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The Problem of Liaison for Czech Learners of English

Bachelor thesis

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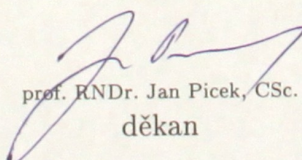
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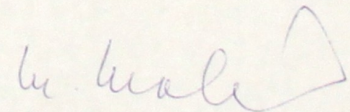
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Anotace

Hlavním předmětem této bakalářské práce je problém vázání slov u českých studentů anglického jazyka, konkrétně studentů Fakulty přírodovědně-humanitní a pedagogické na Technické univerzitě v Liberci (FP TUL). Klíčové pojmy (*vázání*, *vázací vzory*, *hlasivkový ráz*, *promluvový úsek*, *junction* a *elize*) jsou definovány. Porovnání s českým jazykem jsou poskytnuta ve vhodných případech. Je proveden výzkum zaměřený na aktivní užívání vázání slov v mluveném projevu u studentů prvního ročníku bakalářského studia. Jejich rozpoznání tohoto fenoménu je studováno v zápočtovém testu. Zároveň používání vázání u britských rodilých mluvčích v mluveném projevu je porovnáno s potenciálním výskytem tohoto jevu v prepisech. Jsou vytvořeny doplňující praktické materiály, jejichž využití je realizováno v kurzu Fonetika/fonologie AJ 2 (KAJ/FO2BE) s cílem pomoci českým studentům zlepšit jejich výslovnost pomocí správného vázání.

Klíčová slova

elize, hlasivkový ráz, junction, KAJ/FO2BE, promluvový úsek, spojování, suprasegmentální fonologie, vázací vzory, vázaná řeč, vázání slov, vazba

Abstract

In this bachelor thesis, the main focus is the problem of using liaison for Czech learners of English, specifically students of the Faculty of Science, Humanities and Education at Technical University of Liberec (FP TUL). Key terms (*liaison, linking patterns, glottal stop, tone unit, juncture* and *elision*) are defined. Comparisons are made to the Czech language where appropriate. Research is carried out into first year undergraduates' active use of linking in their speech as well as their recognition of this phenomenon by means of written tests. Simultaneously, the use of liaison by British native speakers in their speech is compared to its potential occurrence in written transcriptions of the identical texts. Supplementary practice materials are created and implemented in the Phonetics and phonology 2 (KAJ/FO2BE) course with the aim of helping Czech students improve their pronunciation as regards liaison.

Keywords

connected speech, elision, KAJ/FO2BE, glottal stop, juncture, liaison, linkage, linking, linking patterns, suprasegmental phonology, tone unit

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List of Abbreviations

BBC:	British Broadcasting Corporation
CD:	Compact disc
FP TUL:	Faculty of Science, Humanities and Education at Technical University of Liberec
i.e.:	id est (that is)
KAJ/FO2BE:	English Department / Phonetics and Phonology 2

Linking C-V:	Linking a consonant to a vowel
LOTR:	The Lord of the Rings
MP3:	MPEG (Motion Picture Experts Group) Layer-3
ODT:	OpenDocument
RP:	Received Pronunciation
TUL:	Technical University of Liberec

Introduction

Liaison is one of the major terms concerning mainly suprasegmental phonology. The topic is taught in KAJ/FO2BE in the summer semester of the first year during the undergraduate study. It has been observed in the credit tests that a significant number of students have difficulties identifying where the phenomenon occurs. In addition, certain students who understood the topic sufficiently do not seem to apply liaison in their speech appropriately, which causes the fact that their speech sounds “unnatural”.

The thesis draws information from the KAJ/FO2BE course as well as related literature concerning experts in phonetics and phonology such as Roach, Cruttenden or Melen. Liaison and its related terms (*linking patterns*, *glottal stop*, *tone unit*, *junction* and *elision*) are defined and comparisons are made to the Czech language where appropriate.

The findings of the thesis are expected to be applied in order to improve the quality of the subject KAJ/FO2BE. In response to the findings of this research, supplementary materials were created. The creation of suitable tailor-made materials is ongoing and further exercises will be developed after the results of the 2018/2019 test. The published information concerning liaison and the related terms that are summarised in the thesis could be utilized by other students.

The main aim of the paper is to clarify the problem of liaison for Czech learners of English at the FP TUL. The object of the research is their application of liaison in their speech and their recognition of this phenomenon in English — albeit in written sentences. The possibilities of teaching this topic are included as well.

Firstly, the application of liaison in speech is evaluated. The occurrence of liaison is compared to the occurrence of the *glottal stop*. This phase of the research is divided into two sub-phases and the results are then to be compared.

Secondly, the level of the students' recognition of liaison is investigated in the credit tests. The errors in the credit tests are analysed under the supervision of the leader of KAJ/FO2BE.

Thirdly, the frequency of the use of liaison by British native speakers is observed in various spoken texts. The number of potential liaison examples is compared to the number of the actual ones in percentage.

The findings are appraised in relation to the published information. Regard is paid to the spontaneity of the native speakers, which is assumed to be the representative model for the Czech learners of English.

1. Definition of Liaison

Liaison (also: *linking* or *linkage*) is a phonetic term that mainly concerns connecting of words in order to keep fluency of speech. Therefore, it is a feature of suprasegmental phonology, which is a branch of science about connected speech. Words are linked depending on the final phoneme of the first potential word and the initial vowel of the following word. At the beginning of the second word, there has to be a vowel. Otherwise, there is no linking.

Experts' explanations of the term differ only slightly. Dušan Melen provides a brief definition. According to this author, liaison is a fluent transition from one word to another (2010, 49). Peter Roach describes liaison as "joining sounds together". Phonemes are pronounced in a constant stream. He claims that it was formerly a spontaneous language phenomenon, to which the attention was later drawn by phoneticians (1992, 66).

"Liaison refers to the smooth linking or joining together of words in connected speech. It is concerned with the way sounds are fused together at word boundaries (Underhill 1994, 65)." Knowles provides with another similar definition that liaison is a means of avoiding *hiatus*, which represents the gap between vowels or "transition from one vowel to the other", which also occurs within a word (1987, 132).

2. Classification of Liaison

There are four main categories of liaison: *linking a consonant to a vowel* (or: *linking C-V*) and three options of *linking patterns* — adding a slight approximant /w/, /j/ or /r/ between two connected words. Underhill uses the term *intrusive* within all three linking patterns and only distinguishes the *intrusive r* from *linking r* (1994,

65). Intrusive r is a distinct way of linkage that could also appear within one word (i.e. *word-internal liaison*). The categories are discussed in detail in the following paragraphs:

If there is a word ending with a consonant and it is followed by a word beginning with a vowel, the two words are linked together. This is called *linking a consonant to a vowel*. Cruttenden uses the term *other boundaries* (2014, 318). To provide examples of this phenomenon, “look_∪out”, “get_∪it” or “all_∪in” could be mentioned. This manner of liaison occurs more frequently than all the others (see Appendix C – a.).

Linking patterns are used when a word ending with a vowel is followed by another one beginning with a vowel. The application of the particular pattern mainly depends on the final phoneme of the first word. Knowles describes the patterns as fast and slight “glides”. He emphasizes the fact that they are not pronounced as standard approximants (1987, 133).

The voiced bilabial approximant /w/ is used when the first word ends with the back vowel /ɔ:/, /ʊ/ or /u:/ or the closing diphthong /aʊ/ or /əʊ/. The shape of lips is round with these final vowels. It refers to expressions such as: “chainsaw_{∪/w/∪}is”, but here it would be debatable whether /w/ or /r/ would be used; “you_{∪/w/∪}are” (“you” could either be used in its weak or strong form); “who_{∪/w/∪}is” (“who” could also be used in both forms); “how_{∪/w/∪}easy” or “go_{∪/w/∪}on” (see Table 1). /ɔ:/ could be an exception as discussed below in connection with intrusive r.

Table 1: Examples of the linking pattern /w/. "You" and "who" could be used in both their weak and strong form (i.e. with the final /ʊ/ and /u:/).

Final vowels	Examples
/ɔ:/	chainsaw _∪ /w/ _∪ is
/ʊ/	you _∪ /w/ _∪ are
/u:/	who _∪ /w/ _∪ is
/aʊ/	how _∪ /w/ _∪ easy
/əʊ/	go _∪ /w/ _∪ on

The voiced palatal approximant /j/ is used if the first word ends with the front vowel /ɪ/ or /i:/ or the closing diphthong /aɪ/, /eɪ/ or /ɔɪ/. Example phrases could be: “study_∪/j/_∪it”, “he_∪/j/_∪is” (“he” could either be used in its weak or strong form), “C_∪/j/_∪I_∪/j/_∪A”, “say_∪/j/_∪it” or “boy_∪/j/_∪is” (see Table 2).

Table 2: Examples of the linking pattern /j/. “He” could either be used in its weak or strong form.

Final vowels	Examples
/ɪ/	study _∪ /j/ _∪ it
/i:/	he _∪ /j/ _∪ is
/aɪ/	C _∪ /j/ _∪ A
/eɪ/	say _∪ /j/ _∪ it
/ɔɪ/	boy _∪ /j/ _∪ is

The voiced palato-alveolar /r/ is mostly used when the final grapheme of the first word is *r* (“far”), which could be followed by *e* (“there”). In this case, /r/ is never pronounced on the level of segmental phonology in Received Pronunciation (RP) and other non-rhotic English accents. This word has to be followed by another one beginning with a vowel — “far_∪/r/_∪away”, “for_∪/r/_∪it”, “doctor_∪/r/_∪is” or “there_∪/r/_∪are”. Katz provides a similar definition: “A linking-r occurs if another morpheme beginning with a vowel sound closely follows non-rhotic sounds (2013, 117).” This pattern probably does not occur as frequently as the other two,

as discussed with the thesis supervisor. However, Roach considers this linking pattern the most familiar one in English (2009, 115).

As the final grapheme *r* is a silent letter in individual words, phoneticians draw attention to the final vowels of linking *r*, too (see Table 3). Knowles mentions back vowels /ɑː/ and /ɔː/ and central vowels /ɜː/ and /ə/. He states the following examples: “far_{∪/ɾ/∪}and wide” and “for_{∪/ɾ/∪}and against” (1987, 133). In terms of the latter two, phrases such as “fur_{∪/ɾ/∪}on” or “protector_{∪/ɾ/∪}of” could be added. Cruttenden contributes with centring diphthongs /ɪə/ and /ʊə/ (“near_{∪/ɾ/∪}it” and “secure_{∪/ɾ/∪}everything”). He does not refer to /eə/, but provides with an example of it — “wear_{∪/ɾ/∪}out” (2014, 315–316). Another notable instance of this is the idiomatic phrase “fair_{∪/ɾ/∪}and square”.

In relation to the linking pattern /r/, there is so-called *intrusive r*, which is a more complex term. Here, the final grapheme is not *r*, neither are the final graphemes *re*. Its application is dependent on the initial vowel as well. Knowles comments that “it is an established feature of British English and must be counted as a characteristic of contemporary RP (1987, 134).”

Kelly claims that in this case, the final vowel is the centring vowel /ə/ or the back vowel /ɑː/ or /ɔː/ — i.e. “China_{∪/ɾ/∪}and Japan”, “mama_{∪/ɾ/∪}is” or “law_{∪/ɾ/∪}and order” (2000, 111) (see Table 3). In contrast to this, the choice between /w/ and /ɾ/ could be debatable in examples such as “I saw it”. Cruttenden states an example of the final centring diphthong /ɪə/ (“idea_{∪/ɾ/∪}of”). He claims that instances with /ɑː/ and /ɔː/ are rather less frequently heard (2014, 316).

In addition, this manner of liaison could also appear in connection with words ending with /ɜ:/, /eə/ or /ʊə/ without final *r* or *re*, but these phrases such as “yeah_{∪/ɾ/∪}is_∪a word” are almost non-existent [Brown 1988, 150 in Mompeán-Gonzalez, et al. 2009, 756] (see Table 3).

Table 3: Examples of linking pattern /r/ divided into examples of linking *r* and intrusive *r*. Empty spaces show that examples are almost non-existent and they were not found (except for /eə/).

Final vowels	Examples of linking r	Examples of intrusive r
/ə/	protector _{∪/ɾ/∪} of	China _{∪/ɾ/∪} and Japan
/ɑ:/	far _{∪/ɾ/∪} and wide	mama _{∪/ɾ/∪} is
/ɔ:/	for _{∪/ɾ/∪} and against	law _{∪/ɾ/∪} and order
/ɜ:/	fur _{∪/ɾ/∪} on	
/eə/	wear _{∪/ɾ/∪} out	yeah _{∪/ɾ/∪} is _∪ a word
/ɪə/	near _{∪/ɾ/∪} it	idea _{∪/ɾ/∪} of
/ʊə/	secure _{∪/ɾ/∪} everything	

The *word-internal liaison* is also discussed. Mompeán-Gonzalez, et al. argue that there are examples in everyday English such as “bo_{∪/ɾ/∪}ing” (concerning linking *r*), magenta_{∪/ɾ/∪}ish, draw_{∪/ɾ/∪}ing or withdraw_{∪/ɾ/∪}al (concerning intrusive *r*) (Mompeán-Gonzalez, et al. 2009, 744–745). However, the occurrence of word-internal intrusive *r* is rare (761) and is not mentioned in the phonetic transcription in significant dictionaries such as Oxford Advanced Learner’s Dictionary (Hornby 2010, 462; 1770) (see Figure 1).

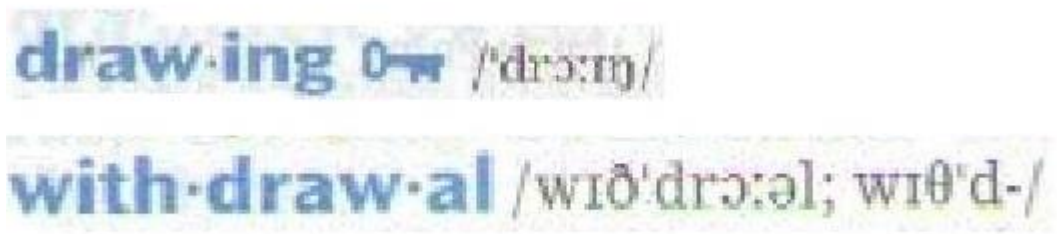


Figure 1: The phonetic transcription of words with the potential occurrence of intrusive r — “drawing” /'drɔ:ɪŋ/ and “withdrawal” /wɪð'drɔ:əl; wɪθ'd-/ (Hornby 2010, 462, 1770).

3. Phonetic Transcription of Liaison

In this thesis, the transcription is primarily demonstrated in the lower index within the standard text. It is the same example that is used in KAJ/FO2BE (“come_∪on” or “you_{∪/w/∪}are”). Various authors transcribe liaison in different manners.

Melen (2010, 49), Roach (2009, 115) and Cruttenden (2014, 316) write linking or intrusive /r/ as a standard phoneme at the end of the first connected word. In this case, they use the slash marks — /stɔ:r ɪz/. Contrary to this pattern, the latter (317) writes /w/ and /j/ into the transcript in the upper index. He uses square brackets and places the patterns at the beginning of the second word — [nəʊ ^wɒnə] or [ʃi: ^jeɪt]. Knowles mostly writes all these linking patterns (/w/, /j/ and /r/) the same way as Cruttenden (1987, 132–134). Katz uses the specific symbol /ɹ/ for both linking and intrusive r (2013, 117).

Kelly connects two linked words into one on the examples of linking patterns — /gəʊwɒn/, /aɪjəgrɪ:/ or /lɔ:rənɔ:də/ (2000, 111–112). Underhill is the only included author who places linking patterns as standard symbols separately between the words

— /gəʊ w ɒf/, /ðeɪ j ɑː/ or /əmerɪkə r ən kænədə/ (1994, 66–67). The purpose in both of these instances is probably the comprehensibility for potential learners. Although all these authors have slightly different notation, it is clear which linking sound is used.

4. Changes in the Use of Liaison

As Roach states, liaison was previously a spontaneous language phenomenon (1992, 66) (see Definition of Liaison). However, it is not certain whether and in what manner it was used in history. There are significant noticed processes that have led to the use of the glottal stop, (see The Glottal Stop /ʔ/), instead of linking patterns and intrusive r.

Cruttenden describes the aforementioned phenomenon. Conscious use of the intrusive r in pairs of words with final /ɑː/ and /ɔː/ (such as “ma is” or “I saw it”) is, in general, disapproved of (2014, 316). Knowles claims the same in relation to the intrusive r with all the possible final vowels (1987, 134). There is a tendency amongst British native speakers to avoid it, and the application of a pause or the glottal stop (see The Glottal Stop /ʔ/) is preferred. Consequently, the use of the linking r has also been substituted with the glottal stop in certain phrases. The possibility of the replacement of linking patterns /w/ and /j/ with the glottal stop is less significant. This commonly happens when the stop is followed by a stressed syllable (“very ʔangry”) (Cruttenden 2014, 316–317).

The distinction is made whether the /r/ link is historically justified (i.e. linking) or otherwise (i.e. intrusive). Inter-word liaison is included and the system consists of five categories (316–317).

Firstly, in examples such as “boring”, /r/ is inserted obligatorily before the suffix (-ing) that begins with a vowel. Therefore, it is historically justified (317). In other

words, *r* is one of the graphemes of the word and it is placed before a vowel; thus, it is pronounced.

Secondly, examples such as “over_{∪/ɾ/∪}and_∪over_{∪/ɾ/∪}again” or “for_{∪/ɾ/∪}an_∪hour” demonstrate an optional, nevertheless common insertion of /r/ before the following word. Thus, it is also historical (317).

Thirdly, cases with intrusive *r* after the final /ə/ are not considered to be historical because orthographically, the grapheme *r* is not included (in the final position). The following phrases are typical examples: “vanilla_{∪/ɾ/∪}essence”, “vodka_{∪/ɾ/∪}and tonic” or “Anna_{∪/ɾ/∪}and Jane” (317).

Fourthly, inserted /r/ after /ɑ:/ and /ɔ:/ (“nougat_{∪/ɾ/∪}and chocolate” or “straw_{∪/ɾ/∪}in the wind”) is not historically justified. This particular use is often avoided (317).

Lastly, cases of inserting /r/ before suffixes (“gnawing” /nɔ:riŋ/ or “strawy” /strɔ:ri/) is not historically justified, that is to say, there is not *r* grapheme. It is often strongly stigmatised (317). Similar examples are discussed above (see Classification of Liaison).

Concerning history and phonetics, the resulting /r/ rather closes the final syllable than initiates the following one. In “more_{∪/ɾ/∪}ice”, the /r/ is shorter than in “more rice”. The possible change of pitch could also be observed (317). This is associated with *juncture*, which is discussed in more detail below (see Juncture).

The research of Mompeán-Gonzalez, et al. demonstrates that there are significant disproportions between the occurrence of linking and intrusive *r*. In their research, 129 speakers of the BBC World News who were considered to be RP

speakers were studied. From the potential 984 examples of linking r, 570 actual examples were observed (58 %). Concerning intrusive r, the rate of occurrence was significantly lower — 52 cases out of 165 potential ones (32 %). In relation to the results, the author suggests that the intrusive r is more stigmatized and affects the use of linking r as well (2009, 747–768).

