

## **Contrastive Analysis of English and Persian Intonation Patterns: An Error Analysis Study on Iranian Undergraduate EFL Students**

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### **Abstract**

Intonation patterns play a significant role in successful direct communication i.e. speaking in the target language. Some language learners generalize their native language patterns while speaking target language, in other words they make some pronunciation errors. In the present study, firstly, intonation patterns of English and Persian have been analyzed and discussed contrastively. Secondly, an error analysis study of intonation patterns on Iranian undergraduate EFL students carried out. In order to collect data the voices of thirty Iranian undergraduate EFL students while reading aloud an authentic English text have been recorded. Then their errors while using English intonation patterns have been identified. The results confirmed the predictions and showed that the subjects erred in using rise-fall pattern in the sentences containing two clauses more than other patterns. Whereas they did not err while applying rise intonation.

**Keywords:** intonation patterns, contrastive analysis, error analysis, teaching intonation

### **INTRODUCTION**

Language learning is actually a process of trial and error, in which a learner forms a hypothesis and later on proves it, reject it or modify it (Huang, 2002). There is an Italian proverb "Sbagliando si impara" (We can learn through our error), so making mistakes can indeed be regarded as an essential part of learning, (Norrish, 1983). Brown (1987) says that language learning, like any other human learning is a process that involves the making mistakes. Students' errors are thus treated as a surface phenomenon and sometimes the learners' own system to approximate the real system of the real target language (Chiang, 1981). This level of target language where the learners are in, as James (1998) classifies in his book, is called "interlanguage". Interlanguage is the language that the second/foreign language learners use while using the target language. If the process of language learning considered as a continuum, there are two languages as the poles: first/mother language and second/target language. The place of the learner in this continuum is called interlanguage.

The process of error analysis is to observe, describe, and analyze the learners' performance while using interlanguage, thus the role of the teacher is to analyze the learners' real performance in the classroom, and in some cases out of there, not to compare and contrast the two languages which they use i.e. first and second. This performance analysis is defined by Corder (1975). He asserts that performance analysis is "the study of the whole performance data from individual learners" (p, 207). But linguists study the erroneous utterances produced by groups of learners. As a matter of fact, correct production yields little information about the actual linguistic system of learners. So the teachers ought to emerge the erroneous utterances from their learners' performance, like what the linguists do. Thus the teachers' role is on the paramount of importance, since they are teaching linguistic materials, and analyzing the learners' performance to clarify their type and amount of errors in order to help them to be successful in their language learning process. Regarding to these, it can be said that the teachers are linguists, researchers, and teachers per se. As a result of interlanguage theory and the study of error analysis, we can say that errors are no longer seen as "unwanted forms", instead errors can be accepted as an indication of some kind of learning activity taking place in the learner (Şanal, 2008).

All the languages have three components: lexical items (vocabulary), grammar, and pronunciation. Native speakers make their linguistic repertoire by these components. Likewise, second/foreign language learners have to make their second language repertoire by learning and acquiring these components in and out of the classroom.

Goodwin (2001, cited in Celce-murcia, 2001,) asserts that "pronunciation is the language feature that most readily identifies speakers as non-native" (p. 117). In her article, Goodwin, cited in Celce-murcia (2001, p. 117), quotes an excerpt of an undergraduate student in an ESL pronunciation course: "Sometime when I spoke to native Americans, I guess because of my Chinese a sense of mis-pronounce the words, they ask me what did you say, can you repeat, or I beg your pardon. Sometime my face turned, and become so embarrassed in front of them. I remember once my tears were in my eyes". Based on these, it can be said that by pronunciation the learners understand and are understood.

In the past, pronunciation instruction usually focused on the articulation of consonants and vowels, the discrimination of minimal pairs, and mastery of individual sounds. In recent years the focus has shifted to include a broader emphasis on suprasegmental features, like stress and intonation. The focus of the present study is on one part of these suprasegmental features which is called intonation.

The first aim of the study is to analyze intonation patterns of Persian and English contrastively in order to present a brief sketch of the contrasts between intonation patterns of the two languages.

