and give him similar shirt and ask him cost that Michael Jordan replied that papa it cost may be for one dollar, okay okay okay, SO his father #<u>tell</u> him that <i>gooo</i> and sell this this shirt for 200 dollars my god 1 dollar to TWENTY DOLLAR now he <i>wasss</i> saying that to sell it for TWO HUNDRED dollars Michael Jordan starts thinking >>that how can I do it How can I do it how can I do it how can I do it<< LISTEN he never thinks that I cannot do it he always used to think that HOWWW CANNN III DOOO ITTT because he #<u>KNOW</u> that I can DO it thats why he thinks that how can I do it Know he was in >>thinking again and again that how can I sell this shirt for 200 dollars how can I sell this shirt for 200 dollars<< SO while watching TV and he came to know that the beautiful actress of Hollywood FARHA Farhat he was doing a press conference near to the city Okay Michael Jordan take the shirt with him and he went to the city and he made some posters with him and bargain the crowd and he reached to her. He was only 12 years old at that time and he ask her that please give me autograph he start saying that I need your autograph at any cost autograph CHAHEA HI CHAHEA so by looking on in on his innocent face Farhat give her give him her autograph on the shirt beautiful autograph he went outside in the market and he was saying that Farhat autographed shirt for twenty 200 dollars only 200 dollars WITHIN FOUR MINUTES a lot of crowd gathered there >>one was saying that I will give \$200 another was saying that I will give \$300 \$400 \$800 thousand one thousand dollars<< so after sometime after 2 or 3 minutes a person came that I will 200 hundred \$TWO THOUSAND dollars for the shirt I'll</p>

S. No.	Audio Transcript with Coding
	<p>be definitely taking this shirt to my home THIS TIME it takes only FOUR minutes to sell the <i>shirrrrt</i> to sell the 1 dollar <i>shirrrt</i> for 2000 dollars okay first time he takes 8 hours, second time he take 4 hours, and this it take he only takes only 4 minutes to sell the shirt for 2000 dollars he came back to home his father was <u>feeling veryyyy happyyy tears</u> come to his eyes and he say that you'll definitely do well <u>that is the LITTLE PART</u> of Michael Jordan's life that I was discussing with you now I want to tell you something I want to give you a FORMULA the FORMULA <i>iss</i> the name of the formula is B³ B³ method and the full form is <u>BELIEVE BEHAVE BEGET</u> if you want to achieve something in your life you have to BELIEVE for your achievement you have to BEHAVE you have to do some actions for your achievement and you have to BEGET means that how will you bring it out that is from my side that is what I want to say that >>you have to improve your believe system if you want to achieve something in your life and you must have a great believe system to achieve your achievement<< thank you so much.</p>
<p>91 Kop Hum</p>	<p>My name is Kopano It simply means <i>unityyy</i> and my surname is Mhase (.) that means a <i>warriorrr</i> I am a <i>leeeder</i> because I choose to be one and I get inspired by so many things around me (.) Today I would like talk about the power of the <i>mediaaaa</i>, the western media in particular (.) The <u>POWER of the media is SOOO enormous</u> that (.) <i>weee</i> as the people have actually fallen in <i>lovvve</i> with this POISON or I may say medicine that they are giving us, feeding us (.) The WESTERN MEDIA is so one sided (.) such that (.) EVERY TIME when they show images or <i>videooos</i> or news (.) around the world for instance in Africa they show you the <u>WORST PARTS</u> of Africa. They <u>showww you the the MOSTTT (.) DIRTIEST</u> places in Africa, they show you the most <i>poooorest</i> region in Africa and <i>trusttt</i> me the <i>veryyy</i> same things are there in Europe you find very poor places, people but (.) the western media shows the part of Europe, they only show the good <i>ssside</i> you know for instance as they go France they'll show the Eiffel towers, the good side that's about the media. The media it's so dangerous such that they may keep a country against their OWN leader. I'll make a live example on one African country called Libya <u>Libyaaa was a DESSERT</u> and was ruled by a great great leader called Muhammad Gadaffi. Muhammad Gadaffi turned Libya from a dessert. He made <u>\$he made it a living \$a living place</u> (.) but the POWER of the western media, the media turned the people of Libya against Gadaffi (.) The TRUTH behind everything (.) is that Gadaffi wanted a united Africa, united Africa meaning one currency we could trade along African countries but since the western people realized that if Africa could <i>trrrade</i> on its own they would lose <i>sooo</i> much market, they would lose a lot of millions and the currency would have changed into the new thing >>So that's how the media is so so so so dangerous<< and <i>weee</i> are the people are <i>sooo</i> reluctant to listen to the lies that they tell us (.) and if you take a look at the western media, the <u>western media is ONE SIDED</u> as I've said earlier (.) If the if for instance lets say in united states the congress are ruling the western media will <i>alwaysss</i> make sure that the congress are in in a very comfort (- -)</p>
<p>92 Ash Mil</p>	<p>So good afternoon everybody (+) So, as you see, my picture is again the same as Omi It's about a cat (+) seeing himself in a mirror and draw <u>*draw</u> its picture So, I NAMED this picture as 'Too Good to Fit in' <i>Sooo</i>, it's a very the idea behind this picture is too simple <u>\$actually very simple</u> but I would like to tell you guys in a different way, in a story actually (.) So, the story goes like this. So, in a <i>parallellll</i> universe (+) there is another just like just like how we have and then instead of humans there the <u>%dags</u> and cats cats are the ones that rule the area. So there are two clans, dogs and cats and (.) the <i>dogggg</i>s are creative animals which have higher IQ, >>they are more talented, they are more strong and they are more active and everything<< Then there are cats who have limited skills in everything and</p>

S. No.	Audio Transcript with Coding
	<p>they are \$actually limited not because they are like born that way but they are limited because they don't try <i>haaard</i> and they are lazy But then as you know, like (.) in every gang there in someone who stands always out & <u>&Just like that</u>, in this cat clan there was cat named Morgan WHO always stood out from other cats He always had some other views about himself and he always looked <u>*looked</u> himself to dogs because he thinks <u>that everyyy everyyy human beings</u> every animals are equal to themselves and so they always stood out So, THIS CAT always tried its tried its best to (+) <i>beee</i> just like a dog So, what it did was try to pac prac \$<u>practice</u> every time looking up to dogs, trying to you know develop its mental <i>skllll</i>, the artistic <i>skllll</i>, the physical strength and everything But as you know (.) for example, if a girl is sometimes like better than \$<u>better in</u> sports than boys in a class, everyone thinks she is different right, the same way (+) this CAT was actually as good <i>asss</i> dogs in (+) artistic skill and also in athletics (.) So, the dogs were actually too <i>jealousss</i> and they had so much HATRED towards this cat because they thought this cat should stay in its own place \$<u>But then as you know</u> like every <u>*every</u> person has an inspirational model, this cat HAD a inspirational model that was the elder of that particular village. So, <u>THIS ELDER is</u> wise and he has so much wisdom in him and then <u>HE ALWAYS</u> considered everyone equal. So he wanted to prove this cat that he is equal to everyone and so he conducted \$<u>so he made a competition</u> where they have to draw about the person they believe the most in (.) So what so in this artistic competition they like everyone drew so many pictures like they have drawn their role model and then THIS CAT drew himself by seeing a mirror but instead drew a tiger and then <i>thisss</i> inspired the elder a lot because this the elder thought that this guy this cat is not just a cat but has an quality of a leader. & <u>&So this and then obviously</u> the cat won the first prize and the elder said in the in the final speech "its funny how you are \$<u>its funny how you are a cat but</u> have a soul of an tiger but have a soul of a tiger. And that's it. So, <u>the MAIN THING</u> that I wanted to say is though you are small, though you are weak always give your best, think keep your aims high and have an attitude equal to a tiger Thankyou</p>
<p>93 Nee Rad</p>	<p>Hi guys, I am Neeraj from section M one seven five one, I am coming from Kerala <i>Sooo</i> (.) <u>~like</u> I am going to talk about some of the best tourist destinations or places you must visit in Kerala once in a life time <i>Sooo</i> (.) being \$<u>coming from Kerala</u> I am really very much %<u>found</u> to Kerala even though I haven't visited all the places or all the tourist places or all the festivals that are happening in Kerala, but I have got some chances to visit some of them. I am really very much %<u>found</u> to %<u>photography</u> and travelling, <i>sooo</i> for a traveler or a %<u>photographer</u> he should #<u>he should must visit</u> some places in Kerala once in a life time. So (.) & <u>&first thing</u> I would suggest, it will be Thrissur district itself, because its MY district and even though it has more cultural and communal harmony going on there. Thrissur is very much famous for the Thrissur Pooram, it is one of the <i>biggesttt</i> festivals that is happening in Asia. And it's a kind of festival happened in temple, Thiruvambadi temple its basically happened during the time of April-May <i>innn</i> Vadakkumnathan called <u>~like</u> that. And the specialty of that Pooram is that there will be some (+) cultural events <u>~like</u> it's & <u>&basically</u> in Kerala it is called as Chendamelam. It's a <u>~kind of</u> musical instrument traditional instrument of Keralites and the fry firecrackers that have been that will \$<u>the fire crackers shows will be there</u> after the end of the Pooram, it will be at early morning and like that and the one <i>excitingggg</i> part of this Pooram is that this firecracker firecrackers and UMBRELLA Exchange it is basically in Kerala it is called as Kudamattom where the the elephants will be there and they will in like in usually in temples during festivals there will be elephants on that them there will be carrying some umbrellas and some <u>~kind of</u> antique stuffs, while this Kudamattom they will exchange</p>

S. No.	Audio Transcript with Coding
	<p>umbrellas ~like there will be nine to thirteen elephants will be there from one side ~like there is two sides, one is Paramekkavu and other is Thiruvambadi. So there will be two sides the the elephants will be facing each each other at a distance of ~like nine ~like five hundred meters or some thing ~like that, in between crowds ~crowds will be there like it's a ~kind of vast crowd at that time and during this time (+) this Kudamattom is basically they will exchange the (+) umbrellas that is kept above the elephants ~like it will be having different patterns different colors may be there will be some traditional Keralite (+) antiques or some ~kind of things will be kept on that umbrella like wise it is. And I HAVE got chance to see this both that fire cracking and Kudamattom, it's a ~kind of wonderful atmosphere at that time even foreigners will be there for capturing all those events, all those beautiful moments <i>andddd</i> (.) the other thing is that being a traveler you should visit (.) ~like for if you are a very much %found to rides riding so the best \$one of the best routes for riders is that Athirapilly-Malakkapara route it is a ~kind of Athirapilly is a famous waterfalls I think you have might have seen it in films like Raavan or some Bollywood films it is there. It is ~kind of most beautiful place ~kind of waterfall it is and that <i>rouuute</i> is for riding because it is all about like hair pin (.) \$hair pin curves are there and beautiful road it is and it is through jungle ~like both sides will be may be some mountains will be there may be (.) times it will be whole jungle so its ~LIKE (.) lonely route there nobody will be there even you can't find any teashops or something like that for so many kilometers but even though it is the BEST PLACE for riding (.) <i>Andddd</i> other things that you should visit is the beach areas if you are very much %found to food like sea food or non veg food (.) its very good to have food from Kerala ~like it's <i>reallyyy</i> spicy even though some of them some of us may not like spicy food all then also you will like that taste of Kerala (+) You will get to know about so many different types of dishes, different types of variety of foods that you will get @from Kerala and some some of the famous food hubs is that Kozhikode, then (.) Alappuzha. Alappuzha is very much famous for (+) sea food it is known as the east \$Venice of east and ~like so many backwaters are there so you can do house boating there and you will get from house boat itself they will catch fresh fish and they will cook for them for \$cook them for you (.) And the places that you should visit is that then places you should visit is beaches beach areas, there so many beach areas is there, even in beach areas you will get different kind of taste of foods there. And (.) if you <i>waaaant</i> to have a look at the cultural monuments or historical monuments then also it is there, places is there (+) It's a ~kind of you can in my district you can see the first Muslim Mosque is there, India's first mosque is there it is Cheraman Masjid and (.) one <i>churchhh</i> called St. Thomas Church, it is said to be the first church or where the Christianity starts like-wise it is saying and our side is called old Muzriz town where so many historical places are there, Tipu Sulthan fort is there like wise so many things are there. So, I think you should come to Kerala and <<you should (.) get to know about the cultural harmony of Kerala Thank you>></p>
<p>94 Kop Hum</p>	<p>Hello my name is Kopano (.) and I want to tell you a little bit about (.) <i>myselfff</i> (.) <i>my ideasss, my mindset</i> (.) <i>II reallyyy reallyyy</i> never judge a man by what he <i>wearsss</i> or the watches he puts on, I just judge a man by his thoughts. I DON'T CARE whether you are INTELLIGENT, you are RICH than I am but just the same mindset that I do that's when you start <i>scarring</i> me that's when I have <i>feear</i> I realise that there is a BEAST in this man (.) >>When I talk about myself I talk about a man who never judges people easily<< I don't actually (+) judge people and I really really motivate myself (.) I'm a person who <i>alwaysss</i> has a positive mind and is always around positive people at all times I try by <i>allll</i> means (.) I am <i>thattt</i> person who would <i>rathhher</i> have one good friend rather than having twenty</p>