The authors also investigate whether there is a tendency to avoid linking pattern /r/ in general when the linked syllable begins with r (“era_{∪r/∪is}” /,ɪə.rə_{∪r/∪ɪz/}). There is a very slight difference between the number of actual instances — 33 % of linking r and 36 % of intrusive r. However, this result is not proved to be statistically significant due to the few potential examples (758–760).

The study also reveals that the actual occurrence of linking r is absolute (100 %) in relation to words with bound morphemes (“inter-” or “-able”). It is also very frequently applied in compounds such as “far-out” (77 %) and common collocations such as “for_{∪r/∪example}” or “the number_{∪r/∪of}” (92 %). However, this result is neither proved to be statistically significant due to the few related potential words and collocations in the data of the research (760–766).

5. The Importance and Methodology of Teaching Liaison

This chapter is a brief overview of the importance of liaison and certain ways to teach this feature of suprasegmental phonology. Liaison is taught in the second semester in KAJ/FO2BE of a year-long undergraduate course in phonetics and phonology for two reasons. Students who are able to use it appropriately should learn to understand words in connected English. Also, it is an important feature of connected speech; therefore, by learning liaison, the fluency is improved. Vít

summarises its importance in a simple way. In connection with linkage, he claims that students learn to understand and to be understood (2009).

In KAJ/FO2BE, correct and incorrect examples of word phrases are orally reproduced for the purpose of comparison. The examples are illustratively demonstrated on the smartboard and whiteboard during classes, as well as in the online course. In relation with linking patterns, the explanation of the particular application is simplified. — “If your lips are round, you use /w/. If your lips are spread, you use /j/.” In the case of /r/, similarly the difference between individual words and phrases in connected speech where the grapheme r is realised as /r/ is demonstrated. Intrusive r is not discussed at all, since first year students are completely unfamiliar with the topic of liaison; many struggle not only to recognise its use but to reproduce it correctly in their speech.

Concerning the methodology in books about phonetics, supposedly for the purpose of comprehensibility for readers, as stated above (see Phonetic Transcription of Liaison), Kelly connects linked words together in the transcription. Concerning linking r, he explains the theory of its application and compares two pairs of sentences in terms of whether the /r/ is pronounced (2000, 111–112). Underhill places linking patterns separately between words in slash marks (1994, 66–67).

6. Related Terms

Closely related terms are discussed below. Apart from liaison, this paper deals with *linking patterns*, which are explained above (see Classification of Liaison), *the glottal stop*, *junction* and *tone unit*.

In relation to the analysis of credit tests from KAJ/FO2BE (see 10.2 Categorising Errors and Comparing Results), the term *elision* is included as

well. Students seem to have a tendency to confuse this term with liaison in the written form. This is why considerable attention is paid to these aspects of connected speech during the course and students are required to read aloud during each weekly class.

9.1 The Glottal Stop /ʔ/

According to Melen, the *glottal stop* appears as a sudden explosion of voice. In English, it is not used as frequently as in Czech. Liaison is usually applied instead (“move_∪on”) (2010, 34). The frequent use of the glottal stop in Czech language could affect the Czech learners’ use of liaison.

Roach describes this sound as a consonant — a glottal plosive (1992, 126). It is produced by the blocking the flow of air from the lungs by means of the vocal cords. Generally, it appears at the beginning of syllables, words or sentences that begin with a vowel and are not linked to the preceding content. Furthermore, it is common to appear at the end of syllables, words or sentences and in the middle of words or sentences (/geʔɪŋ beʔə/, /bʊʔtʃə/ or /ɑ:ʔktɪk/) in certain English dialects such as Cockney, Leeds, Glasgow or Edinburgh English (Roach 1992, 49–50). Novelists that imitate these accents in the written form use an apostrophe to indicate the glottal stop, often to replace /t/: “be’er” instead of “better” (Abercrombie 1967, 53). In terms of RP, the glottal stop is used in fast, informal speech.

The glottal stop could be used in the case of placing emphasis on words (Melen 2010, 34). A demonstrational example could be: “We say: ‘Arrive ʔat the_{∪/j/∪}airport’! Not ‘to the_{∪/j/∪}airport’.”

Also, it could be applied to eliminate the hiatus between two particular syllables or words within thoroughgoing pronunciation. This occurs in words such as “reorganize” /rɪˈɔːgənaɪz/ (Melen 2010, 34).

However, it could also be used in the case of hesitation. — “I’ll be there_{∪/ɪ/∪}at_∪about... ʔeight_∪o’clock.” As far as Czech students of English are concerned, the frequent application of liaison in what is for them a foreign language, requires concentration, particularly if they have not been used to using liaison at all in their prior learning. Their Czech teachers of English may not have used liaison either, so the undergraduate of English is completely unaware of, and unaccustomed to, linking even simple phrases such as “go_{∪/w/∪}out”, “come_∪in”.

Additionally, the glottal stop could be used in connection with tone units (“I would like to_{∪/w/∪}introduce you to this man,_| who_{∪/w/∪}is_∪a famous multi-millionaire_| ʔand gifted lots_∪of money to_{∪/w/∪}a charity.”), which are explained below (see Tone Unit). This is sometimes called *chunking*. A speaker uses this for a number of reasons: in order to be understood, attract their listeners’ attention or have some time to breathe.

Katz compares British English to Southern American accent. It is typical of certain British accents to apply linking r, while concerning American southern states, the glottal stop is used instead. The author provides with an example “care_{∪/ɪ/∪}about” and “care ʔabout” (2013, 117). Brown mentions the non-existence of both linking and intrusive r in South African English [Brown 1988, 147 in Mompeán-Gonzalez, et al. 2009, 735]. Theoretically, there could be a historical reason concerning former use of liaison in English. The relative time of the establishment of British colonies in North America and South Africa could play a key

role. Accents other than RP are not discussed in this research; the focus is on the accent of English taught in Czech schools.

6.2 Tone Unit

The term *tone unit* denotes a sequence of words that are contained in a speech. It contains a certain pitch movement and a nuclear syllable. Since tone units are divided from one another, the glottal stop is often used at this juncture, in cases when a tone unit begins with a vowel.

Roach describes tone units as speech units containing one or more syllables or feet divided from one another by pauses or by means of rhythm (1992, 113). A foot is a “unit of speech rhythm that contains one stressed syllable plus any unstressed syllables that follow it (41–42).” Melen supports this with the claim that tone units are sections of speech that are superordinate to feet (2010, 59). Abercrombie characterises the foot as “an isochronous (i.e. of an equal length) period (1967, 131).” Although it is debatable, English is commonly believed to be a stress-timed language rather than syllable-timed (such as Czech), which supports Abercrombie’s definition.

Tone units (or sense groups) are divided by *meaning pauses* (also called *logical pauses*) or *breathing pauses*. *Meaning* ones divide grammatical units (i.e. phrases and clauses). They are only potential. The symbol of their boundaries is denoted by the vertical line (|), with which feet are divided, too. *Breathing pauses* (||) provide speakers some time to breathe. If possible, they should be used at the same time as the meaning ones, because all pauses are apprehended as the meaning ones by listeners (Melen 2010, 59). The markers (| and ||) are international for major and minor groups.

Wrong application of pauses could lead to the change of meaning (2010, 59). (“She dressed,| and fed the baby.” could be compared to “She dressed and fed the baby.”).

Different tone units are also used to distinguish English *relative clauses*. *Defining clauses* are not divided with a comma in a written text; thus, they are read without pauses. — “The lady that is playing the trumpet is my teacher.” *Non-defining clauses* are divided with a comma and therefore read with pauses. — “The lady,| who is playing the trumpet,| is my teacher.”

6.3 Juncture

The term *juncture* represents the relationship between two phonemes placed next to each other. It is commonly considered a related term to liaison. There are two categories of juncture — *open juncture* and *close juncture*. In the phrase “my turn”, the relationship between /m/ and /aɪ/, /t/ and /ɜ:/ and /ɜ:/ and /n/ is called *close juncture*, while the relation between /aɪ/ and /t/ is called *open juncture* (Melen 2010, 50).

Open juncture could be optionally marked by means of a pause between the two particular phonemes. If a speaker does not apply a pause, the difference between “my turn” and “might earn” could be noticed owing to the fact that in “my turn”, the /aɪ/ is pronounced longer and the /t/ is aspirated (Melen 2010, 50). There are a significant number of noticed examples that are similar.

Roach mentions that there was a discussion amongst phoneticians about the abolition of spaces between words in the phonetic transcript. This was concerned with connected speech and the replacement of the spaces with the mark of juncture (+) was suggested. The reason for this was the existence of clause and sentence boundaries that

had to be distinguished from word bounds. This was connected with the effort to differentiate phonological analyses from the grammatical ones (1992, 60–61).

6.4 Elision

In connection with the analysis of the mistakes in the credit test of KAJ/FO2BE, which is discussed below (see 10.2 Categorising Errors and Comparing Results), this topic is included as well. Elision is a phonetical phenomenon connected with the omission of phonemes (Melen 2010, 48).

Roach elaborates the definition: elision means omission of phonemes which are normally pronounced in slow or formal speech (1992, 35) or in the individual words (2001, 61). According to him, these sounds are elided in fast and informal speech or in a certain context. He admits that it is demanding to specify applicable rules (1992, 35).

Although Kelly states that “elision describes the disappearance of a sound (2000, 110),” Roach emphasizes the fact that the elided sounds do not exactly disappear. Movements of the tongue as an indication of the elided sound could be observed. Roach finds this topic complex and suggests further research in various languages in order to understand what processes are involved in the phenomenon (1992, 36).

A typical situation related to elision arises when two words are placed next to each other and the first one ends with the same consonant as the second one begins with. Consonants could also be different, but require more effort to be pronounced in a row. There are notable examples such as: “qui(te) tall”, “shoul(d) just” or “si(t) the”.

Other typical examples are unstressed syllables beginning with /p/, /t/ and /k/ that lead to the omission of the following vowel: “p(o)tato”, “t(o)mato” and “c(a)nary”. The aspiration of the mentioned voiceless plosives could partially replace the omitted vowels (Melen 2010, 48).

If it is followed by consonants /n/, /l/ or /r/, the initial consonant could be omitted and replaced with it. Therefore, /n/, /l/ or /r/ becomes a syllabic consonant: “t(o)night”, “p(o)lice” or “c(o)rrect” (48).

The voiceless glottal fricative /h/ could be omitted at the beginning of words as well. Frequent examples in functional words such as “where’s (h)is” or “give (h)er” could be observed in ordinary English. Amongst others, Bob Marley sings: “But my (h)and was made strong by the (h)and of the almighty” [Marley 1980 in Carvalho 2012]. Dropping /h/ at the beginning of content words is considered to be the feature of Jamaican English (Katz 2013, 314).

If there is a group of consonants in a row (within a word or a couple of words) that are difficult to be pronounced, elision is also applied in order to reduce the effort. This is concerned with cases such as: “nex(t) day”, “ac(t)s” (Melen 2010, 48) or “6^(th) June”. In addition, Roach provides further distinct examples. Vowels are commonly elided between a *non-sonorant* (i.e. plosives, fricatives and affricates, which all cause a substantial obstruction to the airflow (1992, 75)) and a *sonorant* (i.e. vowels, nasals, lateral sound and approximants, which are all voiced and do not cause much obstruction to the airflow (101)). Example cases are “sudden” /sʌdn/ or “awful” /ɔ:fl/, where /ə/ (the schwa sound) is elided (35). Furthermore, the loss of /v/ in the preposition “of” is also typical — amongst others within common phrases (48) such

as: “cup o(f) coffee” or “lots o(f) money”. Here, elision is connected with the topic of weak and strong forms.

There is a possibility of elision of the whole syllables during informal speech. The reduction of effort by means of elision is observable in examples such as “lib(ra)ry” or “particu(lar)ly” (48).

As for reduced forms (such as “can’t” or “don’t”), Melen states that it is difficult to unambiguously proclaim them the case of elision. The reason is that they have a fixed spelling form in written texts (2010, 49). Nonetheless, in the Oxford Advanced Learner’s Dictionary, reduced forms are included into the category of elision (Hornby 2010, 492).

It appears that the topic of elision is very complex. As one of the important features of suprasegmental phonology, it should be put into practice (i.e. students should be aware of it, know how to use it and recognize it in various listening activities in order to understand sufficiently). Similarly, more research should be conducted in order to explore the involved processes in elision.

7. Research Questions

The aim of the thesis is to focus on the phonological feature of liaison as it relates to the students of English at the FP TUL. As mentioned above, the terms intrusive r and word-internal liaison are excluded from the research as they are not dealt with in the course KAJ/FO2BE. The research was divided into three phases.

In the first phase, students were recorded while reading a questionnaire and responding to the questions before they learnt about liaison. After the credit test, they were recorded again. The second recording included a text extract from a book. The

aim was to describe and then analyse the results and draw conclusions about possible improvement in teaching liaison within the KAJ/FO2BE course.

The second phase involved the analysis of the credit test results — part C, which tests students' recognition of liaison in written texts. The observation was accomplished under the supervision of the teacher of KAJ/FO2BE, Nicola S. Karásková, M.A. Charts were created in connection with the overall success. The observed errors were computed and divided into categories and the possible reasons for their occurrence were provided where appropriate.

In the third phase, the occurrence of liaison was observed in various texts produced by British native speakers and calculated. It was compared to the occurrence of the glottal stop or other possible phenomena concerning word boundaries. The results were then compared to the students' results in the recording session connected with the first phase.

The three phases follow the following research questions:

1. To what extent do the students use liaison in their speech?
2. What are the typical mistakes concerning liaison in the credit test from KAJ/FO2BE?
3. To what extent is liaison applied in various English texts read by British native speakers?

The published information and the results of the research are expected to be applied in order to improve the quality of the KAJ/FO2BE course. The supplementary practical materials are planned to be created in accordance with the information from related literature and the results of the research. The published information concerning

liaison and its related topics that is summarised in the thesis could be utilized by other students.

8. Research Methods

The premise of the research is Roach's claim that liaison was originally a spontaneous language phenomenon (with no rules). The attention of phoneticians was drawn to it later (1992, 66). Along with this, Mompeán-Gonzalez, et al. suppose that none of the speakers in their empirical study would use liaison in 100 % of examples. The same supposition is applied to the use of the glottal stop. These hypotheses, according to the results of his research, are proved to be correct (2009, 769). Also, Cruttenden's claim that the use of linking r may be affected by the stigmatization of intrusive r is taken into account. According to him, it could be often substituted with the glottal stop. The same is applied to linking patterns /w/ and /j/ on a smaller scale (2014, 316–317). Mompeán-Gonzalez, et al. claim the same — specifically in connection with the influence of the stigma of intrusive r on the use of linking r (2009, 768). Although the conditions and speakers in their research are different from the students of the FP TUL, the number of correctly used phrases with linking patterns is also observed within native speaker in my research. Lastly, Melen's statement that the glottal stop is used more frequently in Czech than in English is taken into consideration (2010, 34). This could have an impact on the students' English in the use of liaison.

The applied methods in the research were the following: a questionnaire (see Appendix A – a. and b.), recording, a randomly selective observation of pronunciation, an analysis of the records, an analysis of errors in the credit tests, an interview (see

Appendix C – a.) and an analysis of content of texts in both their written and spoken form (see Appendix C – b.).

In the first phase of the research, the questionnaire, recording, randomly selective observation of pronunciation and an analysis of the records were applied. The **questionnaire** (see Appendix A – a. and b.) was created by myself. It consisted of 28 slightly humorous questions, both open and closed ones. These contained 60 examples of liaison, which were to be analysed — 30 examples of linking C-V and 30 examples of linking patterns (each one of them ten times). Some of the examples were adopted from the KAJ/FO2BE course (such as “mum_∪and dad”, “FB_{∪/j/∪}I” or “far_{∪/ɪ/∪}away”). Students (volunteers from the first year undergraduates) were **recorded** while they were reading the questions and responding to them. For this purpose, the Audacity 2.2.2 programme was used to record and save the records as MP3 files. The records were then **analysed** in terms of the percentage of how frequently liaison and the glottal stop occurred in the spoken form of the questions. The **randomly selective observation of pronunciation** was applied as a “camouflage”. Students were not aware of the fact that they were being assessed as regards their use of linking. Afterwards, they were provided with general feedback which concerned various aspects of their pronunciation. Then they received more detailed feedback in the written form (see Appendix A – c.). This was also created by myself and the purpose of the feedback (in the oral and the written form) was to help students improve their pronunciation before the exam. Furthermore, students **recorded** themselves in the second sub-phase of this part of the research. The conditions were different from the ones during the recording of the questionnaire. They were provided with an ODT document containing instructions and an adapted text extract (see Appendix A – d.). For this recording, they had to download the Audacity 2.2.2

programme. The extract of the text consisted of 155 words with 16 potential examples of linking C-V and 16 potential examples of linking patterns. To reach the equal amount of the two categories, the original text was adapted. Also, the intention was to prepare a text that would not be too long and would therefore be more attractive for students.

The second phase involved the **analysis of errors** in the credit tests that was carried out amongst the first year undergraduates' results. The procedure was carried out under the supervision of the leader of KAJ/FO2BE, Nicola S. Karásková, M.A. Mistakes were specified and divided into categories. Next, the examples in particular categories were counted and the results were compared to one another. The possible reasons for the particular mistakes were considered where appropriate.

In the third phase, an **interview** was conducted in one particular case — with Christopher Muffett, M.A. (see Appendix C – a.). This method was applied as a “camouflage” again. The interview was **recorded** with Audacity 2.2.2 and analysed in terms of potential and actual examples of liaison. The same **analysis** was applied to other selected English texts of three kinds in total — songs, interviews and prose (see Appendix C – b.).

9. Students' Use of Liaison in their Speech

Testing the application of liaison by students in their speech is the first phase of the research. It was divided into two sub-phases, which are discussed below. Each sub-phase is described in terms of the characteristics of students, procedure and results.

Possible interpretations of the results are provided. The statistics are appraised in connection with the published information in terms of the theoretical premise of the research summarised above (see Research Methods).

9.1 Recorded Questionnaire

In the recording session, only nine student volunteers students from the FP TUL were involved. All of them were students of the English language in combination with another subject aimed at teaching. Also, they all were studying KAJ/FO2BE.

The procedure was initiated with the search for volunteers. An invitation sheet of paper was sent to the students via Nicola S. Karásková, M.A. Students were asked whether they would join a recording session which would be followed by an individual general feedback on their pronunciation, which could possibly help them prepare for the exam.

Nine students were interested and the sessions were arranged individually for all of them in accordance with their timetable. A classroom in building P of the TUL was booked for the recording.

Only one person was recorded in the classroom at a time. The other students were not present. The purpose of this was not to influence the pronunciation of the others, who would otherwise hear the feedback of the previous students and speak according to the suggestions. In that case, the data would not be valid.