Considering error analysis in the scope of intonation patterns as the second and, actually, the main goal of the study, the writer was about to find and describe the more erroneous utterances produced by the learners zooming in the learners intonation in

reading aloud English texts, and offer some recommendations to the teachers in order to help the language learners being aware of their errors in this scope, modifying their errors, and as the result getting more prosperity in the process of second/foreign language learning. In light of these, the following question was generated:

Which kind of intonation pattern is more erroneous for Iranian EFL learners while reading aloud English texts?

## **BACKGROUND**

Contrastive analysis is the procedure of comparing and contrasting suggested linguistic items of two or more languages, and predicting some target language learners' errors while using that language. In many cases the transferring and generalizing the mother tongue language are the main causes for producing errors. Some linguists and language teaching researchers have analyzed English and Persian linguistic features contrastively and also analyzed learners' errors. Our focus in this paper is Persian speaker learners' errors in using English intonation patterns.

Yarmohammadi (2002), in his reference book, presented a brief sketch of intonation patterns of the two languages, and made some predictions. His aim in the book is not focusing on intonation, because he analyzed the linguistic components of the two languages i.e. grammar, vocabulary, and phonology. However, in phonology section, he analyzed the intonation patterns.

Ahmad Soltani (2007) in her paper analyzed intonation patterns of English and Persian in a contrastive manner, but in great details and by using spectrographs of recorded speech of Persian speakers. She used a study of Mahjani (2003) who carefully analyzed and discussed prosodic features of Persian. He discussed intonation patterns of Persian in great details, too.

In his beneficial articles, Hayati (1996, 1998) interestingly analyzed intonation patterns of the two languages in the case of types of simple sentences and interrogatives. He gave some predictions and confirmed them by analyzing the results of a reading aloud test of the Persian speakers learning English. Hayati, in his last paper in 2005, gave some tips and recommendations to the English teachers for teaching intonation patterns aiming reducing learners' errors and helping them have prosperity in their language learning process.

The present paper integrates references to current literature, and uses the method for analyzing intonation patterns taken from Skandera and Burleigh (2005) that use their own symbolization method to illustrate intonation patterns of English.

## **INTONATION**

Before all, it is necessary to be familiar with intonation in general. Intonation is a fundamental property of spoken language. Linguists claim that there is no completely satisfactory definition for the phenomenon (Roach 2000). As said before, intonation is a

suprasegmental or prosodic feature of the language. By suprasegmental it would be said that the features which are not of segments by themselves i.e. vowels and consonants, but ones that are upper than them and made by adding and connecting some single segments. As Coleman (2005) states prosody is a feature (or groups of features) not located at a single place in the sequence of consonants and vowels (e.g. stress, tone) determine the prosody. Skandera and Burleigh (2005, p. 119) say that “linguists have found many different ways to characterize intonation, which is also called pitch contour or pitch movement”. In some languages such as Farsi, intonation is translated as sentence music (Samareh, 1984). Celce-murcia, Brinton, and Goodwin (1996) call the feature as the melodic line and pitch patterns which do vary but certain general patterns prevail. Ahmad Soltani asserts:

“When speaking, people generally raise and lower the pitch of their voices and form pitch patterns. They also give some syllables a greater degree of loudness and change their speech rhythm. These phenomena are called intonation. Intonation does not happen at random but has definite patterns which can be analyzed according to their structure and functions” (2007, p. 8).

By these definitions the most important part is pitch of the voice. Skandera and Burleigh (2005) claim that “it is related to the frequency of the vibration of the vocal folds: the faster the vocal folds vibrate, the higher the pitch” (p. 10). It can distinguish meaning at the suprasegmental level. It is a component of stress, and it shapes the intonation of connected speech. Only in very unusual situations do we speak with fixed, unvarying pitch, and when we speak normally the pitch of our voice is constantly changing (Roach, 2000).

In addition to these, Skandera and Burleigh (2005) name four functions for intonation, principally for all languages. a) The structural function signals the grammatical or structural role of an utterance, question, request or instruction, for instance. b) The accentual function affects the prominence of a syllable, and used for focusing stress on a particular word in speech stream. c) The attitudinal function gives clues about the speaker's emotion, feeling and personal orientations, for example being attracted, ironic or angry. And d) the discourse function marks the turn taking processes while the interlocutors are negotiating.