S. No.	Audio Transcript with Coding
	<p>useless friends (.) and <i>truuuly</i> speaking <u>~you know</u> (.) <i>successsss</i> is not about money it's about YOU setting your GOALS and reaching towards it (.) Dream everyone dreams (.) so MOST of us are so so (.) not ACTUALLY sure about what we want we <i>weee</i> DEFINE ourselves according to other peoples opinions. <u>~You know</u> with <i>meee</i> (.) if you tell me an opinion (.) Ok it comes to my ears <u>I fffilter I fffilter everything</u> that comes to me I don't keep negative thing in my life I only keep POSITIVE things if <i>youuuu</i> are productive to me then I will keep you I will use you and you will help me and we will ACHIEVE more but if your <i>sooo</i> NEGATIVE (.) <u>~you know</u> some people are <i>sooo</i> negative when they go inside a dark room and they <i>theyyy</i> start DEVELOPING in that dark room that's <i>sooo</i> much negativity (.) that's what a man doesn't <i>neeed</i> and one other thing <u>~You know</u> The power <u>\$the power of our destiny</u> <i>liesss</i> within our thoughts What a MAN THINKS a man becomes (.) that's what I have realized ever since a kid maybe I was fortunate <i>enoughhh</i> that I grew up among (.) my elders and they always told <i>meee</i> things they have done during their (.) <u>\$their youth</u> and which I should always avoid (.) and SOME OF THEM you don't know them until they happen to you you realise that you know this person been warned about him not to go with that person he is so toxic <u>you DON'T realise untilll</u> (.) you become part of that group SO I always say everybody knows what he or she wants <u>*everybody knows what he or she wants</u> and it's <i>uppp</i> to us our parents can do a <i>lottt</i> for us but (.) its up to us <u>~you know</u> its MORE like if (.) you TAKE a <i>HORSSSE</i> to drink water but if it doesn't want to drink water it will never drink water regardless of what you will do & <u>&So I always</u> <i>sayyy</i> change is within us (.) I don't for instance you see people going to rehabilitation (.) go into counselling I always say those kind of things start within you if you are not ready for a change (.) change will hurt you. CHANGE is like success it comes to people who are ready if you are ready you change (.) so as I said (.) the <u>minddd is so POWERFUL so POWERFUL</u> nothing can stand within a <i>mannn</i> who has a mindset nothing even the biggest obstacle (.) can <i>neverrr</i> stand in front of him. I will make a small <u>\$a simple example</u> talking about South Africa there was a great Nelson Mandela NELSON MANDELA for <i>mmmore</i> that for two decades, TWO DECADES (.) but his main <i>goalll</i> was to see the people of South Africa <u>freeee twooo decadesss</u> he still had the vision (.) AFTER two decades when he got out of prison (.) there was a <i>firssst</i> BLACK South African president with him (.) he had liberated the people from the apartheid which was a cruel system (.) & <u>&and bear in mind</u> this man was in prison tortured you could think of all <i>thosssse</i> treatments he was getting there but for those two DECADES he still had a vision he still had a dream and <u>his MINDDD his MIND</u> was set with his goals he had an aim so we all have to aim (.) aim as high as possible, aim too high nothing is impossible in this life nothing is impossible (.) like back then <u>\$I will show you nothing is impossible back then</u> there was no smart phones but today here they are nobody believed but the <i>mannn</i> who decided to make such a thing such a device <i>believeddd</i> We have to believe in ourselves <u>*we have to believe in ourselves</u> yeah EVERY MORNING when I wake up I simply tell myself (.) <u>*I simply tell myself</u> that it's now or never <u>*it's now or never</u> if you don't do it <i>todayyy</i> you will never do it STOP procrastinating and act now that's what I DO <i>everyyy</i> day stop procrastinating and act now <u>~You know</u> (.) and if you want something you have to get it it's that simple you have to get it life is beautiful life is beautiful but time passes and <u>TIME PASSES vervvv QUICKLY</u> in fact it <i>fliesss</i> when you are having fun (.) <u>~you know</u> that's what I say <u>~you know</u> I always tell my friends that (.) right now when you choose careers we should choose something that we really like you gonna spend <i>sooo manyyy</i> years in that career and you can't waste <i>thooose</i> years on something you don't like you can't we have to <u>choosse careeeers</u> that we like that we will <i>dedicccate</i> our TIME, ENERGY and SOUL in them (.) so that we can become better people. Success is not about</p>

S. No.	Audio Transcript with Coding
	<p>money it's <i>abbout</i> having a goal and working towards that <i>preedetermined</i> goal (.) and for you to have a predetermined you have to have a proper mindset (.) a <i>MANNN</i> without a goal or a man without a proper mindset (.) is like a ship leaving a harbor with no destination it will surely run out of fuel (.) at some point because it has no destination but a MAN like <i>meee</i> (.) with a purpose a MAN with a destination (.) I will surely arrive REGARDLESS of the storms (.) I will surely arrive because I know my destination Thank you (.) Thank you very much I'll have to sign out</p>
<p>95 Jan Dor</p>	<p>On my hand I am holding a picture (.) if you look at it it's a (.) LIGHT (.) you get an <i>idea</i> (.) Good afternoon, today I am gonna speak about idea (.) Idea <i>iss</i> (.) sometimes a good idea, sometimes a BAD idea and sometimes an awful idea (.) I will tell you a funny story of this thing called "idea" (.) For this I need three people (.) one the teacher himself, and as everybody knows Ro "Romeo and Juliet" (.) One day Romeo and Juliet <u>#was living</u> in a house <u>\$in a farm you can say</u> and as usual Romeo was going to the farm to PLOUGH the field and one fine day the TEACHER who was best friend of Romeo he came to the house and Romeo was <i>veryyy</i> happy and they met after long time. So Romeo offered the teacher (.) FOOD or lunch at his house (.) ok the teacher he stayed he HAD the food (.) it <i>wass</i> already evening it was too late to go back because there was a thing in the farm (.) And Romeo told the teacher (.) please don't go you can stay for the night over here (.) yeah he accepted what Romeo had asked (.) and as the days passed by the teacher (.) he kept on staying in the house and did NOTHING He only slept everyday Romeo he went to the farm (.) he ploughs the field <i>everyyyday</i> (.) and so even Juliet she cooked the food (.) and she kept the food but the teacher did <u>NOTHING absoluutely nothing absolutely nothing</u> he just CAME ate the FOOD and he just slept (.) One day Juliet <u>\$Romeo and Juliet</u> (.) they made a plan AN IDEA (.) an EVIL IDEA and Juliet told Romeo I have an Idea (.) tomorrow when I make the food (.) I am gonna <i>prretend</i> <u>\$we are gonna pretend</u> that I dropped the food and we are gonna pretend (.) and so even Romeo added an <i>EXTRAAA</i> idea saying I am gonna further slap you I am gonna hit you I am gonna SHOUT and <i>this</i> idea we are gonna try to make the teacher go out of the house because he is not leaving he is just sleeping eating and that's all he is doing ok this was the idea and so (.) <u>&_&on the next day</u> everything was going perfectly as (.) according to the plan and the idea since then the idea started (.) then Juliet bought the food (.) the teacher came in (.) Romeo DASHED with Juliet (.) the FOOD fell down and they started shouting they <u>STARTED SCREAMING</u> and it was <i>EVERYYYTHING</i> was going according to the idea (.) and the teacher he was saying STOP <u>STOP DON'T FIGHT DON'T FIGHT</u> (.) and then the teacher say (.) <u>*and then the teacher say I'm GONNA GO OUT</u> if you guys keep on fighting (.) and then Romeo and Juliet <u>UPON HEARING this</u> thing they were more (.) yes that is that was the plan that was the MAIN PLAN was to make the teacher go out of the house (.) so they were MORE encouraged to do this thing and then the teacher he <i>*he</i> said I had enough I am going outside (.) and so they went so the teacher also went out of the house but he didn't go <i>exaccctly</i> he went just <i>behiind</i> the door he shut the door but he went behind the door and he was over there and so Romeo and Juliet were there asking How was my acting? (.) And Romeo told to Juliet your acting was absolutely <i>marvelousss</i> I felt it was really real (.) such a HORRIFIC experience oh (.) shit and so Juliet asked Romeo How was my acting Romeo said oh! (.) I never <u>\$I never seen you</u> like this before (.) I am so <i>scarred</i> my heart is still BEATING fast and then the <u>TEACHER CAME INSIDE</u> the house and then the teacher came inside the house and asked <u>HOW WAS MY</u> ... <<@yes idea (.) thank you>></p>

S. No.	Audio Transcript with Coding
<p>96 Cha Mis</p>	<p>The picture which I am describing is where a disabled man (.) is using a stairs and while all abled men, a bunch of abled men are using an escalator (+) From this picture what we can tell is what is happening in today's scenario, what actually happening is that; we are living in the world where you put yourself <i>firsttt</i> instead of others, so from this picture what I can say is that (.) people put themselves first instead of others, people put their <i>neeeds</i> first instead of others and <u>&_&for example</u> we can see that, this is a huge crowd that is \$<u>that is using</u> an escalator and not even one person who is offering to leave room for someone who is disabled to use escalator (.) <i>Anddd</i> (+) what we can <i>alsooo</i> try to get from this is that, <u>if YOU want change</u>; you don't have to look to another person to do that change, how about it started from yourself so <i>iff</i> one person can start a ripple it will spread out, &_&<u>the same way when</u> one person decides to make a change is the same way others will also take that positive effect, so I would say <i>thattt</i> if you want change and if you want to put others first, you should start and then others will follow through (- -) and the other thing that I can get from this picture is that (.) in as much as we would WANT to find the positive change we should also (.) get to understand that not everyone is perfect and not everyone can think in your line &_&<u>so in as much as you</u> might complain about others not >>putting others first, we should also try to understand that not each and every single one of us is perfect. We are all imperfect<< and it's not a <i>nattural</i> thing for everyone to (+) do the right thing at the right time, &_&<u>in as much as</u> change can be lead to each and every single change matters because <i>thattt</i> simple thing that you do that's positive will create a ripple that will spread out and affect other people and they will do likewise and follow through your footsteps (.) &_&<u>and the other thing that</u> I can get from this is that; <i>iff</i> really we want to help others (.) we have <i>tooo</i> (.) put others first, and I know I use this term a lot "put others first" is not something easy, It cannot just mean it in terms of stairs and using escalators, it could <i>beee</i> on a bus, it could <i>beee</i> in a work of place, it could <i>beee</i> where we meet religious meetings it could <i>beee</i> in schools, the same way we would want to treat, this is not just about people who are disabled, this could also be people who are abled but also need your assistance, &_&<u>let's say for example</u> (+) \$<u>let me give a scenario</u> of when we are coming up for class, when we are in the elevator, usually we would want to rush in the elevator and not think about other people (.) and so in in short what I would say is, if you want change, if you want to help <<start with yourself and then other people will follow through>></p>
<p>97 Roh Raj</p>	<p>Morning everyone this is Rohit and my second <i>topiccc</i> is on (+) "Unemployment in Today's Generation" It is the most challenging problem that India is facing that massive increase in population the number of unemployed people has increased manifold (+) no wonder we find millions of uneducated and educated unemployed youth in our country, it is a PITY that many of the uneducated unemployed youth are <i>skilleddd</i> workers The conditions of the educated unemployed is unemployment is one of the major causes of student unrest in country No country can make any progress when her <i>youthhh</i> (.) remain idle and (-) it is rightly said that an idle brain is a devil's workshop you <i>knowww</i> that it is not (+) \$<u>it is not such that only educated</u> people can be a skilled workers and uneducated people (+) Our India is <i>givinggg</i> opportunity to the reserved ones and that's why it is still the developing one whereas other <u><i>countriesss are giving opportunity to the de DESERVED ones</i></u> this is the major difference that we are suffering so there are fewer jobs but more job <i>seeekers</i> that is also a main criteria we come across many teachers engineers and even DOCTORS who go without I mean they have spent several years in degree and professional colleges and yet <u>~means</u> they are unable to get jobs <u>~I mean</u> it is depressive for them. The condition of those who have passed BA and MA examination is hopeless <u>~means</u> they are not fit for doing any job other than <i>wwwhite</i> collar ones <u>~I mean</u> this is</p>