Firstly, each student was provided with instructions. Afterwards, the recording started and they read a questionnaire — each question for themselves first, then they read it out loud and replied to it. The answers could be of any length. I occasionally responded to them and during the whole session, I was taking notes concerning all possible elements of their pronunciation. These notes served as a general feedback.

After a student had read the last question and responded to it, the recording was stopped. Then they were provided with the oral feedback, which was later remade into

a written form and sent to them. The written form was more detailed (see Appendix A – c.).

9.2 Recorded Extract of a Text

After the first recording, the students were sent an ODT document (see Appendix A – d.) with instructions and an adapted text extract from a book called “How to be an Alien” written by George Mikes. Only six of those nine students responded to it.

For this recording, they had to download the Audacity 2.2.2 programme to record the text extract and create an MP3 file. The conditions were different, which was a slight drawback. However, there was no alternative and the effects on the outcome are probably negligible. Students had been provided with supplementary materials on moodle before the recording, which could contribute to the possible improvement. Also, they recorded themselves at home while I was not present, which could also influence their pronunciation to certain extent. The MP3 files were then sent to me for the analysis.

9.3 Results of the Recorded Questionnaire

Out of 60 examples in the questions, the students applied liaison in 44.44 % of them on average (see Figure 2). In other cases, the glottal stop may have been used for various reasons such as hesitation, emphasis or simply being used to reading with the use of the glottal stop. Concerning liaison, out of nine students, the maximum of applied actual examples was 71.67 % and the minimum was 13.33 %, which means that the range of differences amongst separate students was quite significant. To certain extent, these results could support Roach’s claim that liaison was originally

a spontaneous phenomenon in terms of its use (1992, 66), although it is probably primarily mentioned in connection with native speakers of English. Nevertheless, the speakers could also be the source of appropriate pronunciation for students because they could encounter their English on the internet, in television, radio or even personally at summer English camps.

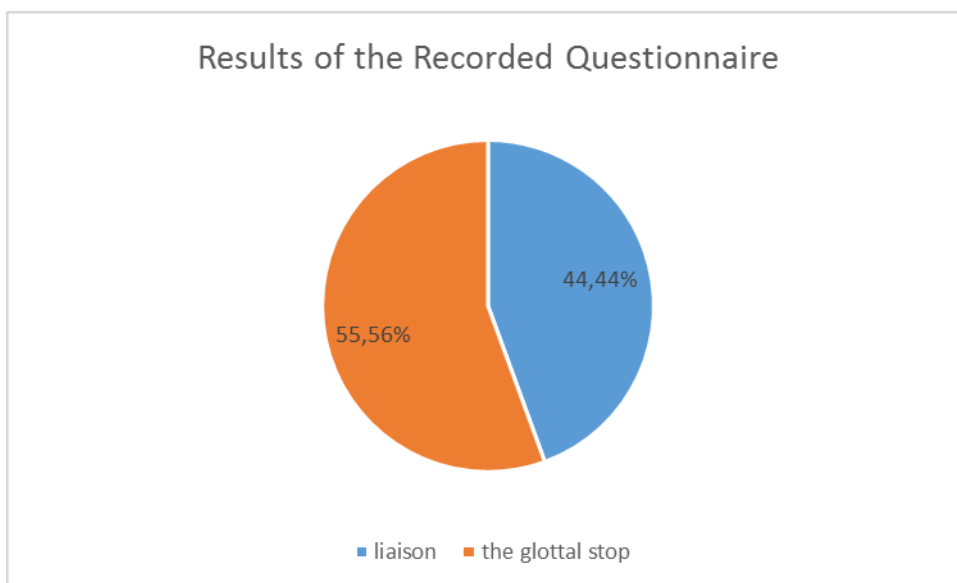


Figure 2: Results of the recorded questionnaire (liaison examples in questions).

When *linking C-V* is computed separately from *linking patterns* (all three together), the results show only a slight difference. There were 14.56 actual examples from the first category on average (48.52 %). Linking patterns were used in 12.11 examples on average (40.37 %). The difference was not very significant; thus, the difficulty of the use of these two topics could be relatively on the same level for students. However, there were only 30 examples from each category. There should be more (at least 50 examples) in order to draw a stronger conclusion.

In terms of particular linking patterns, *linking pattern /j/* was the most applied one with 5.56 actual examples on average (55.56 %). The second one was *linking pattern /w/*, which reached 3.56 actual examples on average (35.56 %). *Linking pattern*

/r/ was the least applied one (3 actual examples on average — 30 %). Therefore, linking pattern /r/ could theoretically be the least natural one for the students to employ. However, it is also important to mention that ten examples of each pattern is not enough to draw a strong conclusion.

The presupposition of Mompeán-Gonzalez, et al. that nobody of the speakers tested in his study would use r-liaison in 100 % of examples proves to be correct according to his results (2009, 769). This was the same in my research. However, the difference should be emphasized that his research is concerned with native speakers of RP, whose use of liaison would be more of a spontaneous concern. The first phase of the research of this thesis is related to the first-year undergraduates of the FP TUL, whose use of liaison is more based on learning — it is studied, not spontaneous. In addition, Mompeán-Gonzalez, et al. claim so with regard to the hypothesis of the stigmatization of intrusive and linking r (2009, 768), which is probably not a significant factor with Czech students. However, they could be influenced in pronunciation by the native speakers to a certain extent.

As far as the influence of students' mother tongue on their English is concerned, the data could support Melen's claims that the glottal stop is used more frequently in Czech than in English (2010, 34). This might have had an impact on the overall result.

9.4 Results of the Recorded Extract of a Text

In spite of the fact that students had already been taught about liaison in KAJ/FO2BE before the second recording I gave them, the results did not show an improvement. Liaison was applied in 12.83 examples on average (40.10 %). This was 4.34 % worse than the results of the previous recording (see Figure 3). Out of the

six students involved, the maximum of actual liaison examples was 27 (84.38 %) and the minimum was 4 (12.50 %). The range of difference was quite significant, which could correspond with the individual level of the students' use of liaison. However, the limitation was that there were only 32 examples of liaison in total. More examples (at least 50) would be necessary to draw a stronger conclusion.

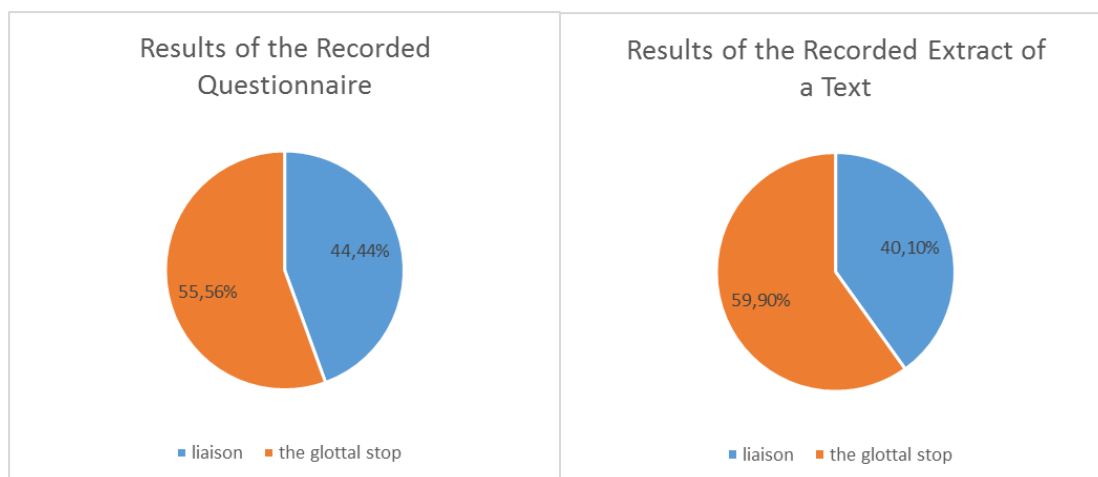


Figure 3: Comparison of the results (liaison in the questions of the questionnaire to the continuous text).

When *linking C-V* was computed separately from *linking patterns*, the results show that students reached 5.33 actual examples on average in the former (33.33 %) and 7.5 in the latter (46.88 %). Contrary to the first recording, linking patterns were used more frequently. However, there were only 16 examples from each category. There should also be more examples (at least 50) in order to draw a stronger conclusion.

The exacerbation in the overall result could be caused owing to the possibility that an extract of continuous text is more difficult in terms of liaison than separate questions in a questionnaire. The supplementary presentation did not help, probably due to the possibility that few recorded examples of liaison were included. The fact that students reached more percentage in linking patterns than in linking C-V could be caused by the selection of inappropriate word phrases as regards linking patterns.

An example of this could be the phrase “So-and-so”, which is used twice in one particular line of the text.

9.5 Analysis of the Recording

In relation to the first research question and the gained results, it could be concluded that the involved students applied liaison in less than a half of examples (see Results of the Recorded Questionnaire and Results of the Recorded Extract of a Text). In the first recording, the application of linking C-V seemed to be fairly consistent with the linking patterns, although more potential examples of both categories should be inserted in the text of the research to gain more reliable data. In the case of particular linking patterns, linking r was the least applied one. Similarly, more examples of the separate linking patterns should be tested.

In terms of the second recording, the results were worse than in the first one. This might be caused by the possibility that a continuous text is more difficult in terms of the application of liaison than separate questions. The rate of linking C-V and linking patterns was different from the first recording — linking patterns reached higher percentage than linking C-V. However, more phrases should be tested. Similarly in terms of particular linking patterns, more examples should be inserted in the text and the amount of the three linking patterns should be equalised.

In connection with the results stated and commented above, it appears that more attention should be paid to the training of liaison in the students’ speech (such as in the form of drills). Concerning linking patterns, especially pattern /r/ should be practised more with enough related phrases. Not only short phrases or sentences, but also continuous texts should be trained. Amongst others, there is the possibility for students to utilize modern technology (such as a television, radio, computer, notebook,

smartphone or tablet) to record themselves or listen to the pronunciation of native speakers of English. In addition, there is also the possibility of joining the Erasmus programme at the TUL. In terms of supplementary materials of this thesis, more recorded examples of the linked phrases should be provided — not only in the presentation, but also in moodle materials.

10. Testing Students' Understanding of Liaison

Testing students' understanding of liaison was the second phase of the whole research. It was carried out into the credit test from KAJ/FO2BE — particularly part C, which tests students' use of liaison in the written form. The maximum of possibly reached points was 10. Charts were created in connection with the overall success. For the analysis of mistakes, the tests of students with more than five points were excluded. Results were drawn from two academic years — 2016/2017 and 2017/2018. In the latter, the students had been provided with the supplementary materials connected to this thesis in advance, which might have caused a slight improvement in comparison with the previous year.

Mistakes were observed, divided into consistent categories and computed in terms of occurrence. Some of the examples of errors were similar to more than one category, but the division is based on crucial characteristics that are common to the particular errors.

10.1 Overall Results

In 2016/2017, 98 students took the first attempt of the credit test. The average result was 7 points. 74.49 % of students achieved more than five points from part C of the credit test, which tests their understanding of liaison. These 73 students' tests

are excluded from the research. The research group is consisted of 25.51 % of students (25 people) who achieved five points or less (see Table 4).

In 2017/2018, 64 students took the first attempt of the credit test. Their results show a slight exacerbation in comparison to the previous academic year. The average result was 6.5 points (a half-point worsening); therefore, the supposition that the supplementary materials would help students improve their overall result was proved to be wrong, even though the students had accessed the documents. 68.75 % of students (numerically 44) achieved more than five points. 31.25 % of students (numerically 20) achieved five points or less (see Table 4). The latter group is included in the research.

Table 4: Overall results and the division of students. The maximum of possibly reached points is 10.

	Average	Students with more than 5.5 points	Students with less than 5.5 points	Students in total
2016/2017	7 points	73 (74.49 %)	25 (25.51 %)	98
2017/2018	6.5 points	44 (68.75 %)	20 (31.25 %)	64

10.2 Categorising Errors and Comparing Results

The errors were observed in credit tests at the end of two academic years (2016/2017 and 2017/2018 — see Figure 4 and 5). 460 errors from 25 students were identified in the first year and the next year, 335 errors from 20 students were identified. The noticed examples were divided into nine categories according to their common characteristics. Possible sources of mistakes were provided where appropriate.

The first category of mistakes is called *confusing liaison with elision*. Example word phrases could be: “quite_{∪/∪}tall”, “should_{∪/ɒz/∪}just”, “sit_∪the” or “and_∪this”. It is probable that the students confused these two terms. In all these examples, liaison was applied in the place where elision should be instead. In addition, the above-

mentioned phrases with linking patterns are the same as the initial phonemes. The category is often similar to the second one discussed below. This particular type of error appeared in 5.65 % of mistakes in 2016/2017, but in 2017/2018, the occurrence decreased to only 2.09 %.

The second category is called *non-existent linking pattern*. The typical examples are: “find_∪/d_∪/his”, “to_∪/n_∪/know”, “and_∪/n_∪/humble” or “seen_∪/ə_∪/her”. The application of these non-existent linking patterns (in English phonology) could theoretically be further divided into sub-categories according to whether the patterns are the same as final phonemes (“find_∪/d_∪/his”), initial phonemes (“to_∪/n_∪/know”) or completely different from both of them — such as in the latter two examples. Although students who made these mistakes at least knew how to mark linking patterns, they were certainly not prepared enough. A surprising fact was that this kind of error appeared in 15.22 % of the tested errors in 2016/2017. However, it only occurred in inconsiderable 0.6 % the following year; therefore, it was the least frequent mistake. Perhaps this improvement could have been caused by the supplementary materials related to this thesis — particularly the presentation discussed below (see 12.2 Presentation), but also other factors could have an impact on the improvement.

The third category is called *linking C-V with an initial consonant*. This involves mistakes such as: “at_∪first”, “to_∪London”, “me_∪that” or “to_∪catch”. The students who made them probably did not understand when liaison is used. It was the second most frequent mistake in 2016/2017 with its 18.70 %. In 2017/2018, it was the most frequent one with 44.18 %. Contrary to *non-existent linking patterns*, the supplementary materials did not seem to help students improve their results too much as regards

linking C-V with an initial consonant. Perhaps, the related rule was not stated explicitly enough in the presentation (see 12.2 Presentation).

The fourth category is called *linking pattern with an initial consonant*. Students made errors such as “they_{∪j/∪}told”, “know_{∪w/∪}how”, “former_{∪r/∪}school” or “to_{∪w/∪}know”. The particular patterns are often used according to the final phoneme as in the former three examples. Students who made these errors probably did not understand when liaison is used neither. It was the most frequent mistake in 2016/2017 with 30.43 % and the second most frequent mistake in the following year with 21.49 %. Supplementary materials seemed to have a similar influence in this case as it did in connection with the third category.

The fifth category is called *missing linking C-V*. Linking was missing in phrases such as: “going away”, “If at”, “student’s honest” or “South Africa”. The reason for this could either be the same as in categories number three and four or certain students simply missed some of these examples. This mistake appeared in 11.96 % in 2016/2017 and in 17.01 % the following year.

The sixth category is called *missing linking pattern*. There are notable examples such as: “very important”, “know all”, “her at” or “teacher always”. Theoretically, a further division could be done into particular missing patterns to learn with which pattern students mostly had problems. In terms of reasons for this mistake, it could be the same as with the category number five. This error appeared in 9.78 % in 2016/2017 and in 8.6 % a year later.

The seventh category is called *linking C-V instead of a linking pattern*. This refers to the following: “the_∪exhibition”, “the_∪answer”, “how_∪old” or “there_∪all”, where linking patterns should be applied. However, this was not a significantly

frequent mistake. It only appeared in 2.82 % examples in 2016/2017 and in 2.69 % the next year.

The eighth category is called *a linking pattern instead of linking C-V*. This type of mistakes appears in phrases such as: “get_{∪/w/∪}up”, “going_{∪/w/∪}away”, “red_{∪/j/∪}earrings” or “tall_{∪/t/∪}enough”, where linking C-V should be applied, but this was not a frequent error as well (3.26 % in 2016/2017 and 1.79 % in 2017/2018).

The ninth category is called *wrong linking pattern*. Students made mistakes such as: “know_{∪/j/∪}everyone”, “he_{∪/w/∪}obviously”, “every_{∪/t/∪}other” or “doctor_{∪/w/∪}again”. Students who made them at least applied the existent linking patterns, but they did not know the rules connected to the selection of the correct linking pattern. This error; however, occurred only rarely as well (2 % in 2016/2017 and 2.09 % in 2017/2018). In the former year, it was the least frequent error of all.

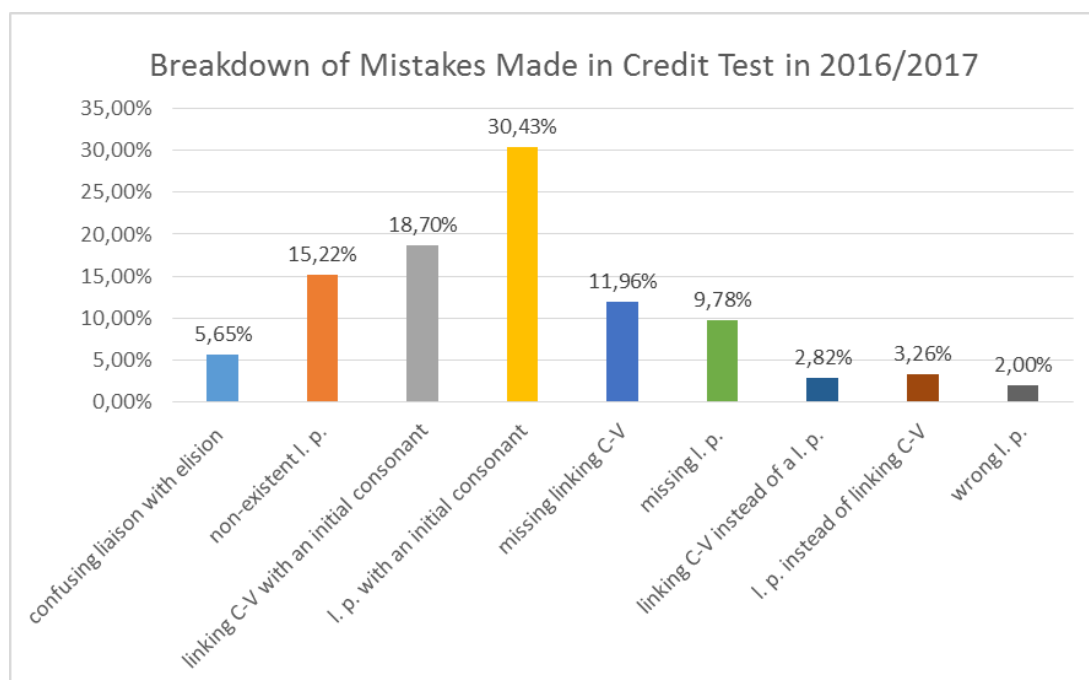


Figure 4: The breakdown of mistakes made in the credit test in 2016/2017.