Thus intonation is a suprasegmental feature which all languages have, and it is principally the vibration of pitch, and prominence over a stretch of speech. Its patterns or counters are limited and can be fully determined.

## **INTONATION PATTERNS**

The stream of words in a connected speech can be broken down into units that begin and end with a clear pause and named tone units. Some linguists like Celce-murcia, Brinton, and Goodwin (1996) name them “thought groups” and claim that they can help the listener to process a large stream of words in an utterance easily. By clarifying the tone unit in an utterance, for example a sentence, we can distinguish the intonation

patterns readily. See the following example which is divided into two tone units (thought groups) by double slashes.

// When she got home // she smelled the gas odor on the air //

After distinguishing the tone units, its turn of identifying more prominent syllables in each unit which the last one is called tonic syllables or nucleus. The main pitch movement begins on this syllable. This syllable also carries the tonic stress or nuclear stress which determines the especial intonation pattern or tone.

There are five different intonation patterns: fall, rise, fall-rise, rise-fall, and high key. They can be symbolized by arrows:

Fall    ↘	Fall-rise    ↘ ↗	High key    ↑ ↓
Rise    ↗	Rise-fall    ↗ ↘	

In the present article, following Skandera and Burleigh's (2005) style, the tonic syllable will be shown by being underlined and written in capital letters, and syllables carrying sentence stress will be written in capital form (some of the examples were given from Skandera and Burleigh; 2005):

↘    // WHEN do you STUDY // (neutral question)  
 ↗    // ARE you aSLLEEP // (angry question)  
 ↘ ↗ // I'll BE there SOON // (reassurance)  
 ↗ ↘ // The MATCH was atTRACTive // (emphatic statement)  
 ↑ ↓ // HOW much did you PAY // (question of being shocked at the price)

## INTONATION PATTERNS IN ENGLISH

Intonation, or speech music, is the sound that you hear when a conversation is too far away to be clearly audible but close enough for the listener to tell the nationality of the speakers. Ahmad Soltani (2007) asserts that an important feature of English intonation is the use of an intonational accent (and extra stress) to mark the focus of a sentence. Normally this focus accent goes on the last major word of the sentence, but it can come earlier in order to emphasize one of the earlier words or to contrast it with something else. Cook asserts "the intonation dictates liaisons and pronunciation, and it indicates mood and meaning. Without intonation, your speech would be flat, mechanical, and very confusing for your listener" (2000, p. 1). Yarmohammadi (2002) has analyzed the patterns as the following cases.

### Fall intonation    ↘

This type of intonation is used in the following kinds of utterances:

1. Declarative simple sentences:  
     ↘    // SHE went HQme //

2. Declarative sentences containing auxiliary and special and reporting verbs followed by sentential complements:
  - // THAT is all I have to NOTE //
  - // JOHN said that he was GOing //
  - In some cases it might be pronounced as:
    - // JOHN SAid // THAT he was GOing //
3. Interrogative sentences containing question words i.e. wh-questions:
  - // WHERE are you GOing //
  - // WHEN did he buy the DICTIONARY //
4. Yes/no questions with subject and auxiliary inversion could have this intonation pattern in certain situations:
  - // DID he go HOME //

### Rise intonation ➤

This pattern is used in the following cases:

1. A question with a statement form and without any question particle. This type of intonation is used for showing emotions and feelings such as being surprised or angry:
  - // SHE went HOME //
2. A question with a subject-auxiliary inversion mechanism i.e. yes/no question (in normal situations):
  - // DID he go HOME //

Skandera and Burleigh (2005) list two other cases:

3. Listing items:
  - // APPLES, ORANGES, BANANAS, and pears //
  - There is an exception in this case which the last item has normally a fall intonation.
4. Questions for repetition of an answer:
  - // WHEN did your fever START //
  - They also claim that “when the speaker takes an authoritative or dominant role in the discourse, the rise [intonation] is commonly used, for example in an aggressive interview, in instructions, or in commands”. For instance in an instruction the speaker says:
    - // FIRST turn LEFT // THEN turn RIGHT //







### Fall-rise intonation ➤ ➤

This pattern generally used to confirm an equal participation in the discourse i.e. sharing information, reassurance, and asking for permission:

- ➤ // I'll BE there SOON // (reassurance)
- ➤ // HE went HOME // DIDn't HE // (tag question for asking information)