S. No.	Audio Transcript with Coding
	<p>quite an unhappy situation. & <u>&In these days</u> of high cost of living unemployment is a matter of great <i>concernnn</i> for the planners <u>~means</u> (+) the problem <u>#is respect</u> of the non availability of <i>jobsss</i> (+)nowadays <u>~means</u> (-) we means maximum people <u>~means</u> majority of <u>\$majority of the people</u> want high salary jobs (-) and <u>*and ~means</u> not every job gives high salary so that problem that some people are not people don't want and the jobs that they <i>gettt</i> (-) then <u>*the jobs that they get</u> they are not seeking it so that the coming of the automation infact have helped various fields will have to look for jobs elsewhere (- -) so (-) >>if the youth of the country are given proper opportunities to work according to their worth<< then I think the problem of this unemployment can be resolved and (.) more and more educated ones will be increased to take up technical work (.) Thank you</p>
<p>98 Pra Tiw</p>	<p>Good morning everyone my name is Prateek Tiwari today I want to talk about “Responsible Content Creator” <i>sinccce</i> (+) the last two years <u>#when the Jio has come</u> India has got too much into digital (.) era and it has come that every single guy in the in India owns a good phone has internet connection, is social with the world, is connected properly, connects socially with everyone So with that advent the apps comes in YouTube it's a good platform for small creators who cannot make big in their life or cannot who have aspiring dream of going into Bollywood but couldn't get <i>contactsss</i> so they get a good platform to do it on their own it costs nothing to do it (.) <i>Sooo</i>, when people start creating content as app gain so much fame it came there <u>\$it came to the point</u> that people have to start making a responsible content (.) The creators should think of the issues should speak properly about it should make content RELIABLE of it so <i>thattt</i> the people who <u>#was</u> watching them they get inspired so they imitate the same thing So we should have to understand that a bunch of people like around millions of people are watching their videos small children to every age and kind (.) so they have to keep in mind of <i>allll</i> the aspects that how should a video be interested <u>\$interesting</u> how should it be a good socially politically correct socially correct So it comes to a point that every the YouTube creators start (+) <u>#going discussion to each other</u> <i>theyyy</i> colab with each other for making good content, proper content making a social content (+) It's not that popular in India going it still becoming a popular thing but in the foreign like the United States you go it's like a <i>biggg</i> deal like people take it very seriously these videos and everything like recently any big youtuber if they get a little bit of backlash it goes to MILLIONS of people like they have a following of around 10 millions and above (.) so it goes out they get a bad influence the HATE is unexpected when the hate comes in (.) you are doomed literally doomed (.) <u>& <i>&Sooo what I want to say iss</i></u> (.) when influencing people you FIRST influence yourself what should be the correct (+) things for that (.) so when you go and you prop properly make a good content it's not ALWAYS about the fame its all about preaching telling <u>\$telling about</u> what your views without any controversies without thinking of <i>thhhe</i> >>other things like what they will feel about this topic what would they say or that<< You just place your opinion on that <u>and <i>STATTE</i> them</u> well and the moment you do that people follow you people acknowledge your voice trying to say and (.) you're your chip will pick the slab Thank you</p>
<p>99 Kod San</p>	<p>Ok good morning everyone I am Sandeep. Today I want to tell you about “Organ donation” organ donation as we all know it is the process of donating an organ to some person or anyone who needs in critical condition (+) The organ is transplanted through surgical procedures and it will help the person in many ways such as it can improve anyone's health who is in critical condition of death (+) it can protect him from death or other worse conditions, who is above 18 years can do <u>\$can become a donor</u> no matter what his background is in fact children under 18 years of age are free to donate their <u>%organs</u> taking permission It may come as great shock but organs which can be donated even if the donor is alive or organs can be transplanted also after getting yourself registered as a donor</p>

S. No.	Audio Transcript with Coding
	<p>with (.) like any blood bank or eye bank the organisation will take permission from you you will receive a donor card which will make you fit for donation and your single donor can save the %<u>lives</u> of about 50 people there is no #<u>age gap</u> and it implies that people between age group 70 to 80 can also be successful and &_&<u>clearly (.) today</u> there is scarcity of %<u>organs</u> to the people many people are suffering from organ \$<u>organ shortage</u> and many people are dying also. So everyone should become a donor. In India only this is the worse situation happening and in foreign countries there are many donors are there (.) I #<u>have came</u> to know about this situation in a seminar conducted in and likewise we can donate our skin, cornea, cartilage, and heart valves also it can be a part of donation moreover it is entitled that organ donation #<u>is improved and legalize</u> it now a days (.) and depending on situation organs are rather as a market right away centre for transplantation coming to an example our eyes can be donated within 6 hours only (.) upto 6 hours we can donate to anyone or it can be transplanted to anyone like till the time of <i>recoveryyy</i> it becomes important oxygen and blood through that person's body and (.) those who have a healthy body must come forward for this cause and donate their organs so that some other person can breathe his healthy life when we breathe our last so (.) organ donation is a must have process to be adopted in our country and many people should learn about this (.) and my choice is to spread AWARENESS about this and be a organ donor and save a life Thank you</p>
<p>100 Nee Rad</p>	<p>Good morning guys (.) I am Neeraj, so I <i>ammm</i> here standing before you to introduce a person who I #<u>admires</u> a lot (.) or who I #<u>values</u> a lot or who motivates me a lot, so I don't know how many of you know her (.) She is basically a (.) Pakistani citizen (.) She is known as the Iron Lady of Pakistan. She is none another than Muniba Mazari (.) She is a \$<u>she was</u> (.) ~<u>like</u> we know that in Pakistan all the girls are denied from their rights, denied from their rights to education At the early stages of age \$<u>at the early age</u> they are compelled to marriage <i>Sooo</i>, she was one among one among them. She was married at the age of seventeen or eighteen <i>Sooo</i>, at that time she <i>reallyyy</i> wanted to study but her father like all other Pakistani fathers do they she they he compelled her she compelled her to marry So (.) according to his compulsion #<u>she allowed to marriage</u> But (.) she was she was married to a person who is (.) ~<u>like</u> (+) ten or eleven #<u>ages more than her</u> <i>Sooo</i> (.) by the age of twenty she met with an accident ~<u>like</u> she and her husband #<u>was going</u> in car, during the travelling she met with an accident. &_&<u>UNFORTUNATELY</u>, the more injuries #<u>was met</u> to her rather than his \$<u>her husband</u> and after that accident her doctors stated than she won't be able to walk anymore (.) and as a LADY she won't be able to give birth to a (.) child <i>Sooo</i>, these all thing were really ~<u>like</u> (.) all these things (.) put her down So, at THAT TIME the thing she was ~<u>like</u> she was <i>onlyyy</i> she was not at all interacting with others, she was always in that hospital room only. &_&<i>Sooo</i>, all those things became so ridiculous to her or she was not at all able to manage all these things (.) <i>Sooo</i> (.) she DECIDED to fight against all these things. So, for the first time or the first thing she should do to be free is that she should get divorce from his \$<u>her</u> husband like she should let him leave. If she is with him then it will be a burden for him, he should take care of him take care take care of her, she \$<u>he</u> should care her, so she (-) *<u>she SHOULD FREE HIM</u> and he should \$<u>she should</u> take divorce from him. &_&<u>So, the first thing</u> she did after her accident is that she made him free. And her doctor told that she won't be able to give birth to a child, so THAT ALSO being a lady this is one of the \$<u>one of the worst</u> thing they never want to hear. SO (.) she BECAME mother she proved that ~<u>like</u> be to be a mother no one has to go through procedure of delivery She adopted a child, he is now age of \$<u>he will be now</u> seven years old (.) And her SPINAL CORD was injured so badly so all the doctors said she loved</p>

S. No.	Audio Transcript with Coding
	<p>painting also so all the doctor doctors said that she won't be able to paint anymore, she won't be able to walk anymore. <i>Sooo</i>, all these things were inside inside her mind and she decided to overcome all those things that all are being an obstacle for her So, she noted down all those things one by one and started to tackle all those things <u>And ONE DAY</u> she started like they <i>*they</i> were they told that she won't be able to move, so from the next day onwards she tried she tried she tried By his <i>\$by her</i> continuous and rigorous training she was able to sit on wheel chair <i>tooo</i> move along with the wheel chair and she started to paint Now she is famous for his painting <i>\$for her paintings</i> <i>~Like</i> she is a good motivational speech <i>\$speaker</i>, whenever he whenever she give speech she will be so energetic she is saying that NOTHING can bring us down, <i>~like</i> every obstacles can be tackled down, nothing can brings us down <i>~like</i> there is nothing that can stop anyone in his or her life So she is <u>SUCH AN inspiring</u> person to everyone all over the world so that's it Thank you</p>
<p>101 Roh Sap</p>	<p>Good afternoon (-) <i>\$Good evening everyone</i> >>Today I'm gonna speak about this picture so I'm gonna name the title as<< "Don't Judge a Book By its Cover". So (+) cats are <i>~like</i> as an animal <i>~like</i> they are very clever (+) they are clean compared to other animals and they can live their <i>%own</i> even without owner. So today I'm gonna speak about a story how cats and humans begin to live together. So (+) there once upon a time (+) there's a human being for example Tiwari <i>@so his name was Tiwari</i> and he <i>wasss</i> like a close friend with the tiger. The tiger was <i>~like</i> (+) the king of the jungle near his house and one day (+) they were having a feast together so the tiger you know call him to the jungle to have a feast together so (+) the tiger <i>*the tiger</i> <i>~like</i> order his servant to bring <i>~like</i> the best food they can offer to him and the <i>%speak up</i> themselves tiger <i>~how to say</i> (+) speak like disrespect (-) <i>#disrespectly</i> to the human that they are stronger and they can do better that this is a food and you can eat it but they don't know how to <i>~how to say</i> (-) get the food easily as they do like that they are carnivore and after having the feast together (+) the human left for his home from the tiger <i>\$tiger home</i> & <i>&and on the next day</i> the human asks the tiger to come to his home to have a feast together <i>onlyyy</i> (.) two of them and since <i>huuuman</i> know how to make fire and cook So <i>thhhe</i> human cook (+) like a food with fire using the fire tasty at first the tiger (+) was having doubt that it might not be taste good so after tasting it was so good that the tiger was curious that HOW <i>#he make</i> the food so delicious compared to his so (+) he wants to try more <i>sooo</i> after that the tiger start asking for more <i>anddd</i> the human <i>~like</i> was having (-) how to say disrespect from the previous feast together so he put <i>~like</i> that fire that firecoal coal (-) what do you say that coal. He told him to close his eye and he will give him the <i>@besttt</i> meat that he ever taste in your life so (-) the tiger believes him then he close his eye and then he put (-) <i>fffire</i> coal in his mouth and so that after that the tiger was about to die so without taking him he just went home because of becau <i>*because</i> (-) <i>@he was so scared</i> and after sometime the tiger thinks that he will take revenge on him (-) So <i>innn</i> my cultural belief that the CATS are the aunt of tiger say even there is a <u>fffolktale that cats are aunty of tigers</u> so the tiger ask one of his aunt to make a plan <i>tooo</i> take revenge on human so they plan together and then one day they came together on human being <i>anddd</i> (+) so the cat told him to wait there so that I can check whether he is in his house or not so he enter first and then (+) he saw some mouse so he ate something <i>\$@he ate some of them</i> and the sound the tiger hear the sound and <i>@so the tiger got</i> curious and ask him what he is eating I'm so <i>hungryyy</i>. So (+) <i>@the cat</i> told him that he is eating his <i>%own %own</i> hands and tail in order to get stronger but actually he was eating the mouse and the rats. So the tiger believes him and like bite one of his leg and tail <i>@and then he was unable to move</i> and then when the human returns he saw the tiger lying there so he kill him and (+) thank the cat for doing so <i>Sooo</i> (+) so from that day they</p>