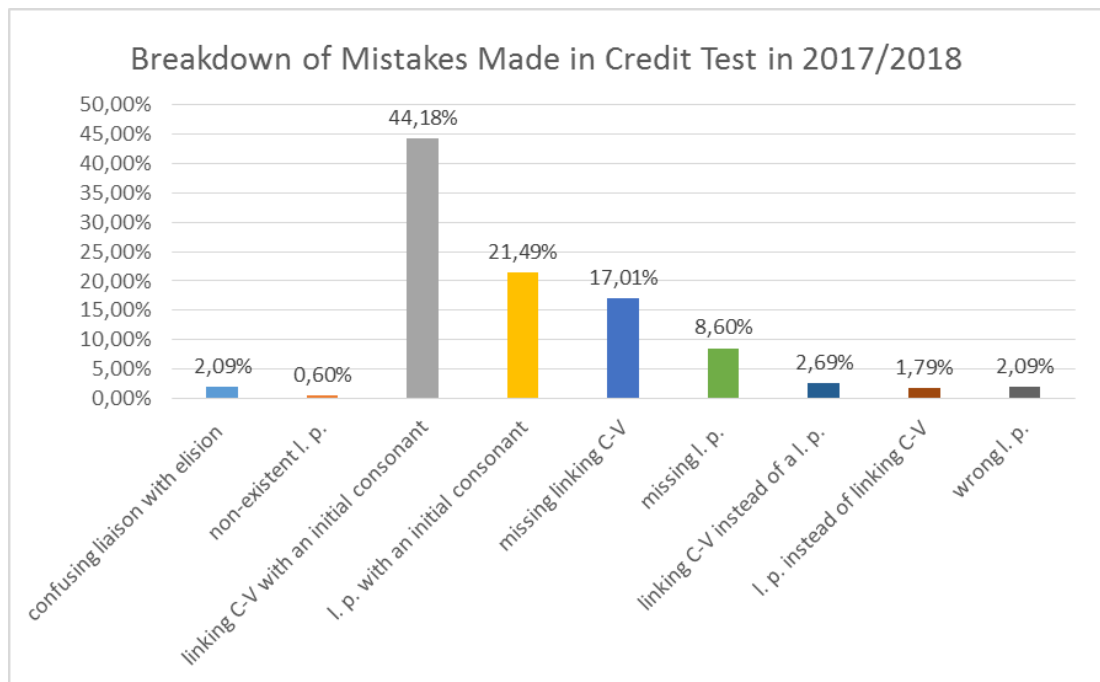


Figure 5: The breakdown of mistakes made in the credit test in 2017/2018.

10.3 Discussion of the Results

In general, the two most frequent errors were *linking C-V with an initial consonant* (29.43 % from both years together) and *linking pattern with an initial consonant* (26.67 %). The reason for these mistakes could have been that students did not understand when liaison is applied. Therefore, more emphasis should be put on the rule connected to it — that liaison is applied only with an initial vowel. This refers to supplementary materials and to possible practice in the form of a practical test.

In terms of less frequent mistakes, the most notable examples were *confusing liaison with elision* (5.65 % in 2016/2017) and *non-existent linking pattern* (15.22 % in 2016/2017). The source of these mistakes could have been a poor individual preparation of students. Concerning the former, liaison could have also been confused with another phonetic phenomenon — elision. As for the latter, the source of the error could be the poor preparation of students. There was a significant improvement

in these two categories the following year — theoretically owing to the supplementary materials, but also other factors could have an impact.

11. Use of Liaison by Native Speakers of English

The third phase of the research is concerned with three kinds of English texts. All of them are produced by British native speakers or speakers with a non-rhotic, British sounding accent, which was discussed with the supervisor of the thesis.

The research is divided into three sub-phases according to the types of texts: song lyrics, interviews and prose (in terms of audiobooks). All of these are likely to be frequent for Czech students to encounter. The particular texts are listed in the appendix (see Appendix C – b.). Each text consisted of 201 words, which provided with 200 potential places for liaison (spaces between couples of words). The following were excluded: beginnings of lines or sentences, words that were separated by a comma or a dash, liaison within contracted forms (such as “it’s” or “he’s”), word-internal liaison, possible additional vocals, questions and comments of the interviewers, hesitation phrases of the interviewees (such as “um”) and book sections that were read with a different inflection of voice or by a different speaker than the main one.

In terms of the fixed amount of words in the texts (201 words), a possible limitation has to be mentioned. — There is no official definition of “a word”. In this research, the contracted forms (such as “she’s”) are regarded as two words, although the possible *linking pattern j* is not considered to be present. The reason for this is that contracted forms have their own fixed spoken form (i.e. the way they are pronounced) without liaison.

The results were compared in terms of the written form and the spoken form of texts. In the former, the amount of potential liaison examples was observed. In the

latter, the amount of actual liaison examples and the glottal stops was computed and compared to the number of potential examples.

11.1 Song Lyrics

Concerning song lyrics, the following texts were included: “Hello” by Adele, “Yellow” by Coldplay, “Big for Your Boots” by Stormzy, “Hey Jude” by The Beatles and “(I Can’t Get No) Satisfaction” by the The Rolling Stones. There were three different genres (pop, rap and rock) in order to receive data from more than one particular genre. Singers in all these songs are British native speakers. In some respects, one minor exception was Mick Jagger from The Rolling Stones, whose pronunciation is significantly influenced by American English to certain extent, but his accent is a non-rhotic one, which is important for the results. Extracts of lyrics that were sung by additional vocalists were excluded (see Appendix C – b. (1 – Song Lyrics, 3 – Stormzy – Big for Your Boots)).

All five texts together provided with 164 potential examples. Out of these, liaison was applied in 127 of them, which equals 77.44 %. Although the amount of potential cases was the lowest one from all three types of texts, the percentage of the actual cases was the highest. Although words are often linked in terms of the singing technique, it was not applied in 100 % in the selected songs. Sometimes, with regard to phrasing and other aspects of music, the glottal stop is preferred to be used.

11.2 Interviews

Within this category, the interviews with the following individuals were included: Brian May, David Crystal, Douglas Murray, Christopher Muffett and Roger Scruton. All of these are British native speakers and academically educated people.

The topics of the interviews were different in order to receive data from more areas. The questions of the interviewers were excluded. So were the hesitation phrases (such as “um”).

All five texts provided with 292 potential examples in total. Liaison was applied in 218 of them, which equals 74.66 %. The number of potential cases was the highest one from all three types of texts, but the percentage of the actual cases was the lowest one. The difference was only slight, but theoretically, it could be stated that the glottal stop is used more in interviews due to the relative spontaneity of speakers. — Unlike in the case of songs and audiobooks, the speech of interviewees is not usually prepared in advance.

11.3 Prose

In terms of prose, the following audiobooks were included: “The Lord of the Rings” (LOTR), “Harry Potter and the Philosopher’s Stone”, “Great Expectations”, “To the Lighthouse” and “Pride and Prejudice”. All of them were recorded by British native speakers with the exception of LOTR, which was read by an American Phil Dragash, who; however, has a non-rhotic British-sounding accent in the audiobook. This was discussed with the supervisor of the thesis. Any sections of texts that were read by a different reader or with a different voice were excluded. This was the case of LOTR (see Appendix C – b. (3 – Prose, 1 – The Lord of The Rings – The Fellowship of the Ring)).

All five prose texts provided with 233 potential examples in total. Liaison was applied in 179 of them (76.82 %). Therefore, the number of both potential and actual cases was the second highest one. The difference was only slight. However, theoretically, the glottal stop could be used less in audiobooks than in interviews

because the speeches of readers are prepared in advance. On the other side, the glottal stop could be used more than in songs due to the presumed potential of singers to link words in songs.

11.4 Synthesis of Results

All three types of texts seemed to be fairly consistent in terms of the percentage of actual liaison examples. There were only slight differences in percentages of actual liaison examples. From the total of 689 potential ones, liaison was applied in 524 of them, which equals 76.05 %.

When *linking C-V* was computed separately from *linking patterns*, it reached 79.17 % in terms of actual examples (numerically 403 from 509 potential ones). *Linking patterns* reached 67.22 % (121 out of 180 potential examples).

Amongst particular patterns, *linking w* was the most applied one (73.58 % — 39 out of 53). *Linking r* was applied in 65.57 % (40 from 61). *Linking j* was the least applied pattern with 63.63 % (42 out of 66).

11.5 Summary of the Analysis

In connection with the third research question, the overall rate of applied liaison was 76.05 %. British native speakers who were involved in this research applied *linking C-V* in 79.17 %, which was more than within linking patterns (67.22 %). In the case of particular linking patterns, *linking j* was the least applied one (63.63 %). *Linking r* was used in 65.57 % and *linking w* in 73.58 %. The overall result (the rate of applied liaison — 76.05 %) might support Roach's point concerning liaison in general. He states that it was originally spontaneously used. According to him,

phoneticians aimed their attention to it later (1992, 66). The native speakers do not necessarily have to follow the rules connected to the use of liaison.

The result concerning *linking r* could also support the presupposition of Mompeán-Gonzalez, et al. presupposition that none of his speakers tested would use r-liaison in 100 % of examples as well as his hypothesis concerning the stigmatization of *intrusive r* (and consequently *linking r*), although his study included particularly RP speakers (2009, 768–769). My research is not primarily concerned with speakers of RP, but all of them had a non-rhotic British sounding accent. Similarly, the result concerning *linking r* might support Cruttenden's claim related to the same stigma (2014, 316).

The results mainly show a significant disproportion between British native speakers and Czech students of English at FP TUL (76.05 % compared to only 44.44 % from the recorded questionnaire, which was theoretically an easier type of text in terms of the use of liaison). Students achieved even less percent in the continuous extract of a text (40.10 %). Although the types of analysed texts were different, the difference in percentage should not be as huge. In order to improve students' application of liaison in their speech, the supplementary materials should be improved — i.e.: more recorded examples should be provided and rules related to liaison should be stated more explicitly. More time should also be spent practising liaison in speech. The practice could either cover short pieces of discourse (such as questions, word phrases or sentences) or whole articles of any topic. Similarly, these and other possible ways of improvement are discussed above (see Analysis of the Recording).

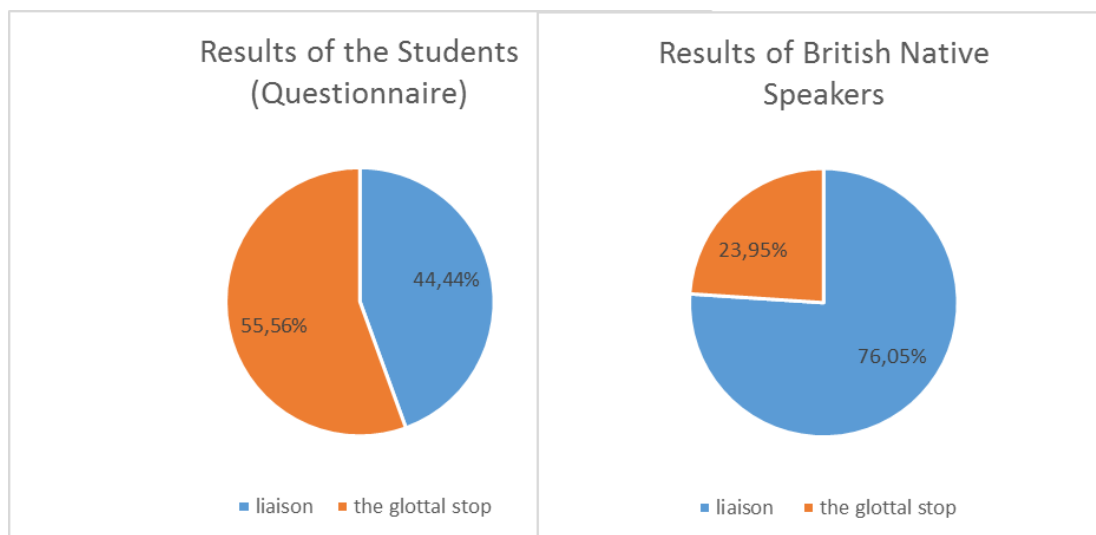


Figure 6: Comparison of the use of liaison by the students and British native speakers.

12. Supplementary Materials

In accordance with the theory summarised in this thesis and the results of the related research, supplementary materials were created and are now available for students of KAJ/FO2BE on its moodle course. There are three sources to study or practise: practical homework in Microsoft Word (see Appendix D – a. and b.), a presentation concerning liaison (see Appendix D – c.) and a practical moodle drag and drop exercise (see Figure 9).

All the materials are further described in detail below. They are ordered in the sequence in which they were produced. First two materials are enclosed in the Appendices. Concerning the moodle exercise, a figure of the crucial section is provided.

12.1 Practical Homework in Microsoft Word

I created a box consisting of 44 phrases in which liaison appears — each category 11 times. The phrases were then to be put into a table. Each phrase belongs

to its category (linking C-V or one of the three linking patterns). The exercise can also be printed out and completed in writing.

The section described in the paragraph above is only a part of the full document (see Appendix D – a.). The whole file was created in cooperation with the thesis supervisor, Nicola S. Karásková, M.A. and a fellow student Ivan Romančík. The former created a text below the box. The text contains useful phrases with liaison, which are appropriate for students to read and do drilling. The latter set the format of the document. According to the teacher of KAJ/FO2BE, most students who took this exercise stated that it really helped them.

12.2 Presentation

The presentation (see Appendix D – c.) is both a theoretical and practical material. It is available for students on moodle with the recommendation to study it first — before doing the drag and drop exercise, which is described in the chapter below.

Apart from the title slide with my contact information and contents, there are 13 theoretical and four practical slides. The former provide the definition of the key terms (liaison and the glottal stop). The glottal stop is included to demonstrate a possibility of what could be applied instead of liaison. According to Melen, the glottal stop is used more frequently in Czech than in English (2010, 34). Students used this whenever they did not apply liaison in the recording — they eliminated hiatus with the glottal stop (see Results of the recorded questionnaire). Therefore, it could be an appropriate example of what students should minimize in their speech.

Furthermore, the theoretical part includes rules of occurrence of liaison, the classification of liaison and illustrative slides. The latter contain rules connected

to particular categories of liaison (such as their relevant final phonemes). They also include didactic tips (such as “if your lips are round, you use ʊ/w/ʊ”), the typical examples (see Figure 7) and a visual aid in the form of pictures that I created. Each picture contains a phrase with liaison. The final and initial phonemes are signaled. The didactic tip is also included. These slides are supplemented with two MP3 files recorded by myself. One contains the use of liaison in the demonstrated phrase and the other is the unnatural version with the glottal stop (see Figure 8).

ʊ/w/ʊ

- 1st word ends with: /ɔ:/; /ʊ/; /u:/; /aʊ/ or /əʊ/. 2nd word begins with any vowel.
- If your lips are round, you use ʊ/w/ʊ.
- **Examples:**
 - I sawʊ/w/ʊit.
 - The chainsawʊ/w/ʊis here.
 - Youʊ/w/ʊare the chosen one.

- Doʊ/w/ʊit, please.
- Sueʊ/w/ʊis my cousin.
- tooʊ/w/ʊafraid
- Nowʊ/w/ʊI'm here.
- slowʊ/w/ʊattack

Figure 7: This is a slide with the final vowels, rule connected to linking patterns, didactic tip and typical examples.

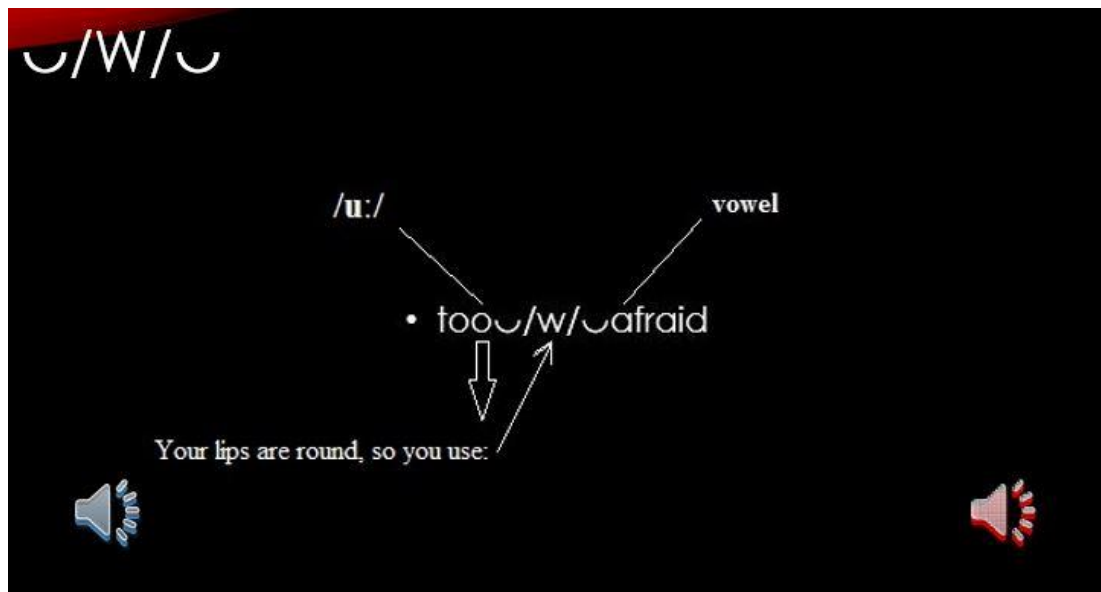


Figure 8: This slide follows the one in the previous figure. It contains one of the example phrases, in which there is a final vowel and an initial vowel in the word which follows. These are labelled. The pronunciation hint is also included (“Your lips are round...”). In the bottom left corner, there is an MP3 file with the correct use of liaison. In the bottom right corner, there is the unnatural version with the use of the glottal stop.

The last theoretical slide summarises the frequent mistakes in credit tests. Particularly, the first four types of mistakes are demonstrated. The purpose of the slide is to prevent these errors from occurring in the credit tests again (see 10.2 Categorising Errors and Comparing Results).

The four practical slides could be divided into two pairs. In the first slide, a piece of text created by myself is provided with liaison marks. Students are supposed to read it out loud. In the following slide, they are supposed to read the identical text without any marks. It is provided with a solution — a record in the form of an MP3 file recorded by myself.

The last two slides are arranged to test students’ understanding of liaison in a similar way to the credit test. In the first one, there is another short text created by myself and students are instructed to take a piece of paper and write down the

couples of linked phrases with the liaison marks. The last slide provides them with the solution.

12.3 Practical Moodle Drag and Drop Exercise

To provide another practical activity, I created a drag and drop exercise on the moodle course of KAJ/FO2BE. Students are recommended to read the presentation (see 12.2 Presentation) and do its tasks first before they do the drag and drop activity. This quiz consists of 20 phrases with liaison — five examples from each category. All of them are mostly well-known song and book titles (such as “Twist and Shout” or “The Catcher in the Rye”).

Students were supposed to drag the phrases (called “markers” in moodle) into the correct section of a table in the background. The table is inserted as a picture. The fields to put the markers into are set according to the coordinates (x and y), width and height of the table. An example of a partially completed table is provided in the figure below.