### Rise-fall intonation ➤ ➤

The major uses of this pattern can be seen in the following structures:

1. In sentences with strong personal impression or strong positive attitude or surprise, for example in emphatic statements:  
 // The MATCH was WONderful //  
 // WHAT a GOAL //
2. An affirmative sentence includes two clauses, one of which is an interrogative complex sentence with question particles in the main clause, and the other one is regular and choice compound statements:  
 // I will GET some for YOU // IF you WANT me to //  
 // THEY looked for the BUTTEN // BUT nobody FOUND it //  
 // HE wants neither PEN // NOR PENCil //
3. Tag questions seeking confirmation:  
 // HE went HOME // DIDn't HE //

### High key ↑

Although Yarmohammadi (2002) categorizes this type as other pattern, Skandera and Burleigh (2005) name it high key and note that it is normally used to express surprise, strong disagreement, and sometimes strong agreement, and also the whole intonation counter is at raised pitch:

↑↓ // DO you KNOW where my newspaper IS // (question at the state of being shocked of losing something with a common place)




↑↓ // ACTUALLY, I think you're WRONG // (strong disagreement)




## INTONATION PATTERNS IN PERSIAN

Ahmad Soltani claims "Persian sentences are divided into a series of tone groups with each tone group containing one prominent stressed syllable. This stressed syllable makes a change in tone direction" (2007, p. 34). The common way to compare and contrast English and Persian intonation patterns is by considering sentence-final position, Swan and Smith (1987) assert. However, Hayati (1996) claims that by this way we see the two languages quite similar in intonation patterns. Through his study, he found another element of interference which causes intonation problems of Persian learners. He believes that stress placement is the source of interference to intonation. In the followings, based upon Yarmohammadi (2002), and Hayati (1998) studies, the intonation patterns of Persian will be analyzed.

### Fall intonation ↘



This pattern is used with the following utterances:

1. Declarative simple sentences:  
 // ReSTu:RāN dæst-e RāST-e // (The restaurant is on the right.)  
 // ?æLi Ræft // (Ali went.)
2. Declarative sentences containing auxiliary. Special and reporting verbs followed by sentential complements:  
 // FeKR mikonam zahra Beravæd // (I think Zahra will go.)

3. Interrogative sentences containing question words i.e. wh-questions in the middle (or the end) of the sentence:  
 // MeHDi tʃIgoft // (What did Mehdi say?)
4. Declarative sentences in which the first syllable of the sentence carries the stronger accent:  
 // Næbəyæd mehdi berævæd // (Mehdi shouldn't go.)
5. Question sentences with a question word at the beginning of the sentence. The first syllable of the question word has to have a strong syllable if it is a multisyllable word:  
 // Ki miχəhæd benevisæd // (Who wants to write?)





### Rise intonation

This pattern is used in the following cases:

1. A question with a statement word order, and with no question particle:  
 // ?æLi tænHə MəND // (Ali was left alone.)
2. A question introduced by the particle:  
 // ?ɑjə hæmeje şəmə: DəKTəRiD // (Are you all doctors?)





### Fall-rise intonation

The following structures use this pattern:

1. An interrogative complex sentence in which the main clause follows the subordinate one and that the main clause does not include a question particle:  
  // ?æGæR mæn qæzə: nəχəRæM // Tə MiRi // (If I don't eat, do you leave?)
2. Sentences with tag questions seeking confirmation, and with elements other than /mægær nə/:  
  // PæRViN nəme-rə: NeVefT // ?INTəwR NiST // (Parvin wrote the letter, didn't she?)

### Rise-fall intonation

The pattern is utilized in the following cases:

1. An affirmative sentence made of two clauses, an interrogative complex sentence with question particle in the main clause, and regular and choice compound statement:  
  // ?æGæR gərəsne Bəfɪ // tʃi miχəri // (If you are hungry, what will you eat?)
2. A sentence with the /mægær nə/tag question, seeking confirmation:  
  // MeHDi RæFT MæDReSe // MæGæR Næ //



**High key** ↑

This pattern is used as follow:

A question with a statement word order, without any question particle, and with the sentence accent on the first syllable of the sentence:

↑ // MiʔaHi BeRæVi // (Do you want to go?)