S. No.	Audio Transcript with Coding
	human lives together
102 Mal Man	<p>Good morning friends Today I am telling about “How to Sell Our Old Phone” (+) at first of all I want to ask you Prasad stand up and tell in a day how many hours you will use your phone. In 5 hours per day per a week approximately you are using 1 day or 1 and half day, like that in a year you are using approximately. Thats all ok, <i>seeee</i> how phone is with us #<u>how using that phone</u> and (-) in a life how many hours you will use just think of that (+) Now I am telling about my phone and its I am selling my phone & <u>&and first of all</u> I am telling the specifications and the phone specifications (+) The first point is I am selling my phone #<u>I was bought</u> this phone before 8 months \$<u>before coming to LPU</u> I bought this at that time this rate was 13,999 and now it was 10,999 rupees. And (.) now I am selling it ONLY for 8,000. & <u>&First of all</u> I want to you want to know all the specifications of this phone before knowing (- -) The phone is of 5.5 inch and internal memory 64 GB and (-) RAM *<u>RAM</u> 4 GB and everything and the finger print #<u>was</u> in back in so many phones like Samsung and every phones the finger print is in the back. So many phones like Samsung and every phones the fingerprint was present in front side it was not so nice. If the finger print #<u>was in back side</u> it will be nice to us selfies for etcetra. In Lenovo also the when compared to Redmi and Lenovo, %<u>Lenovo</u> camera quality is not so nice like that Redmi next is it’s structures of my phone is (-) finger print and these are the speakers. My speakers will be audible up to 15 feet like that and dual sim we can put here dual sim or either we can put another memory card also one sim or either 2 sims like that we can put (-) First sim of macro sim and second sim of nano sim this means (+) when we put one sim, suppose I have Jio and Airtel when we one sim as 4G <i>thennn</i> we cannot put Airtel 4G either one sim will have only 4G another will be on 2G or 3G (+) & <u>&Now-a-days</u> so many phones are coming two sims are 4G but #<u>these are very high rate</u> (+) We are students know we need to have very ROUGH phone (+) We are going to very high phones like Apple it’s not useful for us we are just #<u>learning</u> B.Tech and we don’t need #<u>any much amount</u> of phones. So, I I will suggest you #<u>to bought</u> this type of phones only this will be ROUGH and cheap and very best (- -) These are the photos that #<u>I taken</u> with my phone clarity was our blocks and friends I already told you front of 13 mega pixel \$<u>front of 5 mega pixel and rear camera as 13 mega pixel</u> its very clear like @<u>not much as like DSLR</u> when compared to Lenovo and Samsung this phone my phone will be nice and while taking photos and I will <i>givvve</i> free just 8000 now because of you friends (+) and I will just I will give free to you charger and earphones and the pouch #<u>when you bought</u> this pouch outside it will take of five 500 and this charger is also 600 and earphones you know 300 and #<u>I will just giving you free andddd</u> 10 DAYS BACK I asked this phone in Uni %<u>Mahal</u>, how much cost will it will take (+) he told me that it will take 10,000 but I am not much interested and I want to this is very good phone that’s why I want to sell to my friends only they will use that I am telling you friends just 8000 see (.) how much I will give (.) Thank you sir</p>
103 Saa Ars	<p>Good evening every one (.) every one among <i>usss</i> here might have some admirer or a role model (.) in his life, whom one wants to be like (.) also (+) we have a set of goals that we want to achieve (.) I *<u>I</u> know that everyone among us would have goals So according to this picture (.) what the cat is doing it’s PAINTING a picture its looking into the mirror and seeing its future and it’s painting a tiger and you look at the confidence level of the cat the cat isn’t even at all looking at the picture she is just looking into the mirror and she is just painting whatever her goals or whatever its future is So (.) I want all of us to be like the cat, to be <i>sooo</i> much confident don’t care about anyone or anything (.) and be confident enough (.) to do whatever you want to do but with a confidence (.) ~<u>You know</u> I will give you an</p>

S. No.	Audio Transcript with Coding
	<p>example like the motivational speakers we have (.) do you think that they don't make mistakes while speaking they make <i>sooo</i> many mistakes while speaking but they are <i>sooo</i> confident that we can't even CATCH that they have made a grammatical error or some mistake while they speak (.) So ALL that is required is confidence (.) & <u>&So (+) I would like to conclude my topic</u> (.) by saying that (.) all of us sitting here not only us but every one among us every one in world should be confident enough like this cat who can paint a picture of its future (+) who can paint a picture of its goals and be confident enough to do <i>whatttever</i> they want to do in their life (-) And like the cat is looking (+) in the mirror, I assume everyone of us looks into the mirror in the morning and <u>~you know</u> comes to college like <u>~you know</u> so confident setting up their hair, setting up <i>theirrr</i> (+) clothes, and everything. <u>Thattt CONFIDENCE is</u> required not only there in the mirror but while you come to college, you come to the class while you go anywhere it is required (.) <u>So BE LIKE THE CAT</u> be cunning, be clever and show enough confidence that can overcome your fears That's all from me Thank you</p>
<p>104 Moh Saa</p>	<p>Very very good morning to all of you (.) Hope you are doing well Today I have bought something special for you, that is (.) "Anti Vapour Bottle" or we can say "Collapsible Bottle". So, before proceeding further, let me consider general cases of bottle (+) You know as this product is daily usable, we <u>%use</u> it throughout the year, there is no seasonal or (+) <u>%temporal</u> use of this. <i>Sooo</i> (.) as you know summer season is coming, everybody would like to keep this bottle but some would not, because normal bottle is rigid (.) it is rigid it is it doesn't fit anywhere so <u>%people</u> are reluctant to carry this and whenever we <i>gooo</i> outside and travelling we will see that (.) they will not carry bottle and they ask for water they will be seeking for water, even in schools or we can say any institution Because of this property, because it is not, we cannot handle this (.) it is not normal bottle is not <u>%foldable</u> if we put liquid other than water in the bottle then smell <u>*smell</u> comes and <u>#it doesn't wash away</u> easily so <i>theese</i> are the (.) defects we can see in the normal bottle. So to overcome this I have introduced, <u>\$I mean, I am presenting</u> a bottle that is compressible, named anti vapour bottle it's name suggests "anti" means it is <i>reussuable</i>, foldable, <i>freeezable</i> and many I will tell you now & <u>&First of all</u>, it is silicon made it will resist smell and <u>%odour</u> means if we put liquid other than water and (+) if we wash it and the smell will go away easily and another we can fold it, see (+) when the bottle is full of water then it has ability to withstand and when it is empty we can put it in the (+) purse or we can say there is a cap or carbon er we can clip it in the purse or pocket, <u>\$so it is easy to carry with it</u> People wil not be reluctant to go with it, another property (+) since it is DURABLE it has very high strength and there <u>*there</u> is one more (+) advantage that we can MAKE beverage of ice in this. Like, if while sleeping means during night, while sleep, before that fill the bottle half way (.) and at morning, <u>#remaining fill you will see</u> there is a vebress of ice. So, nothing for one to two <u>#hours remain as cold</u>. So, this is the one more advantage & <u>&and (. next things, since</u> (+) these are higher seals. Why why it will be cold because here the seals are provided you can see here that doesn't let air to go and it remains cold and another, <u>EASILY WASHABLE and</u> dish washer safe dish washer means whenever water puts into dishwasher it's a hot boiling water then it will CORRODE easily or we can say it get damaged so it resist that property and prevents this (+) and I will like to say (+) friends this product is not only for as a customer view but we can also see this product is econo (+) eco friendly because it <u>is LIGHT WEIGHT, RIGID</u> and it has guaranteed that it will be replacable after two years. It has a guarantee of two years because it is high durable and rigidity. If something BAD happens, because it doesn't crack, when you fold it when you carry with it. If it happens, then it is replaceable. It Costs it is not also so high just from</p>

S. No.	Audio Transcript with Coding
	55 to (.) 200 or 500 (.) present in the market with varieties of colour and choices. <i>Sooo</i> not as a CUSTOMER as a (-) as a (-), you * <u>you</u> have duty (-) to your country about country that you should make your environment friendly, then how can it help you to make environment friendly (.) when the shipping fee for this bottle is very less, it is lightweight it is not # <u>reducible</u> we can use it again and again and (-) as many property So, like to buy it. It is % <u>available</u> on (-) many online sites So thank you
105 Kod San	Good morning everyone, I'm here to introduce the bag (.) its name is "Tommy Hilfiger Men Backpack" It is necessary for everyone to have a backpack in SCHOOL, COLLEGE , company, or to a any marriage or any function also It is NECESSARY to have have a bag pack, it is a social life. You need one bag to store your all your personal things like your mobile, your laptop This BAG is actually % <u>based</u> for laptop bag pack It is mainly for students wo are studying in B.Tech. I think all all of us are from B.Tech We should HAVE this bag pack, it is a BRANNDED company Tommy Hilfiger (.) yeah its I can have a live example also its bag is % <u>navy</u> and its color I am showing you the red color of the bag, it consists of 3 pockets and one is for laptop and one is for essentials and another one also # <u>have #it have</u> we can store anything like- we can store pencils and you can see @ <u>the live example</u> It is FIFTEEN INCHES bag with 15.4 inches capacity and its width is 4 inches we can store anything and laptop can be <i>easilyyy</i> fitted into this bag (.) Tommy Hilfiger and it doesn't have a trolley case, I'm sorry for that, and (.) you can easily store; you can wear this bag upon and @ <u>you can go ANYWHERE</u> and you can roam around It it should be humm, somehow <i>styylish</i> for us to go to a we can impress our friends or even if you have girlfriends you can impress them with this bag (-) Like this bag is available in BOTH the way both offline and online, you can buy from anywhere. You have Tommy Hilfiger outlets in Jalandhar and Phagwara also. I think in Jalandhar it is (.) it comes with low discount offer and in Flipkart it is now 880 but this <i>accctual</i> MRP is 1500 but now Flipkart has reduced it price to 880, @ <u>there are low stock left</u> in (-) left in Flipkart Amazon charges 1500 but Flipkart is one of the best sellers for this bag You can buy this bag from Flipkart and (.) everyone * <u>everyone</u> can buy it and (-) it is necessary for everyone (+) & <u>& Lets take an example</u> , if you don't have a bag you cannot go (.) go to any tourist place or <i>lllike</i> (-) if you go to a TEMPLE like famous temple (+) there you cannot go go to temple without your necessary things. So you can carry them with this bag (.) Now everyone # <u>have</u> a bag, but you should buy a branded bag this is the most preferable brand Tommy Hillfiger You can buy this bag and have it on your own (.) Dosto aur @ <u>I think this</u> is necess necessary and efficient that's comfortable Thank You
106 Ten Dor	This was the photo I got <i>thiss</i> is you can see I think Shanawaz talked about this, so you can see a cat drawing a painting of itself by looking in the mirror but the cat is not drawing itself but it's drawing a picture of a tiger. So what I perceive from this picture cat painting itself because this image in this painting So picture what the cat seeing itself as a ti a (-) tiger So the cat see itself as a tiger. So the cat see itself as a * <u>as a</u> ferocious looking tiger right, so what the basic tells us the cat sees itself as a tiger. Which means (-) its having a positive attitude Its thinking ITSELF (.) as a good thing about itself and the (+) good thing about thinking positive is what <i>basicallyyy</i> yeah how we see our-self determines how we, what we become and what we, who we are and then yeah * <u>yeah</u> so looking at looking (-) in the cat looks at the mirror see itself as a tiger so the cat itself is a small animal. But then it imagines itself as a BIG TIGER anddd so that itself gives automatically itself \$ <u>the cat automatically gives the cat</u> a really good gives (-) a tiger look attitude for the cat thinks itself as a tiger and (-) the cat the another thing about this picture is it the <i>wayyy weee</i> picture ourselves also plays in an (-) important role in our life as how we see ourselves tells