C V	/w/	/j/	/r/
Who Are You?		Ozzy Osbourne	Catcher in the Rye

Twist and Shout

Figure 9: This is an example of a partially completed table. "Twist and Shout" is not inserted and "Who Are You?" is inserted in a wrong section purposely. This figure is also used in the presentation mentioned in the paragraph below.

After doing the exercise, students are provided with a brief general feedback on the level of their understanding of liaison. This depends on the percentage they reach. It also includes the solution. The activity is available on moodle. In the appendix, a presentation about how to create a drag and drop exercise is enclosed (see Appendix D – d.). I created this presentation as a source for my colleagues from the FP TUL.

13. Conclusion

In connection with the first research question, the results show that students applied liaison in less than a half of the potential examples. In the adapted extract of a text, the overall result was worse than in the questionnaire. This could be caused by the possibility that a continuous text is more difficult in terms of the application of liaison than separate questions. The result should be improved — students should apply liaison more frequently. More phrases of *linking C-V* and *linking patterns* (separately) should be tested in order to receive more reliable data from these categories separately. The same applies to particular linking patterns.

In order to improve the students' use of liaison, more attention should be paid to the training of short phrases, whole sentences and continuous texts. More drilling should be done with students. It is also possible for them to use modern technology (such as a television, radio, computer, notebook, smartphone or tablet) to record themselves or listen to the pronunciation of native speakers of English. Additionally, there is the possibility to join the Erasmus programme at the TUL.

In relation to the second research question, the most frequent errors in the credit test were *linking C-V with an initial consonant* and *linking pattern with an initial consonant*. The reason could be that the particular students did not understand when

liaison is applied. Therefore, the related rule should be emphasized and more explicitly stated — amongst others in the supplementary materials.

The most notable types of errors were *confusing liaison with elision* and *non-existent linking pattern*. The source of these mistakes could be a poor individual preparation of students. The supplementary materials seemed to have a positive influence on the improvement in terms of these two errors.

The results concerning the third research question show that the British native speakers involved in the research applied liaison in more than three quarters of the potential examples. The result mainly shows that there is a significant disproportion between them and the students of English at the FP TUL (76.05 % compared to only 44.44 %).

Ideally, the difference would be significantly smaller. The possible ways to improve the students' pronunciation as regards liaison are provided above in the second paragraph of the conclusion — in connection with the first research question.

The results show that liaison is a significant issue for the students. Not only does it occur in their speech insufficiently, but they also might have difficulties when their understanding of liaison is tested in the credit test. In terms of speaking, British native speakers are considered to be an example model for them. Students could also use modern technology in order to record themselves and listen to native speakers of English to improve their own pronunciation in terms of liaison. As regards their understanding of liaison, supplementary materials are created and their possible improvements are suggested.

14. Possible Avenues of Research

It would be appropriate to keep observing students' results in the credit tests. Also, recording sessions could be arranged for further volunteers. In connection to the results, improvements could always be made in supplementary materials and suggestions could be made in connection with the individual preparation for the credit test or exam.

In addition, more empirical researches such as the one of Mompeán-Gonzalez, et al. should be carried out. Not only into r-liaison, but also it should be conducted into other categories of liaison and English liaison in general.

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Appendices

All appendices can be found on the enclosed CD. The complete versions of the appendices with the note “(CD)” are only on the enclosed CD. In the printed version, there are only examples of them.

- Appendix A:
 - a. Research questionnaire for students.
 - b. Research questionnaire for students with liaison marks.
 - c. An example of my general feedback on students’ pronunciation.
 - d. The instructions for the second recording.
 - e. Figure 2: Results of the recorded questionnaire (liaison examples in questions).
 - f. Figure 3: Comparison of the results (liaison in the questions of the questionnaire to the continuous text).

- Appendix B:
 - a. Table 4: Overall results and the division of students in the analysis of the level of their understanding of liaison.
 - b. Figure 4: The breakdown of mistakes made in the credit test in 2016/2017.
 - c. Figure 5: The breakdown of mistakes made in the credit test in 2017/2018.

- Appendix C:

- a. The interview with Christopher Muffett, M.A. – questions.
 - b. The analysed texts produced by British native speakers or speakers with a non-rhotic accent – song lyrics, interviews and prose. All the individual texts have their own file, which contains the transcript, analysis of potential liaison examples and analysis of actual liaison examples.
 - c. Figure 6: Comparison of the use of liaison by the students and British native speakers.
- Appendix D:
 - a. The practical homework in Microsoft Word. (CD)
 - b. The practical homework in Microsoft Word – solution.
 - c. The presentation concerning liaison. (CD)
 - d. The presentation concerning the process of creating a moodle drag & drop exercise. (CD)
 - e. Figure 7: A slide from the supplementary presentation about liaison.
 - f. Figure 8: A slide from the supplementary presentation about liaison.
 - g. Figure 9: Example from the supplementary moodle drag and drop exercise.
- Appendix E:
 - a. Table 1: Examples of the linking pattern /w/.
 - b. Table 2: Examples of the linking pattern /j/.

- c. Table 3: Examples of the linking pattern /r/.
- d. Figure 1: Phonetic transcription of words with potential intrusive r.

Appendix A – a.

1	Do you like your mum and dad?
2	Do you listen to Guns N' Roses?
3	Do you know the song called "Twist and Shout" by the Beatles?
4	Have you seen The Lord of the Rings?
5	Do you drink more than two glasses of milk a day?
6	Do you take an aspirin when you have a headache?
7	Is it alright to wave at every tractor driver?
8	Do you know, what "play-off" means?
9	Have you seen The Avengers?
10	Would you like to receive a PhD degree?
11	Do you watch HBO?
12	Do you play GTA San Andreas?
13	Do you know what the CIA is?
14	Have you ever had a problem with the FBI?
15	Have you seen "Romeo and Juliet"?
16	If you had to eat your best friend to survive, would you do it?
17	Do you often watch Game of Thrones?
18	Have you ever played Medal of Honor?
19	Have you ever been to the USA?
20	Have you ever fallen in love with the mother of one of your friends?
21	Have you read the "Catcher in the Rye"?
22	Is there anyone famous you would like to meet with?
23	If you could go for a holiday, would you consider the Himalayas to be too far away for you?
24	If you had to purchase a new car, would you pay more than million dollars for it?
25	If you had your own band, would you like to sing with it?
26	Do you speak English more than an hour a day?
27	Do you have an electric guitar with a guitar amp?
28	Have you ever been waiting for someone for ages?

Appendix A – b.

1	Do you like your mum and dad?
2	Do you listen to Guns N' Roses?
3	Do you know the song called "Twist and Shout" by the Beatles?
4	Have you seen The Lord of the Rings?
5	Do you drink more than two glasses of milk a day?
6	Do you take an aspirin when you have a headache?
7	Is it alright to wave at every tractor driver?
8	Do you know, what "play off" means?
9	Have you seen The Avengers?
10	Would you like to receive a PhD degree?
11	Do you watch HBO?
12	Do you play GTA San Andreas?
13	Do you know what the CIA is?
14	Have you ever had a problem with the FBI?
15	Have you seen "Romeo and Juliet"?
16	If you had to eat your best friend to survive, would you do it?
17	Do you often watch Game of Thrones?
18	Have you ever played Medal of Honor?
19	Have you ever been to the USA?
20	Have you ever fallen in love with the mother of one of your friends?
21	Have you read the "Catcher in the Rye"?
22	Is there anyone famous you would like to meet with?
23	If you could go for a holiday, would you consider the Himalayas to be too far away for you?

24	If you had to purchase a new car, would you pay more than million dollars for it?
25	If you had your own band, would you like to sing with it?
26	Do you speak English more than an hour a day?
27	Do you have an electric guitar with a guitar amp?
28	Have you ever been waiting for someone for ages?

Appendix A – c.

Feedback

1. mum?and dad → mum∪and dad
2. This one was correct.
3. This one was correct.
4. Lord?of the Rings → Lord∪of the Rings; answer: many times /taɪmz/ → many time /tʰaɪmz/ – aspiration
5. glasses?of → glasses∪of; answer: I don't think ... /tɪŋk/ → I don't think /θɪŋk/
6. Question was correct; answer: I don't like pills /dɒnt/ /pɪlz/ → I don't like pills /dəʊnt/ /pʰɪlz/ – aspiration, pain /peɪn/ → pain /pʰeɪn/ – aspiration
7. wave?at?every → ...; answer: I think ... /tɪŋk/ → I think /θɪŋk/
8. play?off → play∪/j/∪off; answer: competition /'kɒmpetɪʃən/ → competition /,kʰɒmpetʰɪʃən/ – aspiration and word stress, hockey /hɒki/ → hockey /hɒki/ – British English... nebo /hɑ:kɪ/ – American English
9. The?Avengers /'ævendʒərz/ → The∪/j/∪Avengers /ə'vendʒəz/ – word stress
10. receive?a PhD
11. watch?HBO; answer: watching /wɒtʃɪŋk/ → watching /wɒtʃɪŋ/
12. Grand Theft?Auto San?Andreas /grænd teftʌtə sən?'ændreɪs/ → Grand Theft∪Auto San∪Andreas /grænd θeft∪:təʊ sən∪æn'dreɪz/ (<https://www.youtube.com/watch?v=RoYGKrkNWLg> ☺); answer: I used to play /tʊ/ → I used to play /tə/ – weak form, one?of the most... → one∪of the most...
13. CIA?is → C∪/j/∪I∪/j/∪A∪/j/∪is (* this one was a bit tricky...); answer: central information association /'sentrəl ɪnfə'meɪʃən əsəʊsɪ'eɪʃən/ → central information association /'sentrəl ɪnfə'meɪʃən ə,səʊsɪ'eɪʃən/ – word stress etc.
14. Have you?ever ... the?FBI? → Have you∪/w/∪ever ... the∪/j/∪FBI?

15. Romeo and Juliet → Romeo /w/ and Juliet
16. to eat → to /w/ eat; answer: cannibal /kʌnɪbəl/ → cannibal /kænɪbəl/
17. Do you often... Thrones /trəʊnz/ → Do you often... Thrones /θrəʊnz/;
answer: till /tɪl/ → /tʰɪl/ – aspiration, the eighth /ðə/ → the /j/ eight /ði:/
18. Have you ever played Medal of Honor? → Have you ever played
Medal of Honor?; answer: person /persən/ → person /pɜːsən/
19. Have you ever... USA; answer: the astonishing /ðə/ → the /j/ astonishing
/ði:/
20. Have you ever ... mother of one of... → ... mother /r/ of ...
21. ... read /ri:d/ ... Catcher in the Rye → read /red/ ... Catcher /r/ in the Rye
22. there anyone... would /vʊd/ → there /r/ anyone ... would /wʊd/
23. Himalayas /hɪməleɪz/ ... far away → Himalayas /hɪməleɪz/ ... far /r/ away
24. This one was correct.
25. your own, sing /sɪŋ/ → Your /r/ own, sing /sɪŋ/; answer: voice /vɔɪs/
singing /sɪŋkɪŋ/ → voice /vɔɪs/, singing /sɪŋkɪŋ/
26. Do you speak English more than an hour a day? → Do you speak English
more than an hour a day?
27. Do you have an electric guitar with a guitar amp? → Do you
have an electric guitar with a guitar amp?
28. Have you ever, for ages

In general:

Your pronunciation is not very good. You need to improve it. There were many mistakes concerning mostly liaison, which was the main subject of the questionnaire. It is one important aspect of connected speech. Then there were also mistakes in

pronunciation of particular words. I would suggest you to aim at pronouncing correct particular phonemes, word stress and aspiration. Try to be more fluent as well.

Explanatory notes:

ʔ – glottal stop

∪ – linking (consonant to vowel)

∪/j/∪ – linking pattern j

∪/w/∪ – linking pattern w

∪/r/∪ – linking pattern r

→ – “it should be pronounced as: ... ”

Appendix A – d.

Recording n. 2:

Once more, thank you very much that you have joined my recording session. I hope you find my feedbacks helpful. I have another task for you, which, I hope, will not take a lot of time.

Instructions:

1. Download *Audacity* 2.2.2 from the web page <https://www.audacityteam.org/download/> — choose your computer platform (windows, linux, etc.)

Download

Audacity 2.2.2



[Audacity for Windows®](#)

(Windows 10/8/7/Vista)



[Audacity for Mac OS X/macOS™](#)

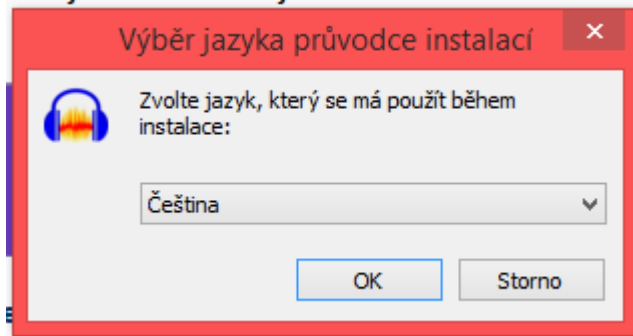
(Mac OS X/macOS 10.6 and later)



[Audacity for GNU/Linux®](#)

(source code)

2. Install the program Audacity



1 This is the first table where you can set up the language. The rest of the process is simple.

3. Download the program *LAME MP3 encoder* from the page

<https://www.audacityteam.org/download/windows/>

Plug-ins and Libraries

- ▶ LADSPA plug-ins 0.4.15 installer (.exe file, 1.4 MB) – Contains over 90 plug-ins. [View Checksum.](#)
- ▶ Plug-Ins – Download additional effects and filters.
- ▶ **LAME MP3 encoder** – Allows Audacity to export MP3 files.
- ▶ FFmpeg import/export library – Allows Audacity to import and export many additional audio formats such as AC3, AMR(NB), M4A and WMA, and to import audio from video files.

2 This program will allow you to create MP3 files in Audacity.

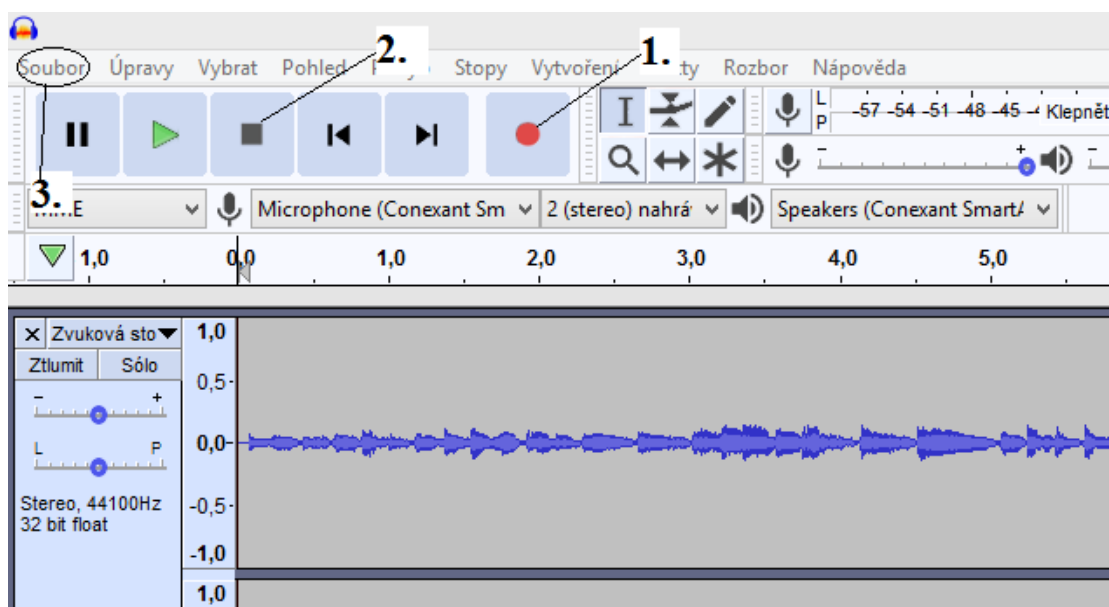
4. Read the following text **once** for yourself.

If you live in England for a long time you will be very surprised to find that the word “nice” is not the only adjective in the English language. For the first three years you do not need to learn any other adjectives. You can say that the weather is nice, a restaurant’s nice, Mr So-and-so is nice, Mrs So-and-so’s clothes are nice, etc. Also you must choose your accent. You will have your foreign pronunciation but many people like to mix this with another accent. I knew a Polish Jew who had a strong Yiddish-Scottish accent. People thought he was very interesting. The easiest way to show that you have a good pronunciation is to hold a cigar in your mouth, to speak

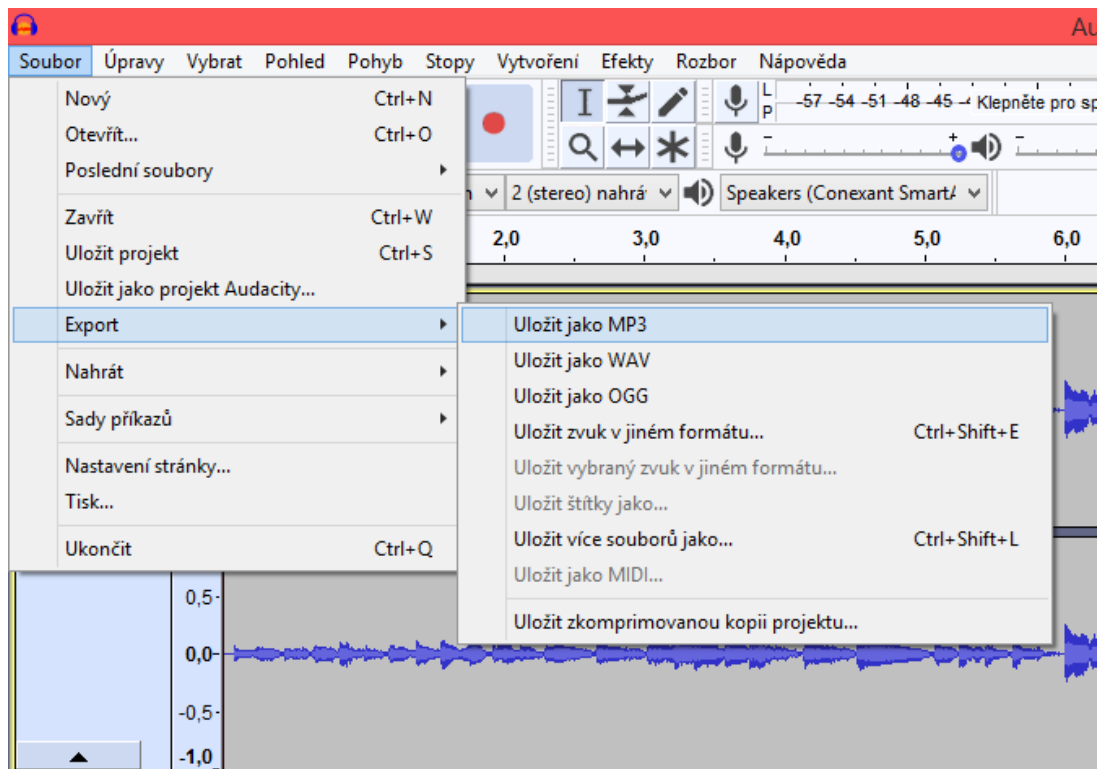
through your teeth and finish all your sentences with the question: ‘isn’t it?’ People will not understand you, but they will think that you probably speak very good English.