Yarmohammadi (2002) asserts both English and Persian intonation patterns in rhetorical accented sentences can normally have the same contours. The difference lies only in the place of the high pitch which would fall on the particular primarily-accented syllable.

**PREDICTIONS AND ERROR ANALYSIS**

James (1998) categorized errors in three levels: substance, text, and discourse errors. He asserts "if the learner was operating the phonological substance system i.e. pronouncing, we say he/she has produced encoding [speaking] error" (p. 129). He also mentions that speaking means speaking spontaneously or from memory, and not reading aloud from a written text. Errors arising in this second situation, defined as oral reading errors made when reading a passage of prose. Based on these, intonation errors which are mispronouncing errors are of substance errors. This type of error does not take place in segmental features of the language of the learner i.e. interlanguage, but in suprasegmental. Intonation errors can be analyzed by both ways: speaking spontaneously, and reading aloud.

Hayati (1998, p. 63) says that "according to the basic assumption of the Contrastive Analysis Hypothesis, learners of any language tend to transfer the structure of their native language into that of the target language while coming across such differences". Thus due to the differences of English and Persian, the Persian speakers may face some difficulties in using the correct intonation patterns of English. Yarmohammadi (2002, p.179) claims:

"There are two important aspects of intonation which have to be considered in a contrastive work of this type: 1) the way a sentence terminates; and 2) the way pitch variations flow on the entire sentence; namely, the overall tune of the sentence".

Regarding to the first aspect the following points can be mentioned: a) pronouncing the yes/no question sentences with falling intonation as rising because of paucity of expectation for a positive answer in Penglish, for example:

↘ // DID he go HQme // is pronounced as ↗ // DID he go HOME //  
b) Pronouncing tag questions with a falling intonation as rising in a non-affective situation for this reason that in Penglish the dichotomy between seeking confirmation and asking for information is not clear-cut, Yarmohammadi (2002) claims, for instance:

↘ ↗ // HE went HOME // DIDn't HE // (asking information) is rendered as

↗ ↘ // HE went HOME // DIDn't HE // (seeking confirmation)

In light of the second aspect introduced by Yarmohammadi (2002), Hayati (1998) asserts learners may not generally have any important problems in using the correct intonation as far as the end of the clauses is concerned. He also says “the difference between the stress patterns of the two languages causes the learners to raise their voice on the Persian-based [Penglish] accented words” (p. 64). The following example confirms his claims:

↗ ↘ // I will GET some for YOU // IF you WANT me to // is rendered as  
 ↗ ↘ // I will GET some for YOU // IF you WANT me to //

Rigorous error analysis and performance analysis in controlled situations (e.g. reading aloud) can provide us with better insight in these predictions. For analyzing the learners' errors and asking to the research question the writer perused the following procedures.

## METHODOLOGY

The sample of the study was selected non-probably from undergraduate English literature students who study in Payame Noor University of Eghlid. The sample included 30 students. An authentic passage comprising all the intonation patterns discussed above was selected. And then the students were to read aloud the sentences. Their voices were recorded, and then their intonation errors, regarding to four of the five patterns, identified.

## RESULTS AND DISCUSSION

By analyzing the students' voices, in light of intonation patterns and the frequency of the patterns in the text, the following results were obtained. Actually, in overall view the subjects were correct in using the overall patterns, but their problems in many cases referred to Persian-based / Penglish accented words patterns.

In the case of fall intonation (i.e. wh-question particle) about 16.66% of the participants (N= 5) stressed the wh-question particle following Persian pattern. However, all of them were correct in using fall intonation in this case, overall.

All of them were correct while using rise pattern, since the two languages are the same.