S. No.	Audio Transcript with Coding
	<p>us what we become who we are and yeah it DOESN'T matter on your background abilities or where you come from or what you do but HOW you see yourself basically determines so what you want to become in future and imagine if you see yourself as an ant you you imagine <u>*you see yourself as an ant</u> you're you're small you always feel low about yourself and have low self-esteem and <i>buttt innn</i> (-) other case if you think you <i>arrre</i> a tiger or something else as in this case. If you think you are <i>reallyyy</i> brave and it gives you a positive attitude just build to build your self-esteem builds up your ego yeah basically what I am trying to tell is (-) how you see yourself basically determines what you bound to become and who you are or who you become at the end and in this (-) the <u><i>anotherrr thinggg</i></u> is the cat see itself as a tiger and then (-) what I gonna say cat @<u><i>ok the what I want to say</i></u> is the cat see itself as a tiger it thinks its <u><i>*its</i></u> and yeah its give the cat BIG attitude (+) attitude like a tiger (+) >>It automatically builds-up an attitude for the cat and then thinks it's<< (.) a bigger animal which is good for the cat because it (.) kind of yeah it's over</p>
<p>107 Oba Ull</p>	<p>So good evening every one (.) my topic <i>iss</i> (.) <i>thiss</i> as you can see this is vividly here (.) a CAT drawing (.) an tiger so this TOPIC is that its about self admiration, so let me first talk about the tiger we all know he is the beast of the jungle the mightiest CAT but its the part of the career and now I talk (-) \$talk about the <u>CAT it MAY NOT</u> be the <i>fffierce</i> one or it may not be the most <i>wild</i> creature it has (-) a meek nature <i>anddd</i> (.) its the most shy one The CAT has its own characteristic so does the tiger but (.) like see the picture its sees the tiger and its <i>sooo</i> much cunning <u>that WILDEST in the WILDEST</u> (-) how much there it can go (.) so this picture speaks about self admiration its necessary for I think for me for all of us every one here (.) like not everyone here in this world its not perfect nobody is \$<u>was made</u> perfect everyone has its own flaws so does the cat so does the tiger but we can \$<u>we can look into</u> the mirror and see (.) the FLAWS we see we could (-) ACCEPT them these flaws and pitch out the perfect and reach the goal we set (.) These (+) <i>suchhh</i> personalities that #<u>has made</u> it to see the world like Hellen Keller here you all (-) know that she (-) <u>was deaff she was dumbbb</u> but yet she is the best educationist in the world that I (-) have ever seen and (.) I quote my one of my favorite person Matthew MecConaughy accepted <u><i>*accepted</i></u> his oscar he said he talked about that when he was 15 years old kid so one person asked him so in 15...10 years what you gonna be whose is your admirer he said the guy when I am when I am at 25 he is my admirer he is the man I want to reach and after 25 at at the age of 25 when he reach 25 like the same guy comes and says have you reached your goal he says no I'm not near to him I'm the guy at 35 because he says these things chasing things <u><i>*chasing things</i></u> keep me on living to <u><i>*living to</i></u> (-) #<u>something work up</u> to and we should <i>alllll</i> work (-) like that what we see forward to or what we live up always admire ourselves and (-) <<be better than we are Thank you>></p>
<p>108 Uma Kum</p>	<p>Good after noon sir, good after noon dear students, so this is my picture (.) I hope everyone should see that (.) So, here is a GUY who is saying that this is HALF FULL. There is a glass which is HALF FULL and he thinks that it is half empty <i>sooo</i> my topic is be always be positive as he is thinking that there is half of the glass is filled with water. He thinks that he can still drink that but the other guy thinks <u>that IT IS HALF EMPTY</u> means he is demotivating or he is pessimist but the otherwise other one is optimist. Optimist is positive thinking so I just want to say that everyone should always be positive, you should work hard to achieve your goal. The most DIFFICULT task in this world to be the TALENTED GUY and to be the talented guy, you need to do a lot of hard work and to do the hard work, you always need to be positive and self confidence. If you are not SELF CONFIDENT,</p>

S. No.	Audio Transcript with Coding
	<p>then you cannot achieve your goal and to (+) be on top you need to think always positive (.) As this guys means saying that this is half full so <i>alwaysss</i> be optimist not like a pessimist. As optimistic person always succeed in life. He always <u>#do</u> well in every field. I (-) I like I would like take the example of sports. If a tough team <u>#come</u> in opposition to you, you don't get de-motivated or <u>#negative think</u> You just think that I can beat them, be positive. If you think that (+) they are stronger team and I can't beat them then definitively you will lose but if you think that I have the CAPABILITY to beat them and if you think that I can do well in this field then surely no one can (.) take away <u>#no can take away from</u> (-) <u>#take away away from</u> you victory so just be a self motivating person. Don't think that others will motivate you or de-motivate you, <u>just</u> be yourself. If you think that (-) <u>*if you think</u> that someone trying to (-) miss <u>\$move away</u> from your path. So you should stay away from those people and always think I am doing good and always do what your mind says (.) like this <u>*this</u> person (+) he is <u>*he is</u> a pessimist person. He thinks that half <u>glass</u> <u>*half glass</u> is filled with water. <u>#He don't</u> think that (-) means that he has some amount that he can drink but the other one he is optimist person. So if you want to do (+) good in any of the field you need need to be optimistic person to achieve your goal. So in the last I would like to SAY that just be positive <<and work hard to achieve your goal (.) Thank you>></p>
<p>109 Gol Raj</p>	<p>Good morning friends, this is Rajesh and today I want to discuss about "Assassin Creed" Basically (+) lot of kids or students these days are addicted to most of the video games what is there in the video games & <u>&basically</u> it's a virtual reality created for us to know the (+) like Asian cultures which are <u>#doesn't</u> know to us and some magical events which are fantasy to us makes the children or (+) students addict more to them (.) Come to my (+) topic its "Assassin Creed" what do you mean by assassin "Assassin" is a person who kills (+) an important people for the political reason or religious reason (+) In this game (.) <u>\$this game</u> is an action and adventurous series developed by Ubisoft and the series is an (+) basically a prototype I mean it's not (+) first book to be to be returned it is an (+) for a copy for the Prince of Persia like they want to write about Prince of Persia they took this book as <u>#an</u> reference so "Assassin Creed" is not <u>#an</u> novel is not <u>#an</u> (+) highly developed or (+) much they haven't written it to be <u>#an</u> much extended it & <u>&so when it comes to the storyline usually</u> it's a war between like <u>#an</u> <u>\$war between two</u> Asian religions like (+) assassins and dark knights (+) Knights want to use the power "Apple of Freedom" is used to control the will of each and every individuality So, they want to get that apple but the assassin tried <i>tooo</i> take that apple When it comes to gameplay this is (.) Al Miles who is <u>\$who lives</u> in 21st century and there is an organization works under the knights they want (+) to build <u>#an</u> (+) mission which is known as Animus (.) it usually takes the (+) <u>\$I mean sub-conscious memory and usually</u> bring back the memories of their ancestors like we know that in Seventh Sense movie we got to know that (+) using the some experiments they usually bring the memories of dharma in the same way they have created (+) an instrument Animus which virtually makes the (+) <u>\$virtually bring back the memories</u> of these ancestors Alter Alter basically runs the organization is the third assassin in this century <u>\$in the 17th century</u> (+) Alder <u>*Alder</u> and his brothers usually works for the king <u>*king \$Italian king</u> and they work <u>%against</u> the knight and when they got to know that the <u>*the</u> king was murdered and his son <u>#was being kidnapped</u> there they revolt against the Knights and (-) atlast Alder takes the apple and he hides it so that they got to know that Alder has an apple and they bring Miles to that laboratory and they will try to test on but the animus <u>#is not that capability</u> to take every person like like foot they have conducted 50 experiments and in 50 experiments everyone <u>#got died</u> in that (+) it's the storyline basic storyline <u>*storyline</u> and when it connects to miles he got to know that (+) he is the KEY</p>

S. No.	Audio Transcript with Coding
	<p>one (+) for the getting the apple of freedom (.) &_&So there are other assassins they are not that I mean their blood line *<u>blood line</u> is not (+) at all high when compared to these Miles because Miles has the blood line of two top priority second assassin and third assassin his mother is a third assassin and the father is a second assassin &_&so due to that <u>bloodline</u> (+) bloodline \$<u>ancestors bloodline</u> he got to (+) usually adapted to the (.) Animus (.) These are the 8 game levels \$<u>8 games that are released</u> till now, the fust game was released in 2007 and the game name is Assassin Creed. And then 2008 the game name is Assassin Creed II and then it comes with Assassin Creed Brotherhood (+) Assassin Creed %<u>Revelations</u> and then Assassin Creed III, then Assassin Creed Black Flag, Assassin Creed Rogue, Assassin Creed Unity &_&Basically they work on the platforms I mean platforms means basically on which on which hardware the games will be working and the interface which these games are working Windows X-box, X-box 360, and PlayStation (+) We can play on mobile phones and then (+) PCs also but the graphics that are very compressed that it does not that we cannot interact with the other peoples and it #<u>will be hanged much hanged</u> (+) After these %<u>films</u> and these Assassin Creed (+) In 2016 there is a discussion about that they want to bring a (+) TV Series about Assassins Creed (.) it is an animation \$<u>they said that it will be an anima</u> &_&because when they tried in 2016 December 21st the first assassin #<u>been launched</u> and it got into negative reviews that the story line was not that expected (+) when compared to other movies and basically agents also Assassin Creed both are based on the assassins like in Heat Man 47 there is a sense I mean he creates a man to change their minds no emotions and nothing they only believe in the completion of their mission but when compared (+) *<u>when compared</u> to Assassin Creed they #<u>makes</u> the man to go to his ancestors memories and they get the abilities of their an assassin and got to know the culture and (+) secrets services and societies (+) Due to these facts and also that (+) direction date it lost its reputation in the 2006 movie Thank you</p>
<p>110 Cha Mas</p>	<p>Hello (+) my name is Chanda Misango and I am from ZAMBIA Well, I want to talk about my <i>experienccce</i> (.) I have had since I landed in India in Mumbai (+) First and foremost in Africa I come from Zambia (+) and let me talk about the temperature in Zambia the temperature ranges usually from (+) 20 <i>degreees</i> to 26 <i>degreees</i> and that's ~<u>like</u> the normal temperature on a daily basis and then when I <i>gottt</i> in India for the first time in Mumbai at the airport it was <u>sooo HOT I thoughttt</u> I was @<u>trapped in some place</u> @~<u>like may beee in some moving machine</u> which was heating up or something I THOUGHT there was something wrong when I stepped out of the airport like maybe <i>thossse</i> that give fire I was standing near fire until I realized that that was the actual normal temperature in it, it was ranging in somewhere between 39 degrees to 40 degrees which is extremely hot and like DOUBLE the temperature from home &_&So (+) <u>first things first</u> @<u>I had to get</u> into the appropriate attire I had to change my clothes because it was UNBEARABLE for me and then (+) after that later that afternoon <i>lii</i> (.) tried out some Indian food that was the first time I had Indian food. And it was @<u>sooo spicyyy</u> (.) I drunk I don't know @<u>how many bottles of water</u> just to (.) ~<u>like quenchhh</u> that the burning on my tongue because @<u>LITERALLY my mouth was on fire</u> and ~<u>like</u> that's when I really got to APPRECIATE want to really go home because (.) I never thought I would ever step out of my comfort zone by (.) leaving my own country and the beautiful thing about it is how you treat that transition in and you start trying to adapt to a new culture and (.) how you get to meet new people <i>anddd</i> how you tried to understand the new culture because (.) living in India for now 2 <i>yearsss iss</i> more ~<u>like</u> (.) a this is ~<u>like</u> my second home and (.) ~<u>like</u> it's *<u>it's</u> everything feels so normal that it feels ~<u>like</u> (.) you are home with a DIFFERENT type of people around you different languages and different (.) culture the way they dress</p>