(Adapted from: Mikes, George, Bentley, Nicolas, Holmes, Karren. 2000. “*How to be an Alien*”. 2nd impr. Harlow: Pearson Education, 12–13.)

5. Now record this text in audacity and create an MP3 file of it. Record the **whole thing as one attempt. Do not repeat the process** if you make any mistakes (mistakes are expected). Save the file under **your surname**.



3 Click on **1.**, read the text, click on **2.** and click on **3.**



4 Follow this picture. Then you can save the file.

6. Send the file to me (via email: jaroslav.komberec@tul.cz; or Facebook).

Appendix A – e.

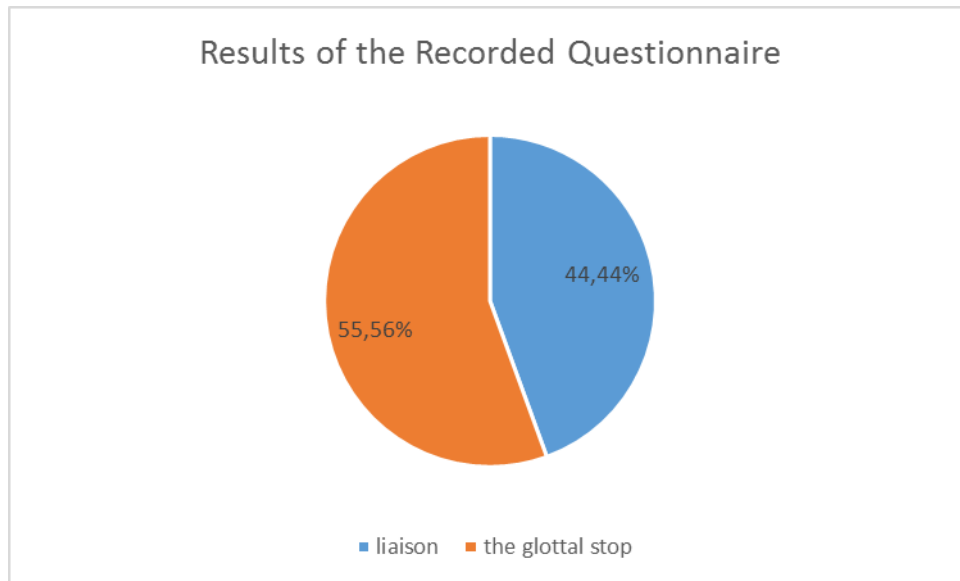


Figure 2: Results of the recorded questionnaire (liaison examples in questions).

Appendix A – f.

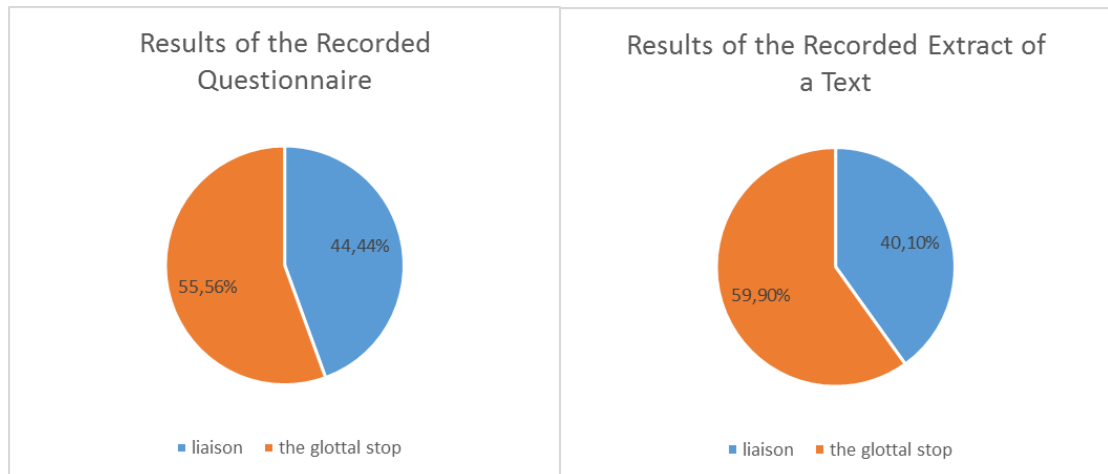


Figure 3: Comparison of the results (liaison in the questions of the questionnaire to the continuous text).

Appendix B – a.

Table 4: Overall results and the division of students. The maximum of possibly reached points is 10.

	Average	Students with more than 5.5 points	Students with less than 5.5 points	Students in total
2016/2017	7 points	73 (74.49 %)	25 (25.51 %)	98
2017/2018	6.5 points	44 (68.75 %)	20 (31.25 %)	64

Appendix B – b.

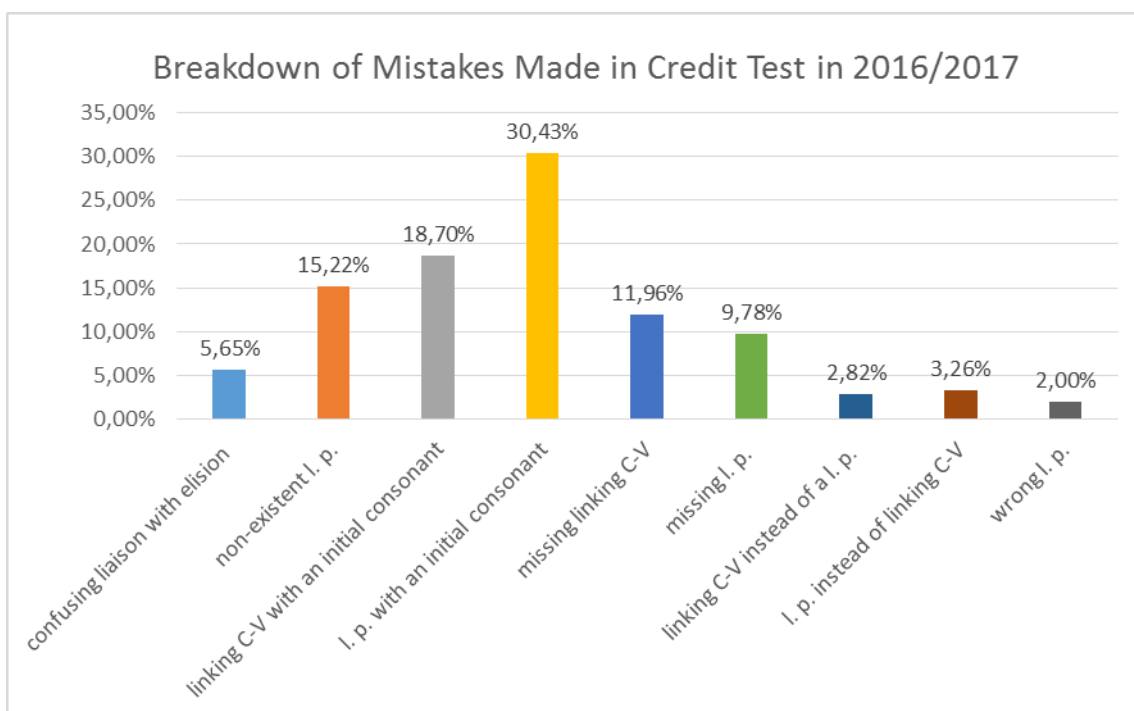


Figure 4: The breakdown of mistakes made in the credit test in 2016/2017.

Appendix B – c.

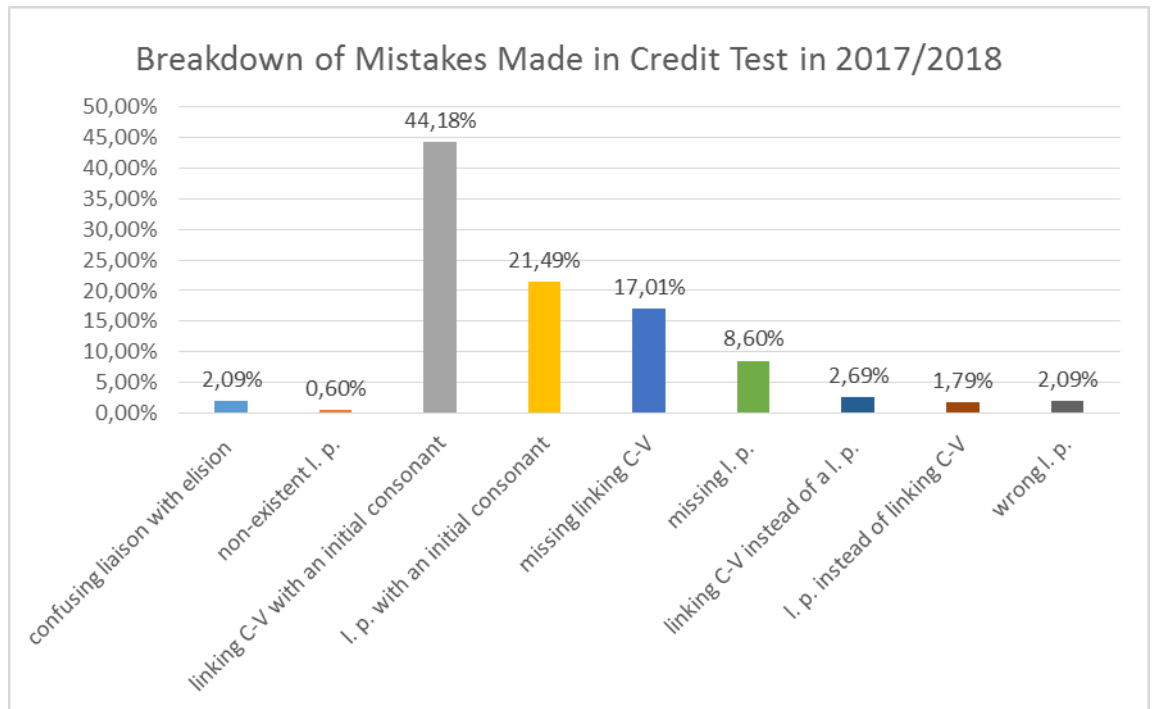


Figure 5: The breakdown of mistakes made in the credit test in 2017/2018.

Appendix C – a.

Interview with Cristopher Muffett, M.A.

1. It is known about you that you have studied at the University of Edinburgh and Aberystwyth University. How would you describe your studies? (3 at once: Was it difficult? Was it exciting? How did these universities differ?)
2. Your students are aware of the fact that you have taught in various countries. Could you please name all the countries you have taught in and say how long you worked there?
3. What was the experience you had there? (— connected with students, colleagues and for instance the environment...)
4. In relation to the TUL, I would like to know something about your engagement in its choir. (1 by 1: How long have you been singing? + How long have you been singing in this choir? What register do you sing in? How good do you think you are at singing? How does it feel to be a part of this choir? What are the members like?)

Appendix C – b.

Adele – Hello – Transcript

Hello, it's me

I was wondering if after all these years you'd like to meet

To go over everything

They say that time's supposed to heal ya

But I ain't done much healing

Hello, can you hear me

I'm in California dreaming about who we used to be

When we were younger and free

I've forgotten how it felt before the world fell at our feet

There's such a difference between us

And a million miles

So, hello from the other side

I must have called a thousand times

To tell you I'm sorry for everything that I've done

But when I call you never seem to be home

Hello from the outside

At least I can say that I've tried

To tell you I'm sorry for breaking your heart

But it don't matter it clearly doesn't tear you apart anymore

Hello, how are you?

It's so typical of me to talk about myself I'm sorry

I hope that you're well

Did you ever make it out of that town where nothing ever happened?

It's no secret that the both of us

Are running ...

[Adkins 2015 in Lyrics and More 2015]

Adele – Hello – Potential Liaison Examples

Hello, it's me

I was wondering if after all these years you'd like to meet

To go over everything

They say that time's supposed to heal ya

But I ain't done much healing

Hello, can you hear me

I'm in California dreaming about who we used to be

When we were younger and free

I've forgotten how it felt before the world fell at our feet

There's such a difference between us

And a million miles

So, hello from the other side

I must have called a thousand times

To tell you I'm sorry for everything that I've done

But when I call you never seem to be home

Hello from the outside

At least I can say that I've tried

To tell you I'm sorry for breaking your heart

But it don't matter it clearly doesn't tear you apart anymore

Hello, how are you?

It's so typical of me to talk about myself I'm sorry

I hope that you're well

Did you ever make it out of that town where nothing ever happened?

It's no secret that the both of us

Are running ...

Linking a consonant to a vowel: 26

Linking pattern /w/: 7

Linking pattern /j/: 3

Linking pattern /r/: 5

[Adkins 2015 in Lyrics and More 2015]

Adele – Hello – Actual Liaison Examples

Hello, it's me

I was wondering if after all these years you'd like to meet

To go over everything

They say that time's supposed to heal ya

But I ain't done much healing

Hello, can you hear me

I'm in California dreaming about who we used to be

When we were younger and free

I've forgotten how it felt before the world fell at your feet

There's such a difference between us

And a million miles

So, hello from the other side

I must have called a thousand times

To tell you I'm sorry for everything that I've done

But when I call you never seem to be home

Hello from the outside

At least I can say that I've tried

To tell you I'm sorry for breaking your heart

But it don't matter it clearly doesn't tear you apart anymore

Hello, how are you?

It's so typical of me to talk about myself I'm sorry

I hope that you're well

Did you ever make it out of that town where nothing ever happened?

It's no secret that the both of us

Are running ...

Linking a consonant to a vowel: 24

Linking pattern /w/:	6
Linking pattern /j/:	2
Linking pattern /r/:	3
Glottal stop /ʔ/:	6

[Adkins 2015 in Lyrics and More 2015]

Coldplay – Yellow – Transcript

Look at the stars

Look how they shine for you

And everything you do

Yeah they were all yellow

I came along

I wrote a song for you

And all the things you do

And it was called "Yellow"

So then I took my turn

Oh what a thing to have done

And it was all yellow

Your skin

Oh yeah, your skin and bones

Turn into something beautiful

You know, you know I love you so

You know I love you so

I swam across

I jumped across for you

Oh what a thing to do

'Cause you were all yellow

I drew a line

I drew a line for you

Oh what a thing to do

And it was all yellow

Your skin

Oh yeah your skin and bones

Turn into something beautiful

And you know

For you I'd bleed myself dry

For you I'd bleed myself dry

It's true

Look how they shine for you

Look how they shine for you

Look how they shine for

Look how they shine for you

Look how they shine for you

Look how they shine

Look at the stars

Look how they shine for you

And all ...

[Martin, et al. 2000 in MusicToAndForU 2011]

Coldplay – Yellow – Potential Liaison Examples

Look at the stars

Look how they shine for you

And everything you do

Yeah they were all yellow

I came along

I wrote a song for you

And all the things you do

And it was called "Yellow"

So then I took my turn

Oh what a thing to have done

And it was all yellow

Your skin

Oh yeah, your skin and bones

Turn into something beautiful

You know, you know I love you so

You know I love you so

I swam across

I jumped across for you

Oh what a thing to do

'Cause you were all yellow

I drew a line

I drew a line for you

Oh what a thing to do

And it was all yellow

Your skin

Oh yeah your skin and bones

Turn into something beautiful

And you know

For you I'd bleed myself dry

For you I'd bleed myself dry

It's true

Look how they shine for you

Look how they shine for you

Look how they shine for

Look how they shine for you

Look how they shine for you

Look how they shine

Look at the stars

Look how they shine for you

And all ...

Linking a consonant to a vowel: 22

Linking pattern /w/: 6

Linking pattern /j/: 0

Linking pattern /r/: 2

[Martin, et al. 2000 in MusicToAndForU 2011]

Coldplay – Yellow – Actual Liaison Examples

Look at the stars

Look how they shine for you

And everything you do

Yeah they were all yellow

I came along

I wrote a song for you

And all the things you do

And it was called "Yellow"

So then I took my turn

Oh what a thing to have done

And it was all yellow

Your skin

Oh yeah, your skin and bones

Turn into something beautiful

You know, you know I love you so

You know I love you so

I swam across

I jumped across for you

Oh what a thing to do

'Cause you were all yellow

I drew a line

I drew a line for you

Oh what a thing to do

And it was all yellow

Your skin

Oh yeah your skin and bones

Turn into something beautiful

And you know

For you I'd bleed myself dry

For you I'd bleed myself dry

It's true

Look how they shine for you

Look how they shine for you

Look how they shine for

Look how they shine for you

Look how they shine for you

Look how they shine

Look at the stars

Look how they shine for you

And all ...

Linking a consonant to a vowel: 18

Linking pattern /w/: 5

Linking pattern /j/: 0

Linking pattern /r/: 0

Glottal stop /ʔ/: 7

[Martin, et al. 2000 in MusicToAndForU 2011]

Stormzy – Big for Your Boots – Transcript

You're getting way too big for your boots

You're never too big for the boot

I've got the big size twelves on my feet

Your face ain't big for my boot

Kick up the yout

Man know that I kick up the yout

Dem boy dere tried twist up the truth

How dare you twist up the truth, look

You're getting way too big for your boots

You're never too big for the boot

I've got the big size twelves on my feet

Your face ain't big for my boot

Kick up the yout

Man know that I kick up the yout

Dem boy dere tried twist up the truth

How dare you twist up the truth?

Wanna come round here likk a badboy? Do it

Bun all the talking, go on then, do it

Running through the party, bottle of BACARDÍ

Bro's in my ear saying "Stormz, don't do it"

Devil on my shoulder, I don't lack

Hit 'em with a crowbar, I don't scrap

Even when I'm sober, I'm so gassed

Say you ride but there's no car and no mash (~~what you talking 'bout?~~)

Clown, ...

[Omari 2017 in Legendary Lyrics 2017]

Stormzy – Big for Your Boots – Potential Liaison Examples

You're getting way too big for your boots

You're never too big for the boot

I've got the big size twelves on my feet

Your face ain't big for my boot

Kick up the yout

Man know that I kick up the yout

Dem boy dere tried twist up the truth

How dare you twist up the truth, look

You're getting way too big for your boots

You're never too big for the boot

I've got the big size twelves on my feet

Your face ain't big for my boot

Kick up the yout

Man know that I kick up the yout

Dem boy dere tried twist up the truth

How dare you twist up the truth?

Wanna come round here like a badboy? Do w/it

Bun all the talking, go w/on then, do w/it

Running through the party, bottle of BACARDÍ

Bro's in my ear saying "Stormz, don't do it"

Devil on my shoulder, I don't lack

Hit 'em with a crowbar, I don't scrap

Even when I'm sober, I'm so gassed

Say you ride but there's no car and no mash (what you talking 'bout?)

Clown, ...