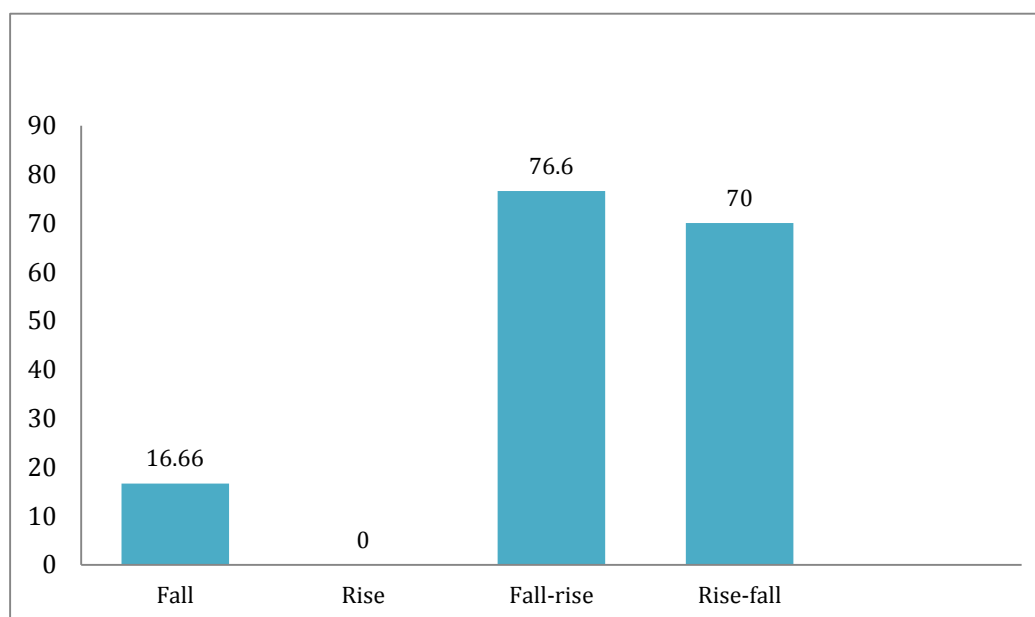
As mentioned in predictions, they were not correct in using fall-rise pattern, in the case of tag-question for asking information 76.6% of them (N=23) generalized Persian patterns i.e. rise-fall instead, since Persian has the same pattern for asking information and seeking confirmation.

Again like the prediction, 70% of the subjects (N=21) were not thoroughly successful in using rise-fall pattern in the sentences containing two clauses. They over-stressed the last word of the first clause like Persian.

Based on the above results the frequency and percentage of the subject who made errors in applying intonation patterns will be illustrated in Table and Figure 1.

**Table 1.** Frequency and percentage of the subjects who made errors

Patterns	Frequency	Percentage
Fall	5	16.66
Rise	0	0
Fall-rise	23	76.6
Rise-fall	21	70



**Figure 1.** Frequency and percentage of the subjects who made errors

Because the high key pattern is not considered in reading aloud a passage, but in real speaking, the investigator did not consider this. Based upon the results the most erroneous intonation pattern for the Iranian EFL students is fall-rise and rise-fall, since they generalize Persian-based (Penglish) patterns. They use the patterns instead of each other. Thus the predictions confirmed by the results.

## RECOMMENDATIONS

As seen above the Iranian EFL students had some difficulties while using English intonation patterns. Hayati (2005, p. 79) says “one reason goes to insufficiencies of the methods proposed during the last decades. In those methods, teaching intonation as an important part to pronunciation has been either neglected or underestimated”. In the present article, because of limitation, the writer will recommend some general points about teaching intonation, instead of specific techniques and strategies.

In her article, Goodwin, cited in Celce-murcia (2001, p. 120), helps the language teachers by her recommendations:

“Intonation patterns do vary but certain general patterns prevail. General rules about intonation patterns are not meant to deny the regional and individual variation of authentic speech. Still, by offering

our learners at least some generalized patterns for specific contexts, we give them an appropriate option, if not the sole appropriate one. Certainly it is crucial to provide continued exposure to real speech for listening analysis so that students can be aware of the contextual meaning of intonation choice”.

Cook (2000), in her book, offers three ways for the teachers, and forces them to want their learners to speak by the means of those rules. The first one is: Do not speak word by word. By this rule, she means, the speaker must speak continuously in a linking manner. The second rule introduced by her is: Connect words to form sound groups. She claims “this part is the most difficult for many people because it goes against everything they've been taught. Instead of thinking of each word as a unit, think of sound units” (p. 2). And the third rule is: Use staircase intonation meaning in saying your words, imagine that they come out as if they were bounding lightly down a flight of stairs. Every so often, one jumps up to another level, and then starts down again, she expresses.