S. No.	Audio Transcript with Coding
	the way they talk what food they eat <u>Andddd (.) justtt</u> all that has made me appreciate about his how it feels to step out of my comfort zone
111 Jan Joy	<p>Good afternoon everyone (.) and good afternoon sir (.) I've got the (.) poem "Stopping by the Woods on a Snowy Evening" it was written it was written by Robert Frost (.) and it is one of the most famous poems of him in this poem he has (.) compared nature with (.) life and death (.) and (.) in this poem he talks about the speaker who is travelling through the woods at night on a snowy (.) it was a snowy night with his horse (.) so what he does is (.) he trespasses into his neighbors fence (.) and he sees (.) a vast woods in front of him and he is attracted towards the woods (.) The horse is (.) the horse is little (.) shh shocked because it was not the usual road the speaker used to take so he (.) signals him by harnessing his bells by shaking is harness bells (.) that he continues to move on (.) but the speaker is attracted towards the woods and the dark silence, it shows the (.) introvert nature of that speaker because introverts are people who like silence and (.) he was still standing there imagining that who created this woods and who is the owner (.) He tells his ho horse to stand quietly (.) because he wants to enjoy that silence and after that (.) and after that (.) he compels his mind that he should move further into the woods (.) but at last (.) he (.) he doesn't go with his but in the end he doesn't go into the woods he changes his mind he wants he decides to continue back to his home (.) by he decides to continue back to his home (.) because he has many responsibilities he concludes the poem by writing (- -) he concludes the poem in this way that he has many responsibilities towards his life he can't just stop (.) he compares it with life and death because death is death is easy and living is harder so he chooses the harder path he has many responsibilities to look after so he continues back to his home (.) and this is what happens in life (.) some people give up easily (.) some people give up easily because death is easy and living is harder (.) So so I would like to say that (.) everybody should move on and (.) live the life to the fullest Thank you</p>
112 Kop Hum	<p>Hello my name is Kopano (.) my surname is Mahase (.) And I will be talking about "How the White People Hate Us" <u>The WHITE PEOPLE HATE us</u> (.) Sorry I maybe racist But it's a FACT here the white people hate us they don't want to see us achieving anything ~<u>You know</u> The white people RUN the system the system is catered for only the white people (.) <u>If THIS PEOPLE</u> wanted us to <i>sharrre</i> the wealth of this world is very <i>easyyy</i> money sprinted resources are not printed they come as far as Europe Europe <u>has NOTHING it has nothinggg</u> on its table they go as far as Africa <i>pretenddd</i> they like us They <i>creattte</i> viruses like HIV and Ebola as they introduce them introduce THIS VIRUSES to the people of the world and then the next thing they <i>claimmm</i> (.) they have <u>\$they're going to help</u> what are they looking for instead <u>&_&for instance</u> that Americans they just want <i>oilll</i> Take a look at NIGERIA this people created EBOLA VIRUS after creating an Ebola virus (.) they introduced it to Nigerian people (.) Nigerian people <u>got sickkk they SUFFERED</u> and the Americans were there the very same people who <i>createddd</i> this were going to help you <i>Nooo</i> they are NOT going to help there's JUST after the oil You <i>takkke</i> a look at Syria (.) take a look at Libya (.) <u>&_&Wherever there</u> is oil <i>trusttt</i> me Americans will be there to TEAR the nation apart that's what they're good at they are never good at building <u>anything anythinggg and THEY HAVE</u> so much tools and so much resources like media they know how to use the MEDIA to tell the people to go against their own leaders (.) And the <u>POWER of the media is sooo sooo</u> enormous that (.) you LOOK at SYRIA Syria thousands <u>\$thousands and thousands</u> of people die every day but the media is saying <u>NOTHING absoluutely NOTHING</u> (.) <u>&_&But take a look at</u> France you know France around only 60 people 60 people died and then the <u>WHOLE</u></p>

S. No.	Audio Transcript with Coding
	<p>WORLD was like pray for <i>prayyy</i> for France <i>prayyy</i> for France (.) I am very disappointed with my people (.) The people of the world people of the world are so blind (.) people of the world are (.) so <i>afraiddd</i> of- I mean call it <i>wealthhh</i> (.) They're so <i>afraiddd</i> of these people who are mistreating us (.) ~<u>You know</u> when I look at a white man (.) I see JUST somebody just NOBODY I don't see I DON'T recognize them as those holy people those <i>gloriousss</i> those ~<u>you know</u> (.) like the way the angels define them (.) Americans (.) the white people they steal everything (.) <u>Everyvvything and I DON'T GET</u> it I'm sorry but (.) I maybe atheist or something but ~<u>you know</u> this people they have ENSLAVED us black people (.) for so long <i>maybeee</i> 2,000 years And <i>THENNN</i> the white man's wants black man to bow down to a white man I don't get it like black man (.) What what where is your steam where is your <i>eeego</i> as a human being (.) ~<u>You know</u> <u>I would neverrr I would neverrr</u> bow down to any man except the lord himself (.) A man of flesh of flesh and blood I would never bow down to him But you see these American they MAKE themselves as if they are gods (.) They are <u>sooo JEALOUS and SELFISH</u> we can take a look at their president Donald Trump he is so <u>SELF SUFFICIENT so arrrogant</u> (.) Yeah well he is born from a very rich family so what at the end of the day we are going TO DIE all of US are going to die ~<u>you know</u> WHETHER you are rich or poor we all going to die (.) <i>anddd</i> all of us I will going to be 6 <i>feettt</i> under (.) whether you are a rich or a poor we all are going to die that doesn't mean when you are rich you be buried in on the Moon when you poor you be buried on Earth NO, we'll go to the same place at the end of the day (.) So you see how the western media (.) and this is why people are connected that want to rule the world (.) <u>and it's veryyy PAINFUL</u> to to \$to <u>actually</u> realize that and observe that is why people are just like minorities minorities that make decisions for us, come <i>onnn!</i> what's wrong with our people *<u>what's wrong with our people</u> (+) I ALWAYS say to myself if there was no religion I bet (.) world would be so strong as individual as humans as different people from different places but no (.) religion has separated us so badly that was the white man thing There was a system ~<u>you know</u> to make <u>THEIR OWN</u> religion look as IF IT'S cooler than the other religion that was the white man thing ~<u>You know</u> the <i>whhwhite</i> man know <i>exaaactly</i> that when people come together they become <i>sooo</i> powerful so dangerous That's why they <i>alwayssss</i> want to make a nation fight against each other why because our nation doesn't know where it stands (.) Our youth <u>todayyy is so obsessed with Beyoncce, Rehannn, and Daisyyy</u> forgetting about their <i>ownnn</i> stuff here (.) ~<u>You know</u> putting those fake everything fake and bear in mind THOSE PEOPLE have money they put on like (.) <u>QUALITY STUFF WEEE</u> out here (.) putting out on those <i>fakke</i> things fake everything fake everything where is our beauty Our beauty ~<u>you know</u> original last longer than a copy. So when you keep putting those fake makeup and fake everything that <u>your faithhh CRACKS and it GETS</u> infected you don't realize all they want is to be like Beyonce They're <i>sooo</i> FOCUSED on the internet and phase BALLGAME stuff like that you still use this at the end of the day. ~<u>You know</u> according to me as a Facebook takes time Facebook takes <i>sooo</i> much of your time that you don't even realize so many opportunities that would have come your way yeah it's good it's technology <i>Buttt</i> (.) as people you have to actually <i>seeee</i> the reality (.) see the things BEFORE ~<u>you know</u> (.) but the main thing is that the white people hate us and they pretend they do like us they <i>dooo</i> hate us ~<u>You know</u> I was listening to this out of the philosopher saying that (.) ~<u>you know</u> there's white people (.) <i>Ifff</i> (.) ever there's a SABBATH place where all the people live Every <i>mannn</i> who is not white why I mean it was England people men who is not white & <u>&for instance</u> an African would come and buy a house a rich African would buy a house there (.) one <u>\$one OR THREE houses</u> from the WHITE MAN will be sold out because the white people want (.) to <i>beee</i> together that they want to <i>discussss</i> the principles</p>

S. No.	Audio Transcript with Coding
	<p>of success <i>alonnne</i> leaving us out ~<u>You know</u> the one when a white man see the other nation they just see slaves and we are so blind we don't even realize that we are <i>sooo</i> (.) <u>EAGER to actually RAISE</u> their economy rather than focusing on the raising own economy A white man would invest more in his country than invest in somebody's country in fact in your country if THEY invest They just bring REJECTS (.) They just bring rejects WHO WOULD \$<u>who would bring</u> rejects in his house rather than bring rejects to another man's house who so confused who doesn't know what he stands for (.) So I say the <i>mediaaaa</i> and the white people <i>sammme</i> people same what'sapp group (.) they don't like us at the end of the day and we as people we have to LOVE each other (.) and WE CANNOT (.) <u>\$WE WE CANNOT</u> (.) I mean we cannot stand them <i>Ifff</i> we are separated "Together we united (.) and <i>alonnne</i> (.) we are weak"</p>
<p>113 Pra Tiw</p>	<p>Good morning friends, today I wanna talk about my favorite Hollywood actor <u>Robert Downey Junior A.K.A Tony Stark, A.K.A The Iron Man</u> it was a fan-boy moment for me when sir (+) showed me that you can talk about him also (+) & <u>Let me start</u> by introducing #<u>himself</u>, he is the Hollywood actor the top actor after Tom Cruise and all He is well known for his work in the Marvel series (+) TONY STARK he was born in Manhattan *<u>in Manhattan</u> on 4th April 1965, 52 years old Tony Stark holds the position of the HIGHEST paid celebs in the world next to Sharukh Khan in that list (+) Tony Stark's father (+) I mean Robert Downey Junior father Robert Downey Senior was also an actor but was also a drug addict Tony Stark being the younger of the two children was more so he was offered (+) \$<u>frequently offered</u> #<u>small small</u> roles in his father's movies <i>Sooo</i> Tony developed (+) like the interest in movies since his early age <i>buttt</i> he was #<u>imported by his father's drug addict</u> so he was also a drug addict and he started smoking mariyuana, cocaine and all since he was #<u>aged six years old</u> Robert Downey junior (+) started his career with bunch of movies Back Bound, Kiss Kiss Bang Bang and all People didn't recognize his work until he started with the famous series of SHERLOCK Holmes his acting was seen as a %<u>premium</u> as revolution in the Hollywood industry but there was every actor has a #<u>backlog</u> every actor though he is on the top notch in his career career he was way down back then (.) Tony was arrested his career was devastated when he was caught for smoking cocaine and mariyuana which are illegal <i>totalyyy</i> illegal in the US He was jailed for over many years so when he came out, Marvel was thinking of starting a <i>newwww</i> universe a new super hero comic they came up with the Iron Man but none of them believe that Tony will do it <i>Sooo</i>, they approached him they said him that we want to make it he said let's try it <i>Sooo</i> when the audience saw it they gave SO MUCH love to him that his career went from bottom down to top notch even over the hill and it <u>was the BIGGEST star</u> *<u>star</u> at that point One for his VT acting his character is a philanthropist, playboy, billionaire, and (.) professionalism He not only makes \$<u>he is not only a genius</u> but also a comic his comic acting and the timing influences (-) the audience like people go to see movies some people go to see just him we don't want to see the movie that's his magic that is his %<u>charisma</u> Now (.) after the Iron Man series one, two, three he acted in Avengers he got many big offers he was there as a main actor <i>whyyy</i> because he was more in demand other than them So he being at the top of his career (+) now he thinks that he should retire he should leave all those and he should come to a rest >>he should take the retirement even he announced that he won't be acting in the further Iron Man series and the series will be ending<< (.) soon because he want the the new comers to get an opportunity And he want to do something else with this life not everything that he will be doing the same thing around his payment #<u>go down</u> so he just step down but people are still awaiting his upcoming movies Avengers, Infinity war one, two Iron Man four and they are still in</p>