Linking a consonant to a vowel: 21

Linking pattern /w/: 4

Linking pattern /j/: 1

Linking pattern /r/: 1

[Omari 2017 in Legendary Lyrics 2017]

Stormzy – Big for Your Boots – Actual Liaison Examples

You're getting way too big for your boots

You're never too big for the boot

I've got the big size twelves on my feet

Your face ain't big for my boot

Kick up the yout

Man know that I kick up the yout

Dem boy dere tried twist up the truth

How dare you twist up the truth, look

You're getting way too big for your boots

You're never too big for the boot

I've got the big size twelves on my feet

Your face ain't big for my boot

Kick up the yout

Man know that I kick up the yout

Dem boy dere tried twist up the truth

How dare you twist up the truth?

Wanna come round here like a badboy? Do it

Bun all the talking, go on then, do it

Running through the party, bottle of BACARDÍ

Bro's in my fear saying "Stormz, don't do it"

Devil on my shoulder, I don't lack

Hit 'em with a crowbar, I don't scrap

Even when I'm sober, I'm so gassed

Say you ride but there's no car and no mash (what you talking 'bout?)

Clown, ...

Linking a consonant to a vowel: 19

Linking pattern /w/: 4

Linking pattern /j/: 0

Linking pattern /r/: 1

Glottal stop /ʔ/: 3

[Omari 2017 in Legendary Lyrics 2017]

The Beatles – Hey Jude – Transcript

Hey Jude, don't make it bad

Take a sad song and make it better

Remember to let her into your heart

Then you can start to make it better

Hey Jude, don't be afraid

You were made to go out and get her

The minute you let her under your skin

Then you begin to make it better

And anytime you feel the pain, hey Jude, refrain

Don't carry the world upon your shoulders

For well you know that it's a fool who plays it cool

By making his world a little colder

Nah nah nah nah nah nah nah nah nah

Hey Jude, don't let me down

You have found her, now go and get her

Remember to let her into your heart

Then you can start to make it better

So let it out and let it in, hey Jude, begin

You're waiting for someone to perform with

And don't you know that it's just you, hey Jude, you'll do

The movement you need is on your shoulder

Nah nah nah nah nah nah nah nah yeah

Hey Jude, don't make it bad

Take a sad song and ...

[Lennon, et al. 1968 in Let's Sing! 2017]

The Beatles – Hey Jude – Potential Liaison Examples

Hey Jude, don't make_∪it bad

Take_∪a sad song_∪and make_∪it better

Remember to let her_{∪/r/∪}into your heart

Then you can start to make_∪it better

Hey Jude, don't be_{∪/j/∪}afraid

You were made to go_{∪/w/∪}out_∪and get her

The minute you let her_{∪/r/∪}under your skin

Then you begin to make_∪it better

And_∪anytime you feel the pain, hey Jude, refrain

Don't carry the world_∪upon your shoulders

For well you know that_∪it's_∪a fool who plays_∪it cool

By making his world_∪a little colder

Nah nah nah nah nah nah nah nah

Hey Jude, don't let me down

You have found her, now go_{∪/w/∪}and get her

Remember to let her_{∪/r/∪}into your heart

Then you can start to make_∪it better

So let it out and let it in, hey Jude, begin
You're waiting for someone to perform with
And don't you know that it's just you, hey Jude, you'll do
The movement you need is on your shoulder
Nah nah nah nah nah nah nah nah yeah
Hey Jude, don't make it bad
Take a sad song and ...

Linking a consonant to a vowel: 25

Linking pattern /w/: 2

Linking pattern /j/: 1

Linking pattern /r/: 3

[Lennon, et al. 1968 in Let's Sing! 2017]

The Beatles – Hey Jude – Actual Liaison Examples

Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better
Hey Jude, don't be afraid
You were made to go out and get her
The minute you let her under your skin
Then you begin to make it better

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 Don't carry the world upon your shoulders
 For well you know that it's a fool who plays it cool
 By making his world a little colder
 Nah nah nah nah nah nah nah nah
 Hey Jude, don't let me down
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 Remember to let her into your heart
 Then you can start to make it better
 So let it out and let it in, hey Jude, begin
 You're waiting for someone to perform with
 And don't you know that it's just you, hey Jude, you'll do
 The movement you need is on your shoulder
 Nah nah nah nah nah nah nah nah yeah
 Hey Jude, don't make it bad
 Take a sad song and ...

Linking a consonant to a vowel: 21

Linking pattern /w/: 2

Linking pattern /j/: 1

Linking pattern /r/: 3

Glottal stop /ʔ/: 4

[Lennon, et al. 1968 in Let's Sing! 2017]

The Rolling Stones – (I Can't Get No) Satisfaction – Transcript

I can't get no satisfaction,

I can't get no satisfaction

'Cause I try and I try and I try and I try

I can't get no, I can't get no

When I'm drivin' in my car,

And the man comes on the radio

He's tellin' me more and more

About some useless information

Supposed to fire my imagination

I can't get no — oh, no, no, no!

Hey, hey, hey! That's what I say

I can't get no satisfaction,

I can't get no satisfaction

'Cause I try and I try and I try and I try

I can't get no, I can't get no

When I'm watchin' my TV

And a man comes on and tells me

How white my shirts can be

But he can't be a man 'cause he doesn't smoke

The same cigarettes as me

I can't get no — oh, no, no, no!

Hey, hey, hey!

That's what I say

I can't get no satisfaction,

I can't get no girl reaction

'Cause I try and I try and I try and I try

I can't get no, I can't ...

[Jagger, et al. 1965 in ABKCOVEVO 2015]

For the arrangement of lines, the following source was used: (Genius 2019)

The Rolling Stones – (I Can't Get No) Satisfaction – Potential Liaison

Examples

I can't get no satisfaction,

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Hey, hey, hey!

That's what I say

I can't get no satisfaction,

I can't get no girl reaction

'Cause I try and I try and I try and I try

I can't get no, I can't ...

Linking a consonant to a vowel: 23

Linking pattern /w/: 0

Linking pattern /j/: 11

Linking pattern /r/: 1

[Jagger, et al. 1965 in ABKCOVEVO 2015]

For the arrangement of lines, the following source was used: (Genius 2019)

The Rolling Stones – (I Can't Get No) Satisfaction – Actual Liaison Examples

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I can't get no satisfaction

'Cause I try and I try and I try and I try

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How white my shirts can be

But he can't be a man 'cause he doesn't smoke

The same cigarettes as me

I can't get no — oh, no, no, no!

Hey, hey, hey!

That's what I say

I can't get no satisfaction,

I can't get no girl reaction

'Cause I try ?and I try ?and I try ?and I try

I can't get no, I can't ...

Linking a consonant to a vowel: 16

Linking pattern /w/: 0

Linking pattern /j/: 2

Linking pattern /r/: 0

Glottal stop /ʔ/: 17

[Jagger, et al. 1965 in ABKCOVEVO 2015]

For the arrangement of lines, the following source was used: (Genius 2019)

Interview with Brian May – Transcript

I think there's an awful lot to do on this planet. I had the privilege of speaking at Star Mass a couple of years ago, which was a festival put on by a friend of mine about astronomy and astrophysics and space exploration and music is a bit of an ambitious thing. And along with a lot of the astronauts, the original astronauts and cosmonauts from America and Russia, I stood up and said what I thought about space exploration. And the subject which I was given, because people know how I feel, my subject was "What are we Doing in Space?". So I have a strong feeling that it was wonderful for astronauts to go into space, how brave they were and how skilful they were... But is it right for the rest of us, if we are able to go flooding into space and spreading our nastiness and mess and whatever — our greed and destruction onto other planets? So I have a strong feeling that we do not have the right necessarily to infest the whole universe. What we ought to be doing is getting our own planet right first. So I think I'll stay here and...

(OxfordUnion 2013)

Interview with Brian May – Potential Liaison Examples

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Linking a consonant to a vowel: 51

Linking pattern /w/: 8

Linking pattern /j/: 6

Linking pattern /r/: 6

(Oxford Union 2013)

Interview with Brian May – Actual Liaison Examples

I think there’s an awful lot to do on this planet. I had the privilege of speaking at Star Mass a couple of years ago, which was a festival put on by a friend of mine about astronomy and astrophysics and space exploration and music is a bit of an ambitious thing. And along with a lot of the astronauts, the original astronauts and cosmonauts from America and Russia, I stood up and said what I thought about space exploration. And the subject which I was given, because people know how I feel, my subject was “What are we Doing in Space?”. So I have a strong feeling that it was wonderful for

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Linking a consonant to a vowel: 37

Linking pattern /w/: 5

Linking pattern /j/: 5

Linking pattern /r/: 4

Glottal stop /ʔ/: 20

(OxfordUnion 2013)

Interview with David Crystal – Transcript

The biggest challenge, without a doubt, is to keep pace with language change. No question... That is the difficulty. Always has been a difficulty with teaching, but it's particularly a difficulty now given that language is changing so fast. It's changing for two reasons. One reason — the internet — which is indeed fostering new varieties and new experiences faster than ever before. You know, in the old days if you invented a new word, it could take a generation before the rest of the world knew about that new word. If you invent a new word today and put it on Facebook, everybody knows about it within 24 hours, less... And so language is moving faster and teachers have got to keep pace with this because their students are already ahead of them. You must have had this experience, you know, that the kind of language that you use are all the time, every day — whether it's English or any Serbian or whatever — it's often not the language that your teachers know because they're the generation older and they're just not familiar with it until you tell them. And this is the sort of thing that...

(BritishCouncilSerbia 2013)

Interview with David Crystal – Potential Liaison Examples

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Linking a consonant to a vowel: 33

Linking pattern /w/: 4

Linking pattern /j/: 5

Linking pattern /r/: 7

(British Council Serbia 2013)

Interview with David Crystal – Actual Liaison Examples

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Linking a consonant to a vowel: 27

Linking pattern /w/: 4

Linking pattern /j/: 4

Linking pattern /r/: 5

Glottal stop /ʔ/: 9

(BritishCouncilSerbia 2013)

Interview with Douglas Murray – Transcript

Well, yes, my book on Islamophilia's not actually currently available, which is rather annoying. It's undergoing a brief rewrite and the reissue quite soon. But I came up with the term "Islamophilia" because really, first of all I've become so bored of hearing what I think of as being it's thought of opposite the word "Islamophobia", which had been around for so many years and meant so little, or at least what it did mean was so wrong and so irritatingly wrong. I thought something far more prevalent was not a phobia, certainly not an irrational fear of Islam, but there's sort of a weird — their love of Islam, not by Muslims, but by Non-muslims. It'd be understandable for Muslims to love Islam. It was just rather strange at so many people who were not Muslims and in many cases you seem to know absolutely nothing about Islam — was so enamoured of the religion and I just have been noticing this for a long time. Everyone from actors and movie stars to prime ministers and presidents, who would be critical and understandably rightly critical of any and all belief systems should they need to be...

(Gad Saad 2017)

Interview with Douglas Murray – Potential Liaison Examples

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Linking a consonant to a vowel: 49

Linking pattern /w/: 3

Linking pattern /j/: 3

Linking pattern /r/: 4

(Gad Saad 2017)

Interview with Douglas Murray – Actual Liaison Examples

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Linking a consonant to a vowel: 43

Linking pattern /w/: 1

Linking pattern /j/: 3

Linking pattern /r/: 4

Glottal stop /ʔ/: 8

(Gad Saad 2017)

Interview with Christopher Muffett – Transcript

Well, I went to Edinburgh University in the early nineteen eighties and I studied English language and English literature. And I think, when I studied, I wasn't a very good student. I had a very long reading list — of books — and I didn't read them all. I was a bit lazy, I think, because English language and literature, you know, we didn't have many hours every week. Maybe twelve didactic hours every week. It was the first time I was away from home, from London, so I had to find self-discipline. Wasn't easy... However, everything worked out fine and I had a, you know, successful degree in Edinburgh and I think a very good time. And then I worked for two or three years in London. And then in the mid to the late nineteen eighties, I went to Aberystwyth University to do a qualification that you don't have here in Czech. It's a one year qualification called the "Postgraduate Certificate of Education" and it trains you to be a teacher. And it's one year and you can have specialties. And my specialty is in teaching English in secondary schools and also teaching English...

Interview with Christopher Muffett – Potential Liaison Examples

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Linking a consonant to a vowel: 44

Linking pattern /w/: 5

Linking pattern /j/: 6

Linking pattern /r/: 3

* Edinburgh and — one example of intrusive r

Interview with Christopher Muffett – Actual Liaison Examples

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Linking a consonant to a vowel: 30

Linking pattern /w/: 3

Linking pattern /j/: 3

Linking pattern /r/: 1

Glottal stop /ʔ/: 21

* Edinburgh and — one example of intrusive r

Interview with Roger Scruton – Transcript

Well, yes, I've always thought that philosophy has ordinary life as its subject matter. That's what it's about. But it is also a reflection on ordinary life and its meaning. But when it came to working in Eastern Europe, my main thought was that what young people there especially needed was not merely philosophy, but at the whole range of knowledge which have been excluded from the official curriculum, for instance knowledge of history, not knowledge of literature, not knowledge of the way in which those things connect, how music and art and literature feed in to a vision of your society and of course knowledge of the religious traditions of their countries. Now all those things had been excluded by the Communist Party from the national sense of identity. But it didn't alter my view that they had also been excluded from our societies by the universities themselves. You know, most young people today leave a university having studied history, but not actually knowing very much about it. They will know about the periods of revolutionary struggle and other things that have appeals to their professors, as part of their self-glorification, but they won't know...

(HooverInstitution 2017)

Interview with Roger Scruton – Potential Liaison Examples

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Linking a consonant to a vowel: 46

Linking pattern /w/: 4

Linking pattern /j/: 3

Linking pattern /r/: 2

(HooverInstitution 2017)

Interview with Roger Scruton – Actual Liaison Examples

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Linking a consonant to a vowel: 35

Linking pattern /w/: 3

Linking pattern /j/: 2

Linking pattern /r/: 2

Glottal stop /ʔ/: 13

(Hoover Institution 2017)

The Lord of the Rings: The Fellowship of the Ring – Transcript

The talk did not die down in nine or even ninety-nine days. The second disappearance of Mr. Bilbo Baggins was discussed in Hobbiton, and indeed all over the Shire, for a year and a day, and was remembered much longer than that. It became a fireside-story for young hobbits; and eventually Mad Baggins, who used to vanish with a bang and a flash and reappear with bags of jewels and gold, became a favourite character of legend and lived on long after all the true events were forgotten.

But in the meantime, the general opinion in the neighbourhood was that Bilbo, who had always been rather cracked, had at last gone quite mad, and had run off into the Blue. There he had undoubtedly fallen into a pool or a river and come to a tragic, but hardly an untimely, end. The blame was mostly laid on Gandalf.

~~‘If only that dratted wizard will leave young Frodo alone, perhaps he’ll settle down and grow some hobbit sense,’~~ they said. And to all appearance the wizard did leave Frodo alone, and he did settle down, but the growth of hobbit-sense was not very noticeable. Indeed, he at once began to carry on Bilbo’s reputation for oddity. He refused to go into mourning; and the next year he gave a party in ...

(Tolkien 1995, 41)

The Lord of the Rings: The Fellowship of the Ring – Potential Liaison Examples

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Linking a consonant to a vowel: 35

Linking pattern /w/: 6

Linking pattern /j/: 4

Linking pattern /r/: 8

(Tolkien 1995, 41)

The Lord of the Rings: The Fellowship of the Ring – Actual Liaison Examples

The talk did not die down in nine or even ninety-nine days. The second disappearance of Mr. Bilbo Baggins was discussed in Hobbiton, and indeed all over the Shire, for a year and a day, and was remembered much longer than that. It became a fireside-story for young hobbits; and eventually Mad Baggins, who used to vanish with a bang and a flash and reappear with bags of jewels and gold, became a favourite character of legend and lived on long after all the true events were forgotten.

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Linking a consonant to a vowel: 30

Linking pattern /w/: 6

Linking pattern /j/: 3

Linking pattern /r/: 5

Glottal stop /ʔ/: 8

* — one example of a hiatus

[Tolkien 1995, 41 in Chi Walraven 2017]

Harry Potter and the Philosopher's Stone – Transcript

The escape of the Brazilian boa constrictor earned Harry his longest-ever punishment. By the time he was allowed out of his cupboard again, the summer holidays had started and Dudley had already broken his new cine-camera, crashed his remote-control aeroplane and, first time on his racing bike, knocked down old Mrs Figg as she crossed Privet Drive on her crutches.

Harry was glad school was over, but there was no escaping Dudley's gang, who visited the house every single day. Piers, Dennis, Malcolm and Gordon were all big and stupid, but as Dudley was the biggest and stupidest of the lot, he was the leader. The rest of them were all quite happy to join in Dudley's favourite sport: Harry-hunting.

This was why Harry spent as much time as possible out of the house, wandering around and thinking about the end of the holidays, where he could see a tiny ray of hope. When September came he would be going off to secondary school and, for the first time in his life, he wouldn't be with Dudley. Dudley had a place at Uncle Vernon's old school, Smeltings. Piers Polkiss was going there, too. Harry, on the other hand, was going ...

(Rowling 1997, 33–34)

Harry Potter and the Philosopher's Stone – Potential Liaison Examples

The escape of the Brazilian boa constrictor earned Harry his longest-ever punishment. By the time he was allowed out of his cupboard again, the summer holidays had started and Dudley had already broken his new cine-camera, crashed

his remote-control aeroplane and, first time on his racing bike, knocked down Mrs Figg as she crossed Privet Drive on her crutches.

Harry was glad school was over, but there was no escaping Dudley's gang, who visited the house every single day. Piers, Dennis, Malcolm and Gordon were all big and stupid, but as Dudley was the biggest and stupidest of the lot, he was the leader. The rest of them were all quite happy to join in Dudley's favourite sport: Harry-hunting.

This was why Harry spent as much time as possible out of the house, wandering around and thinking about the end of the holidays, where he could see a tiny ray of hope. When September came he would be going off to secondary school and, for the first time in his life, he wouldn't be with Dudley. Dudley had a place at Uncle Vernon's old school, Smeltings. Piers Polkiss was going there, too. Harry, on the other hand, was going ...

Linking a consonant to a vowel: 37

Linking pattern /w/: 1

Linking pattern /j/: 5

Linking pattern /r/: 3

(Rowling 1997, 33–34)

Harry Potter and the Philosopher's Stone – Actual Liaison Examples

The escape of the Brazilian boa constrictor earned Harry his longest-ever punishment. By the time he was allowed out of his cupboard again, the summer holidays had started and Dudley had already broken his new cine-camera, crashed his remote-control aeroplane and, first time on his racing bike, knocked down old Mrs Figg as she crossed Privet Drive on her crutches.

Harry was glad school was over, but there was no escaping Dudley's gang, who visited the house every single day. Piers, Dennis, Malcolm and Gordon were all big and stupid, but as Dudley was the biggest and stupidest of the lot, he was the leader. The rest of them were all quite happy to join in Dudley's favourite sport: Harry-hunting.