## CONCLUSION

“Many second language learners use the heart but not the art to communicate; that is why their sentences are tone-less and emotion-less”, Hayati (2005, p. 79) claims. Actually they err while using their version of target language i.e. interlanguage. Errors serve as an important means for teachers and researchers to observe the learners’ learning process, and help them to recognize and modify their errors.

In this article the first aim is to present a brief sketch of intonation patterns of English and Persian by analyzing and discussing the patterns of the two languages in a contrastive method. The following patterns for each were introduced and examples were illustrated: fall, rise, fall-rise, rise-fall, and high key. The both languages use all the patterns. In some cases they are the same, meaning that the both languages use the same patterns for the same structures, using fall pattern for declarative simple sentences, for instance. However, in many cases the languages are different. Based upon Yarmohammdi (2002), Hayati (1996, 1998), Ahmad Soltani (2007), Fallahi (1992), Skandera and Burleigh (2005), and Mahjani's (2003) studies the summary of the contrastive analysis of English and Persian intonation patterns can be presented in the following table:

**Table 2.** Contrasting English intonation patterns with Persian.

Intonation Pattern	English	Persian
<b>Fall</b> ↘	1. Declarative simple sentences.	1. Declarative simple sentences.
	2. Declarative sentences containing auxiliary.	2. Declarative sentences containing auxiliary.
	3. Interrogative sentences (wh-questions).	3. Interrogative sentences (wh-questions).
	4. Yes/no questions with	4. Declarative sentences in which the first syllable of

	subject and auxiliary inversion (in certain situations).	the sentence carries the stronger accent. 5. Question sentences with a question word at the beginning of the sentence.
<b>Rise</b> ↗	<ol style="list-style-type: none"> <li>1. A question with a statement form and without any question particle.</li> <li>2. Yes/no question (in normal situations)</li> <li>3. Listing items.</li> <li>4. Questions for repetition of an answer.</li> <li>5. Authoritative speaking (e.g. instruction).</li> </ol>	<ol style="list-style-type: none"> <li>1. A question with a statement word order (without question particle).</li> <li>2. A question introduced by the particle.</li> </ol>
<b>Fall-rise</b> ↘↗	<ol style="list-style-type: none"> <li>1. Confirming an equal participation in the discourse (e.g. sharing information).</li> </ol>	<ol style="list-style-type: none"> <li>1. An interrogative complex sentence (without question particle).</li> <li>2. Sentences with tag questions seeking confirmation, and with elements other than /mægær næ/.</li> </ol>
<b>Rise-fall</b> ↗↘	<ol style="list-style-type: none"> <li>1. In sentences with strong personal impression or strong positive attitude or surprise (e.g. emphatic statements)</li> <li>2. An affirmative sentence includes two clauses.</li> <li>3. Tag questions seeking confirmation.</li> </ol>	<ol style="list-style-type: none"> <li>1. An affirmative sentence made of two clauses (an interrogative complex sentence with question particle + regular and choice compound statement).</li> <li>2. A sentence with the /mægær næ/tag question, seeking confirmation.</li> </ol>
<b>High key</b> ↑↓	<ol style="list-style-type: none"> <li>1. Expressing surprise, strong (dis)agreement.</li> </ol>	<ol style="list-style-type: none"> <li>1. A question with a statement word order, without any question particle.</li> </ol>

Some predictions also introduced, rely on similarity of intonation patterns of the two languages. For confirming or rejecting them an experiment carried out by analyzing recorded voices of thirty Iranian undergraduate EFL students reading aloud an authentic passage. The experiment showed that the subjects erred in using rise-fall pattern in the sentences containing two clauses more than other patterns. They over-stressed the last word of the first clause like Persian. Whereas they did not err while

using rise intonation, since the two languages are similar. The high key pattern was not considered in the study.

For helping teachers to teach intonation in order to have learners who do not err while speaking English, some general tips were introduced briefly. Making an atmosphere in which the learners exposed to authentic listening materials, not speaking word by word, connecting words to form sound groups, and using staircase intonation were given as beneficial tips in brief.

In the present paper the focus was on the intonation patterns, overall. However, intonation is a broad linguistic feature, and has more categories which affect the learner's produced errors such as word stress. The researchers can study those feature particularly. They also can investigate different accents of English, American and British, for instance.

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