S. No.	Audio Transcript with Coding
	<p>talks he is still in progress The best thing about this actor is being an age of 52 he looks sooo YOUNG He has so much energy that even an average 52 year old won't have. >>Not only 52 year old take an average 42 year old Indian he won't have that much energy as this man has<< This man works for 12 hours a day no no break he does action by himself he does all the big big things, big dances, big (.) cinemas, big events >>He doesn't get tired you never see him lying around somewhere sleeping <i>nooo</i> that thing was over that drug addict Tony Stark that drug addict Robert Downey Junior is dead he is the new guy<< (.) after that So thank you</p>
<p>114 Shw Cho</p>	<p>Good morning everyone my name is Shweta and I am here <i>tooo</i> share my views on the topic "Stopping by the Woods on a Snowy Evening" by Robert Frost <i>sooo</i> according to <i>these</i> (+) poem we come to know that the (+) po poet was travelling in a carriage by the <i>daaark</i> woods and he stopped his carriage just to (+) signify just to see the beauty of the woods the dark evening <i>sooo</i> (+) from the <i>descriptionnn</i> of the woods in his poem we come to know that he is a nature lover and the way he described the woods is in different manner so sometimes we get to know that the woods are described as an external metaphor of <i>deathhh</i> and sometimes (+) it is described as the dark snowy evening dark snowy (+) night and sometimes it <i>iss</i> described as the <u>civilizationnn of mankind andd</u> the lovely deep dark these words describe that how (+) silent and (+) that he is describing it (+) with his own life how dark house Island the woods are and then after that we get to know (+) <u>We come to know about</u> the village he describes (+) it is basically describing that it is not <i>sooo</i> empty it has <u>it is</u> civilized it has mankind around then the most one of the most important description he gives is about the HORSE that if we come to know from the line that (.) <u>he givess his harness bell a shhhake</u> that is (+) here the <u>Here when</u> the poet stops by the woods the horse gave his harness bell a shake just to (+) >>signify that the poet has done any mistake by stopping in the woods or not<< <u>&_&but it ACTUALLY</u> means it has an irony which <u>*which</u> actually means that (+) a shake or a kind of a sound is given to bring back the poet from the (+) position of li life or death so here the this line means that that he gave his harness bell a shake and then after that the most <u>the two most important lines</u> of the poem the last two lines and (.) miles to go before I sleep and miles to go before I sleep <u>&_&the first use</u> (+) disc describes that (+) the poet <u>*the poet</u> is far away from his <i>hommme</i> and he has to travel a <i>lonnng</i> distance so (+) BECAUSE he has some work to do so he cannot wait in the woods to (+) enjoy its beauty <u>&_&and the SECOND one</u> which holds an IRONY which says that before he goes to his ETERNAL sleep he has to (.) >><u>he has responsibility</u> that he has to fulfill he has some works to do in his whole life entire life he has many a responsibilities so he has to fulfill before he<< (+) DIES that is before he goes to an exter <<eternal sleep So (.) yeah That's it Thank you>></p>
<p>115 Ten Cho</p>	<p>Hi its Tenzin again and (.) today I am going to talk about my (.) trip to the Ladakh during my last summer break (.) And yeah during my last summer break after my first year of Uni I (.) did a Ladakh trip (.) <u>\$a Ladakh tour you can say</u> with one of my friend <i>heee</i> is a tour guide actually and then he co-owns <u>*co-owns</u> a business <u>\$co-owns a tour company</u> with his brother so he asked me to join him as his right hand man so so I did and then (.) we went to a Ladhakh trip for about 3 weeks and it was really good and <u>\$then so basically</u> all our clients or customers you can say say are from Europe so we had about 13 clients this time and then out of which like everyone gets a single bike so it's like a solo-riding thing and then it went on for 3 weeks as I said and then we start from Manali which is in Himachal you head from there to <i>tooo</i> (.) Leh Ladakh and then its like a 2 week long track sorry two week long ride all the way to the Ladakh and then from Ladakh we go to Kashmir (.) which is another week and then yeah and then after 3 weeks off it the tour ends and everyone flies</p>

S. No.	Audio Transcript with Coding
	<p>back to Delhi from Leh and then (.) everyone goes back home and then so the the HAPPIEST the happiest or <u>\$the most prettiest place</u> out of the whole of the Ladakh was ZASKAR for me and Nubra valley which is right behind Leh and those were the two places <i>whichhh</i> were the prettiest and to be honest me being a Tibetan I have never seen Tibet but John Scott had had sort of gave me like a Tibetan vibe to it >>>because the vegetation like it was arid and everything was really quick like you could see horses lying out<< grazing and then lakes in the huge mountains and then <i>snowww</i> and then like the Ladakhi people and everything was really nice and then (.) & <u>&Anddd what elssse</u> you then in the Nubra Valley which was really funny where I saw (.) <u>CAMELS which is really BIG</u> I saw double humped camels which originally because I asked one of the nomads over there and then they told me those camels originally came from Tibet back in the 1950s when they used to be a trade between the Ladakh in India and Tibet Ladakh in Tibet. Nomads from Tibet used to bring in (.) <i>allll</i> kinds of vegetations from Tibet and then (.) they used to trade with oh sorry <u>\$they used to bring camels</u> and trade with Ladakhi <i>nomaddds</i> and <u>&_&then that's how</u> the camels and that's how the camels are up there since then after 1959 everything went (.) bizarre and Tibet lost independence and then everything yeah that's what happened</p>
<p>116 Nee Rad</p>	<p>Hi friends (.) its Neeraj from section M one seven five one (.) So today I want to share my topics on <u>\$my view points on</u> the education system that is existing in the technical sector of India (.) As we <i>allll</i> know so many BTech colleges and undergraduate colleges are there in India <u>#But even though</u> all the colleges are not providing a good value or a good quality education to everyone (.) So in my <i>viewww</i> everyone <u>#should be given</u> more important to the technical knowledge then his (.) academics or <u>~like \$along with academics</u> they should try to give (.) more importance to their technical skills and technical knowledge <i>Sooo</i> if we take the case of the education system prevailing in India, everyone says that the most (.) <u>\$most valuable or most (.) reputed institutions</u> in for BTech degree in India <u>#is</u> IIT's and for that we have to all the students in India have to qualify JEE But if we take the case of JEE (.) not at all everyone or those who are attempting for JEE is not at all able to qualify the mains only, that's because from the primary stage of education they are not given proper way how to (+) approach these kind of objectives types examinations or these kinds of competitive examinations So in my view (.) all those students who are studying from (.) 8th standards or <u>~like</u> from if we take in case in case of those who are going to coaching's and everything (.) They are their parents are giving their children the coaching for these kind of examination from their early ages, but all the parents in India or all the parents around here are not at all aware of <u>*these kind of examinations</u>, this is because of their parents are not at all that much educated as compare to their children <i>Sooo</i> (.) we should try to make aware them <u>~like \$we should try to make the parents aware</u> of the importance of these kind of examinations even though if the children don't have that ability to qualify for these examinations or even they are not at all interested about their examinations also, we should try <u>#to (.) aware the parents</u> about the all examinations or all that future all those examination their child has to face in <u>#their</u> future. So (.) according to their children wish then they will be able to mould their children for this examinations. <i>Sooo</i> (.) <u>~like</u> we should aware them then only we will be able to get good quality education in our India. And if we take the case of these technical degrees <u>*technical degrees</u> if we take in case of colleges we should <u>\$we can see that</u> no colleges are providing that much technical exposure to children Everyone <u>#are</u> really restricted to their syllabus (.) <i>anddd</i> if we take in case of any core subjects, we can see that the lecture will be or the teacher will be taking lectures and all the students will be listening to the lectures they won't be getting the actual</p>

S. No.	Audio Transcript with Coding
	<p>sense that what the teacher is saying So what if the lecturer or teacher tries to make it more interesting (.) <i>orrr</i> <u>~like</u> explaining some kind of technical aspects of that (+) subject or some kind of experimental setups to teach that children don't I am saying that don't get stick to that academics syllabus only, if your teaching some kind of syllabus just give some practical examples to the children then they will be more interested towards that topic. And in case of practicals also if we take in case of practicals may be all the students won't be do it in a good manner but try to make them do it in a good manner, be good example for the children <i>Sooo</i> <u>~like</u> you can provide more (.) lab facilities, more equipment, <u>MORE ADVANCED type</u> of things in the colleges then they will be able to recognize what is going to happen in their near future because as they pass out from this college or from any college they are going to face the industries or (.) many companies in their future So they should be <i>preparrrred</i> <u>\$very much prepared</u> mentally and physically or technically they should much prepared then only they will be able to (.) shine in that sector So in my opinion every college try to give a good technical knowledge to their children's more than academics, the academics is also important but along with this academics they should try to give more (.) technical skills provide more technical sectors or some kind of <u>#expose</u> where the children can (.) where the students can accomplish aims or they can shine in their own way or they can (+) showcase their skills, showcase their talents and should try to (.) give much more opportunities to take in part on this expos and all the colleges should try to support these kind of expos then only the (.) students will able to (.) produce or it should be able to showcase their skills thank you</p>

Appendix – B**CONTINUOUS ASSESSMENT DETAILS**

S.No.	Course related details	Academic task details
1	PEL02 D; English and Communication Skills-I Laboratory; Based on Punjab State Board of Technical Education and Industrial Training; First language input; L:T:P :: 0:0:2; Polytechnic first year first semester	AT 1; Presentation Individual; Oral presentation on self-introduction [Students were expected to give detailed oral presentation lasting at least three minutes]
2		AT 2; Presentation Individual; Extempore speech; [Students were expected to make a speech covering at least three key points and their supporting sub-points lasting for minimum of three minutes]
3		*AT 3; Group Discussion; Oral presentation on general awareness topics [6-8 participant students were expected to actively engage in a GD]
4		*AT 4; Interview; Individual question and answer round; [Students were expected to give detailed answers to about 3-5 questions with each lasting at least one minute]
5	PEL04 D; English and Communication Skills-II Laboratory; Based on Punjab State Board of Technical Education and Industrial Training; Second language input; L:T:P :: 0:0:2; Polytechnic first year second semester	AT 1; Presentation Individual; Oral presentation on themes based on famous speeches [Students were expected to give detailed oral presentation lasting at least three minutes]
6		AT 2; Presentation Individual; Oral presentation on contemporary topics; [Students were expected to make a speech covering at least three key points and their supporting sub-points lasting for minimum of three minutes]
7		*AT 3; Group Discussion; Oral presentation on general awareness topics [6-8 participant students were expected to actively engage in a GD]
8		AT 4; Presentation Individual; Oral paper presentation on a topic of importance; [Students were expected to make a speech covering at least three key points and their supporting sub-points lasting for minimum of three minutes]

* As these ATs expect a shorter duration answer, so we didn't include audio recordings of these oral presentations.

CEFR SCALE

	Breakthrough (Can communicate in basic English with help from the listener)	Waystage (Can communicate in English within a limited range of contexts)	Threshold (Can communicate essential points and ideas in familiar contexts)
	A1 (1-5)	A2(5.5-10)	B1(10.5-15)
Vocabulary range and Control (20)	Has a basic vocabulary repertoire of isolated words and phrases related to particular concrete situations.	Has sufficient vocabulary to conduct routine, everyday transactions involving familiar situations and topics.	Has a sufficient vocabulary to express him/herself with some circumlocutions on most topics pertinent to his everyday life such as family, hobbies and interests, work, travel, and current events.
Grammatical Accuracy (20)	Shows only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.	Uses some simple structures correctly, but still systematically makes basic mistakes - for example tends to mix up tenses and forget to mark agreement; nevertheless, it is usually clear what he/she is trying to say.	Communicates with reasonable accuracy in familiar contexts; generally good control though with noticeable mother tongue influence. Errors occur, but it is clear what he/she is trying to express.
Phonological Control (20)	Pronunciation of a very limited repertoire of learnt words and phrases can be understood with some effort by native speakers used to dealing with speakers of his/her language group.	Pronunciation is generally clear enough to be understood despite a noticeable foreign accent, but conversational partners will need to ask for repetition from time to time.	Pronunciation is clearly intelligible even if a foreign accent is sometimes evident and occasional mispronunciations occur.
Thematic development (20)	Fragmented sentences, pauses intermittently, no continuity	Can tell a story or describe something in a simple list of points.	Can reasonably fluently relate a straightforward narrative or description as a linear sequence of points.

Coherence (10)	Can link words or groups of words with very basic linear connectors like 'and' or 'then'.	Can use the most frequently occurring connectors to link simple sentences in order to tell a story or describe something as a simple list of points.	Can link a series of shorter, discrete simple elements into a connected, linear sequence of points.
Fluency (10)	Can manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication.	Can construct phrases on familiar topics with sufficient ease to handle short exchanges, despite very noticeable hesitation and false starts.	Can keep going comprehensibly, even though pausing for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production.

Reference: Common European Framework of Reference for Languages: Learning, Teaching, Assessment.

* refer to page no. 163 and 164 for clarity on first three broad levels: Breakthrough; Waystage; and Threshold.

* refer to page 112 for clarity on evaluation parameter of vocabulary range and vocabulary control.

* refer to page 114 for clarity on evaluation parameter of grammatical accuracy.