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Linking a consonant to a vowel: 28

Linking pattern /w/: 1

Linking pattern /j/: 3

Linking pattern /r/: 2

Glottal stop /ʔ/:

12

[Rowling 1997, 33–34 in HP Audiobooks 2019]

Great Expectations – Transcript

Mr Pumblechook's premises in the High Street of the market town, were of a peppercorny and farinaceous character, as the premises of a corn-chandler and seedsman should be. It appeared to me that he must be a very happy man indeed, to have so many little drawers in his shop: and I wondered when I peeped into one or two on the lower tiers, and saw the tied-up brown paper packets inside, whether the flower-seeds and bulbs ever wanted of a fine day to break out of those jails, and bloom.

It was in the early morning after my arrival that I entertained this speculation. On the previous night, I had been sent straight to bed in an attic with a sloping roof, which was so low in the corner where the bedstead was, that I calculated the tiles as being within a foot of my eyebrows. In the same early morning, I discovered a singular affinity between seeds and corduroys. Mr Pumblechook wore corduroys, and so did his shopman; and somehow, there was a general air and flavour about the corduroys, so much in the nature of seeds, and a general air and flavour about the seeds, so much in ...

(Dickens 1994, 51)

Great Expectations – Potential Liaison Examples

Mr Pumblechook's premises_∪ in the High Street_∪ of the market town, were_{∪/r/∪} of_∪ a peppercorny_{∪/j/∪} and farinaceous character, as the premises_∪ of_∪ a corn-chandler_{∪/r/∪} and seedsman should be. It_∪ appeared to me that he must be_{∪/j/∪} a very happy man_∪ indeed, to have so many little drawers_∪ in his shop: and_∪ I wondered when_∪ I peeped_∪ into one_∪ or two_{∪/w/∪} on the lower tiers, and saw the tied-up brown

paper packets inside, whether the flower-seeds and bulbs ever wanted of a fine day to break out of those jails, and bloom.

It was in the early morning after my arrival that I entertained this speculation. On the previous night, I had been sent straight to bed in an attic with a sloping roof, which was so low in the corner where the bedstead was, that I calculated the tiles as being within a foot of my eyebrows. In the same early morning, I discovered a singular affinity between seeds and corduroys. Mr Pumblechook wore corduroys, and so did his shopman; and somehow, there was a general air and flavour about the corduroys, so much in the nature of seeds, and a general air and flavour about the seeds, so much in ...

Linking a consonant to a vowel: 39

Linking pattern /w/: 2

Linking pattern /j/: 6

Linking pattern /r/: 8

(Dickens 1994, 51)

Great Expectations – Actual Liaison Examples

Mr Pumblechook's premises in the High Street of the market town, were of a peppercorny and farinaceous character, as the premises of a corn-chandler and seedsman should be. It appeared to me that he must be a very happy man indeed, to have so many little drawers in his shop: and I wondered when I peeped into one or two on the lower tiers, and saw the tied-up brown paper packets inside,

whether the flower-seeds and bulbs ever wanted of a fine day to break out of those jails, and bloom.

It was in the early morning after my arrival that I entertained this speculation. On the previous night, I had been sent straight to bed in an attic with a sloping roof, which was so low in the corner where the bedstead was, that I calculated the tiles as being within a foot of my eyebrows. In the same early morning, I discovered a singular affinity between seeds and corduroys. Mr Pumblechook wore corduroys, and so did his shopman; and somehow, there was a general air and flavour about the corduroys, so much in the nature of seeds, and a general air and flavour about the seeds, so much in ...

Linking a consonant to a vowel: 29

Linking pattern /w/: 2

Linking pattern /j/: 4

Linking pattern /r/: 4

Glottal stop /ʔ/: 15

* — one example of a hiatus

[Dickens 1994, 51 in LibriVox 2019]

To the Lighthouse – Transcript

‘Yes, of course, if it’s fine to-morrow,’ said Mrs Ramsay. ‘But you’ll have to be up with the lark,’ she added.

To her son these words conveyed an extraordinary joy, as if it were settled the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night’s darkness and a day’s sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallize and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator as his mother spoke with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawn-mower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling — all these were so coloured and distinguished ...

(Woolf 1977, 9)

To the Lighthouse – Potential Liaison Examples

‘Yes, of course, if_∪it’s fine to-morrow,’ said Mrs Ramsay. ‘But you’ll have to be_∪up with the lark,’ she_∪added.

To her son these words conveyed_∪an_∪extraordinary joy, as_∪if_∪it were settled the_∪expedition were bound to take place, and the wonder to which he had looked

forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallize and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator as his mother spoke with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawn-mower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling — all these were so coloured and distinguished ...

Linking a consonant to a vowel: 30

Linking pattern /w/: 0

Linking pattern /j/: 8

Linking pattern /r/: 3

(Woolf 1977, 9)

To the Lighthouse – Actual Liaison Examples

‘Yes, of course, if it’s fine to-morrow,’ said Mrs Ramsay. ‘But you’ll have to be up with the lark,’ she added.

To her son these words conveyed an extraordinary joy, as if it were settled the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallize and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator as his mother spoke with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawnmower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling — all these were so coloured and distinguished ...

Linking a consonant to a vowel: 25

Linking pattern /w/: 0

Linking pattern /j/: 6

Linking pattern /r/: 2

Glottal stop /ʔ/: 8

[Woolf 1977, 9 in LibriVox 2019]

Pride and Prejudice – Transcript

At five o'clock the two ladies retired to dress, and at half past six Elizabeth was summoned to dinner. To the civil enquiries which then poured in, and amongst which she had the pleasure of distinguishing the much superior solicitude of Mr Bingley's, she could not make a very favourable answer. Jane was by no means better. The sisters, on hearing this, repeated three or four times how much they were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; and then thought no more of the matter: and their indifference towards Jane when not immediately before them, restored Elizabeth to the enjoyment of all her original dislike.

Their brother, indeed, was the only one of the party whom she could regard with any complacency. His anxiety for Jane was evident, and his attentions to herself most pleasing, and they prevented her feeling herself so much an intruder as she believed she was considered by the others. She had very little notice from any but him. Miss Bingley was engrossed by Mr Darcy, her sister scarcely less so; and as for Mr Hurst, by whom Elizabeth sat, he was an indolent man ...

(Austen 1972, 81)

Pride and Prejudice – Potential Liaison Examples

At five o'clock the two ladies retired to dress, and at half past six Elizabeth was summoned to dinner. To the civil enquiries which then poured in, and amongst which she had the pleasure of distinguishing the much superior solicitude of Mr Bingley's, she could not make a very favourable answer. Jane was by no means better. The sisters, on hearing this, repeated three or four times how much they

were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; and then though no more of the matter: and their indifference towards Jane when not immediately before them, restored Elizabeth to the enjoyment of all her original dislike.

Their brother, indeed, was the only one of the party whom she could regard with any complacency. His anxiety for Jane was evident, and his attentions to herself most pleasing, and they prevented her feeling herself so much an intruder as she believed she was considered by the others. She had very little notice from any but him. Miss Bingley was engrossed by Mr Darcy, her sister scarcely less so; and as for Mr Hurst, by whom Elizabeth sat, he was an indolent man ...

Linking a consonant to a vowel: 28

Linking pattern /w/: 1

Linking pattern /j/: 4

Linking pattern /r/: 5

(Austen 1972, 81)

Pride and Prejudice – Actual Liaison Examples

At five o'clock the two ladies retired to dress, and at half past six Elizabeth was summoned to dinner. To the civil enquiries which then poured in, and amongst which she had the pleasure of distinguishing the much superior solicitude of Mr Bingley's, she could not make a very favourable answer. Jane was by no means

better. The sisters, on hearing this, repeated three or four times how much they were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; and then though no more of the matter: and their indifference towards Jane when not immediately before them, restored Elizabeth to the enjoyment of all her original dislike.

Their brother, indeed, was the only one of the party whom she could regard with any complacency. His anxiety for Jane was evident, and his attentions to herself most pleasing, and they prevented her feeling herself so much an intruder as she believed she was considered by the others. She had very little notice from any but him. Miss Bingley was engrossed by Mr Darcy, her sister scarcely less so; and as for Mr Hurst, by whom Elizabeth sat, he was an indolent man ...

Linking a consonant to a vowel: 21

Linking pattern /w/: 1

Linking pattern /j/: 3

Linking pattern /r/: 4

Glottal stop /ʔ/: 9

[Austen 1972, 81 in Greatest AudioBooks 2012]

Appendix C – c.

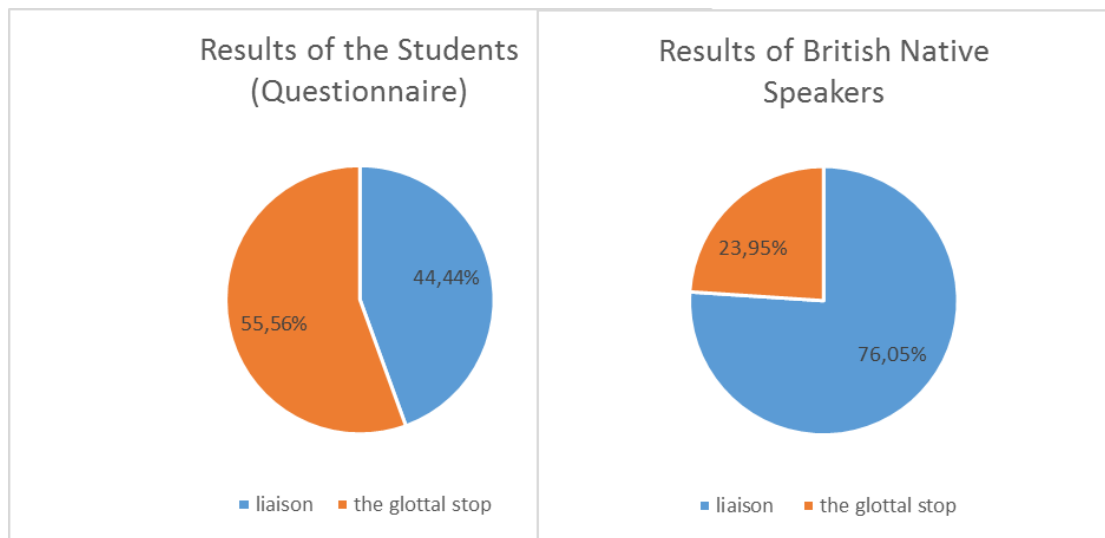


Figure 6: Comparison of the use of liaison by the students and British native speakers.

Appendix D – a. (CD)

LIAISON EXERCISE

Put these phrases in the right column to show the linking pattern. Four examples have already been done for you.

<u>for</u> an hour	-how old	-very interesting
read a book	a big umbrella	they're all busy
<u>we</u> are	answer is "no"	an aspirin
<u>new</u> aquarium	an answer	the exam period
How are you?	<u>do</u> it	the toy is priceless
<u>before</u> it	hit it	as well as me
<u>boy</u> and girl	a sly official	every now and then
<u>too</u> emotional	You are my friend.	Yes, he surely is.
<u>far</u> away from home	your own car	mum and dad
<u>go</u> up the hill	This chainsaw is quality.	<u>they</u> argue
I've been waiting for ages.	Put on your clothes.	<u>dear</u> uncle
Pay attention to the lecture.	<u>fish</u> and chips	You have no honour.
<u>a</u> brother of mine	my English	Yes, it is.
<u>no</u> offence	be angry	food and drink
<u>more</u> alcohol	Share it with your classmates.	

In the appendix D – a., there is the table with phrases containing liaison. This exercise is set for homework. Students have to put the phrases into the respective columns: C-V, w, j and r.

Appendix D – b.

This table is a solution for the exercise in appendix D – a.

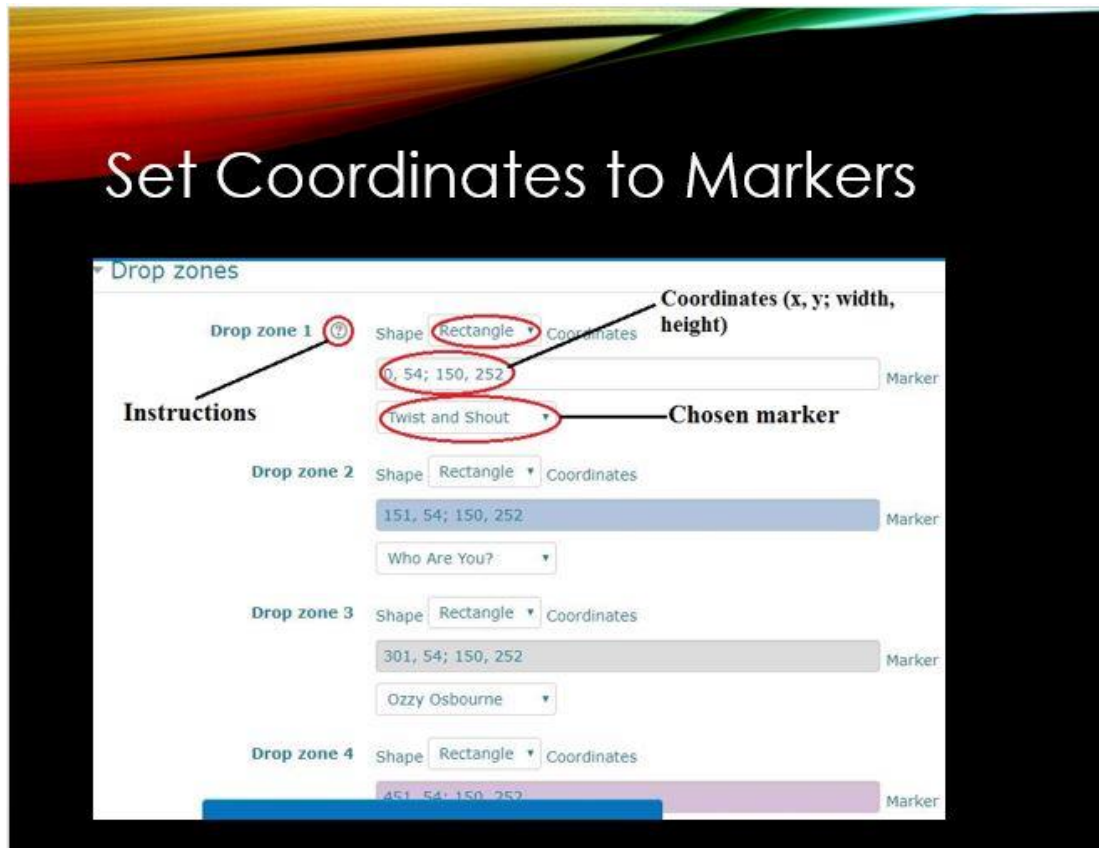
C-V	/w/	/j/	/r/
Read <u>a</u> book	How <u>w</u> ould	very <u>j</u> interesting	for <u>r</u> an hour
a big umbrella	new aquarium	we are	before it
an answer	How are you?	boy and girl	far away from home
hit it	too emotional	Pay attention to the lecture.	I've been waiting for ages.
Put on your clothes.	go up the hill	a sly official	a brother of mine
fish and chips	no offence	my English	more alcohol
an aspirin	do it	be angry	answer is "no"
as well as me	You are my friend.	the exam period	your own car
mum and dad	This chainsaw is quality.	the toy is priceless	Share it with your classmates.

Yes, it is.	every now and then	Yes, he surely is.	they're all busy
food and drink	You have no honour	they argue	dear uncle

Appendix D – c. (CD)

For screenshots of the presentation, see Appendix D – e. and D – f.

Appendix D – d. (CD)



An example slide from the presentation "How to Create a Drag & Drop Exercise".

Appendix D – e.

U/W/U

- 1st word ends with: /ɔ:/; /ʊ/; /u:/; /aʊ/ or /əʊ/. 2nd word begins with any vowel.
- If your lips are round, you use U/W/U.
- **Examples:**
 - I saw U/W/Uit.
 - The chainsaw U/W/Uis here.
 - You U/W/Uare the chosen one.
- Do U/W/Uit, please.
- Sue U/W/Uis my cousin.
- too U/W/Uafraid
- Now U/W/U'I'm here.
- slow U/W/Uattack

Figure 7: This is a slide with the final vowels, rule connected to linking patterns, didactic tip and typical examples.

Appendix D – e.

U/W/U

/u:/ vowel

- too U/W/Uafraid

Your lips are round, so you use:



 

Figure 8: This slide follows the one in the previous figure. It contains one of the example phrases, in which there is a final vowel and an initial vowel in the word which follows. These are labelled. The pronunciation hint is also included (“Your lips are...”). In the bottom left corner, there is an MP3 file with the correct use of liaison. In the bottom right corner, there is the unnatural version with the use of the glottal stop.

Appendix D – f.

C V	∪/w/∪	∪/j/∪	∪/r/∪
Who Are You?		Ozzy Osbourne	Catcher in the Rye

Twist and Shout

Figure 9: This is an example of a partially completed table. "Twist and Shout" is not inserted and "Who Are You?" is inserted in a wrong section purposely. This figure is also used in the presentation mentioned in the paragraph below.

Appendix E – a.

Table 1: Examples of the linking pattern /w/. "You" and "who" could be used in both their weak and strong form (i.e. with the final /o/ and /u:/).

Final vowels	Examples
/ɔ:/	chainsaw _∪ /w/ _∪ is
/ʊ/	you _∪ /w/ _∪ are
/u:/	who _∪ /w/ _∪ is
/aʊ/	how _∪ /w/ _∪ easy
/əʊ/	go _∪ /w/ _∪ on

Appendix E – b.

Table 2: Examples of the linking pattern /j/. "He" could either be used in its weak or strong form.

Final vowels	Examples
/ɪ/	study _∪ /j/ _∪ it
/i:/	he _∪ /j/ _∪ is
/aɪ/	CI _∪ /j/ _∪ A
/eɪ/	say _∪ /j/ _∪ it
/ɔɪ/	boy _∪ /j/ _∪ is

Appendix E – c.

Table 3: Examples of linking pattern /r/ divided into examples of linking r and intrusive r. Empty spaces occur where examples are almost non-existent and they were not found (except for /eə/).

Final vowels	Examples of linking r	Examples of intrusive r
/ə/	protector _∪ /r/ _∪ of	China _∪ /r/ _∪ and Japan
/ɑ:/	far _∪ /r/ _∪ and wide	mama _∪ /r/ _∪ is
/ɔ:/	for _∪ /r/ _∪ and against	law _∪ /r/ _∪ and order
/ɜ:/	fur _∪ /r/ _∪ on	
/eə/	wear _∪ /r/ _∪ out	yeah _∪ /r/ _∪ is _∪ a word
/ɪə/	near _∪ /r/ _∪ it	idea _∪ /r/ _∪ of
/ʊə/	secure _∪ /r/ _∪ everything	

Appendix E – d.

draw·ing  /'drɔ:ɪŋ/
with·draw·al /wɪð'drɔ:əl; wɪθ'd-/

Figure 1: The phonetic transcription of words with the potential occurrence of intrusive r — “drawing” /'drɔ:ɪŋ/ and “withdrawal” /wɪð'drɔ:əl; wɪθ'd-/ (Hornby 2010, 462, 1770).