* refer to page 117 for clarity on evaluation parameter of Phonological Control.

* refer to page 125 for clarity on evaluation parameter of Thematic Development.

* refer to page 125 for clarity on evaluation parameter of Coherence.

* refer to page 129 for clarity on evaluation parameter of Fluency.

	Vantage (Can use English effectively, with some fluency, in a range of contexts)	Effective Operational Proficiency (Able to use English fluently and flexibly in a wide range of contexts)	Mastery (Highly proficient – can use English very fluently, precisely and sensitively in most contexts)
	B2(15.5-20)	C1(20.5-25)	C2(25.5-30)
Vocabulary range and Control (20)	Has a good range of vocabulary for matters connected to his field and most general topics? Can vary formulation to avoid frequent repetition, but lexical gaps can still cause hesitation and circumlocution.	Has a good command of a broad lexical repertoire allowing gaps to be readily overcome with circumlocutions; little obvious searching for expressions or avoidance strategies. Good command of idiomatic expressions and colloquialisms.	Has a good command of a very broad lexical repertoire including idiomatic expressions and colloquialisms; shows awareness of connotative levels of meaning.
Grammatical Accuracy (20)	Good grammatical control. Occasional "slips" or non-systematic errors and minor flaws in sentence structure may still occur, but they are rare and can often be corrected in retrospect.	Consistently maintains a high degree of grammatical accuracy; errors are rare and difficult to spot.	Maintains consistent grammatical control of complex language, even while attention is otherwise engaged (e.g. in forward planning, in monitoring others' reactions).
Phonological Control (20)	Has a clear, natural, pronunciation and intonation.	Can vary intonation and place sentence stress correctly in order to express finer shades of meaning.	Native users like proficiency
Thematic development (20)	Can develop a clear description or narrative, expanding and supporting his/her main points with relevant supporting detail and examples.	Can give elaborate descriptions and narratives, integrating sub themes, developing particular points and rounding off with an appropriate conclusion.	Can speak relevantly and profoundly integrating sub themes, developing particular points and rounding off with an appropriate conclusion by using phrasal verbs, proverbs etc.

Coherence (10)	Can use a limited number of cohesive devices to link his/her utterances into clear, coherent discourse, though there may be some "jumpiness" in a long contribution	Can produce clear, smoothly flowing, well-structured speech, showing controlled use of organisational patterns, connectors and cohesive devices.	Can create coherent and cohesive text making full and appropriate use of a variety of organisational patterns and a wide range of cohesive devices.
Fluency (10)	Can produce stretches of language with a fairly even tempo; although he/she can be hesitant as he/she searches for patterns and expressions, there are few noticeably long pauses. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without imposing strain on either party.	Can express him/herself fluently and spontaneously, almost effortlessly. Only a conceptually difficult subject can hinder a natural, smooth flow of language.	Can express him/herself at length with a natural, effortless, unhesitating flow. Pauses only to reflect on precisely the right words to express his/her thoughts or to find an appropriate example or explanation.

Reference: Common European Framework of Reference for Languages: Learning, Teaching, Assessment.

* refer to page no. 164 and 165 for other three levels: Vantage; Effective Operational Proficiency; and Mastery.

* refer to page 112 for clarity on evaluation parameter of vocabulary range and vocabulary control.

* refer to page 114 for clarity on evaluation parameter of grammatical accuracy.

* refer to page 117 for clarity on evaluation parameter of Phonological Control.

* refer to page 125 for clarity on evaluation parameter of Thematic Development.

* refer to page 125 for clarity on evaluation parameter of Coherence.

* refer to page 129 for clarity on evaluation parameter of Fluency.

PLAGIARISM REPORT

PhD plagiarism

ORIGINALITY REPORT

7 %	4 %	5 %	%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	"Pragmatics and Prosody in English Language Teaching", Springer Nature, 2012 Publication	2 %
2	documents.mx Internet Source	<1 %
3	K. Sreenivasa Rao, Shashidhar G. Koolagudi. "Robust Emotion Recognition using Spectral and Prosodic Features", Springer Nature, 2013 Publication	<1 %
4	www.scribd.com Internet Source	<1 %
5	Lynne C. Nygaard. "Perceptual Integration of Linguistic and Nonlinguistic Properties of Speech", The Handbook of Speech Perception, 01/01/2005 Publication	<1 %
6	Laurel J. Brinton. "Pragmatic Markers in English", Walter de Gruyter GmbH, 1996 Publication	<1 %

7	www.nislab.dk Internet Source	<1%
8	www.cs.rochester.edu Internet Source	<1%
9	are.ui.ac.ir Internet Source	<1%
10	media.proquest.com Internet Source	<1%
11	K. Sreenivasa Rao, Shashidhar G. Koolagudi. "Emotion Recognition using Speech Features", Springer Nature, 2013 Publication	<1%
12	www.brunel.ac.uk Internet Source	<1%
13	eprints.nottingham.ac.uk Internet Source	<1%
14	library.iugaza.edu.ps Internet Source	<1%
15	James R. Sawusch. "Acoustic Analysis and Synthesis of Speech", The Handbook of Speech Perception, 01/01/2005 Publication	<1%
16	cco.cup.cam.ac.uk Internet Source	<1%

17	Renalyn Banguis-Bantawig. "The role of discourse markers in the speeches of selected Asian Presidents", Heliyon, 2019 Publication	<1%
18	academica-e.unavarra.es Internet Source	<1%
19	repositories.lib.utexas.edu Internet Source	<1%
20	Hausen, Maija, Ritva Torppa, Viljami R. Salmela, Martti Vainio, and Teppo Särkämö. "Music and speech prosody: a common rhythm", Frontiers in Psychology, 2013. Publication	<1%
21	"Animal Acoustic Communication", Springer Nature, 1998 Publication	<1%
22	Yi Xu, Fang Liu. "Intrinsic coherence of prosodic and segmental aspects of speech", Walter de Gruyter GmbH, 2012 Publication	<1%
23	www.biotechnologie.unile.it Internet Source	<1%
24	www.ttadd.com Internet Source	<1%
25	ijcsit.com Internet Source	<1%

		<1%
26	www.cse.ogi.edu Internet Source	<1%
27	JESÚS ROMERO TRILLO. "A mathematical model for the analysis of variation in discourse", <i>Journal of Linguistics</i> , 2002 Publication	<1%
28	Yu-Fang Wang. "From lexical to pragmatic meaning: Contrastive markers in spoken Chinese discourse", <i>Text - Interdisciplinary Journal for the Study of Discourse</i> , 2005 Publication	<1%
29	www.nrcmec.org Internet Source	<1%
30	Christopher N. Candlin, Jonathan Crichton, Stephen H. Moore. "Exploring Discourse in Context and in Action", Springer Nature, 2017 Publication	<1%
31	www.ebooks.cambridge.org Internet Source	<1%
32	www.tutorvista.com Internet Source	<1%
33	"Forensic Speaker Recognition", Springer Nature, 2012 Publication	<1%

34	Philipp Robbel, Mohammed E. Hoque, Cynthia Breazeal. "An integrated approach to emotional speech and gesture synthesis in humanoid robots", Proceedings of the International Workshop on Affective-Aware Virtual Agents and Social Robots - AFFINE '09, 2009 Publication	<1%
35	www.ukessays.com Internet Source	<1%
36	ESTHER FIGUEROA. "John Gumperz and Interactional Sociolinguistics—Intentionality, Interpretation and Social Meaning", Elsevier BV, 1994 Publication	<1%
37	"Research in the supporting sciences", Language Teaching, 2008 Publication	<1%
38	epdf.tips Internet Source	<1%
39	www.haskins.yale.edu Internet Source	<1%
40	"Computer Networks & Communications (NetCom)", Springer Nature, 2013 Publication	<1%
41	dea.brunel.ac.uk Internet Source	<1%

42	books.google.com Internet Source	<1%
43	librarycatalog.bilkent.edu.tr Internet Source	<1%
44	"Introduction", The Handbook of Speech Production, 2015. Publication	<1%
45	"The Handbook of Phonetic Sciences", Wiley, 2010 Publication	<1%
46	files.eric.ed.gov Internet Source	<1%
47	itomika.bol.ucla.edu Internet Source	<1%
48	www.blik.uni-halle.de Internet Source	<1%
49	isca-speech.org Internet Source	<1%
50	www.blackwellreference.com Internet Source	<1%
51	repository.ortolang.fr Internet Source	<1%
52	K. Sreenivasa Rao. "Predicting Prosody from Text for Text-to-Speech Synthesis", Springer	<1%

Nature, 2012

Publication

53	repository.liv.ac.uk Internet Source	<1%
54	greatolivetours.com Internet Source	<1%
55	dltk-ninos.com Internet Source	<1%
56	d-nb.info Internet Source	<1%
57	www.enbaike.cn Internet Source	<1%
58	Romero-Trillo, Jesús. "Pragmatic Markers", The Encyclopedia of Applied Linguistics, 2012. Publication	<1%
59	www.linguistlist.org Internet Source	<1%
60	CHARLOTTE FOFO LOMOTEY. "Contrastive focus in Ghanaian English discourse", World Englishes, 2017 Publication	<1%
61	Perspectives in Pragmatics Philosophy & Psychology, 2016. Publication	<1%

www.jstor.org

62	Internet Source	<1%
63	www.phonetik.uni-muenchen.de Internet Source	<1%
64	"Speech and Computer", Springer Science and Business Media LLC, 2016 Publication	<1%
65	"Spoken English, Tesol and Applied Linguistics", Springer Nature, 2006 Publication	<1%
66	www.intralinea.org Internet Source	<1%
67	www.ee.uwa.edu.au Internet Source	<1%
68	Dolores Ramírez Verdugo, Jesús Romero Trillo. "The pragmatic function of intonation in L2 discourse: English tag questions used by Spanish speakers", Intercultural Pragmatics, 2005 Publication	<1%
69	www.kky.zcu.cz Internet Source	<1%
70	Yafeng Niu, Dongsheng Zou, Yadong Niu, Zhongshi He, Hua Tan. "Improvement on Speech Emotion Recognition Based on Deep	<1%

Convolutional Neural Networks", Proceedings
of the 2018 International Conference on
Computing and Artificial Intelligence - ICCAI
2018, 2018

Publication

71	www.csee.ogi.edu Internet Source	<1%
72	Villy Tsakona, Maria Giakoumelou, Dimitris Papazachariou, Argiris Archakis. "The Prosodic Framing of Humour in Conversational Narratives: Evidence from Greek Data", <i>Journal of Greek Linguistics</i> , 2010 Publication	<1%
73	refubium.fu-berlin.de Internet Source	<1%
74	"Music Perception", Springer Nature, 2010 Publication	<1%
75	"Historical Linguistics and Philology", Walter de Gruyter GmbH, 1990 Publication	<1%
76	dspace.jaist.ac.jp Internet Source	<1%
77	Marc Swerts, Ronald Gelyukens. "Prosody as a Marker of Information Flow in Spoken Discourse", <i>Language and Speech</i> , 2016 Publication	<1%

78	link.springer.com Internet Source	<1%
79	vdocuments.site Internet Source	<1%
80	pt.scribd.com Internet Source	<1%
81	Michael Wagner. "Experimental and theoretical advances in prosody: A review", <i>Language and Cognitive Processes</i> , 2010 Publication	<1%
82	Sreenivasa Rao Krothapalli, Shashidhar G. Koolagudi. "Chapter 1 Introduction", <i>Springer Science and Business Media LLC</i> , 2013 Publication	<1%
83	citeseerx.ist.psu.edu Internet Source	<1%
84	Wei Feng. "Chapter 2 Literature Review", <i>Springer Nature</i> , 2017 Publication	<1%
85	Doris Tophinke. "38. Texttheorie / Théorie du texte", <i>Walter de Gruyter GmbH</i> , 2001 Publication	<1%
86	"Functions of Intonation in Discourse", <i>The Handbook of English Pronunciation</i> , 2015. Publication	<1%

87	journal.unika.ac.id Internet Source	<1%
88	Marc Swerts, Ronald Geluykens. "The Prosody of Information Units in Spontaneous Monologue", <i>Phonetica</i> , 1993 Publication	<1%
89	dailyjag.com Internet Source	<1%
90	waseda.repo.nii.ac.jp Internet Source	<1%

Exclude quotes	On	Exclude matches	< 14 words
Exclude bibliography	On		