

MODULE 4

Unit 1	Comment les mots Formés à Travers l'Onomatopée, l'Acronymie, l'Abbréviation et la Pantonymie Peuvent Influencer la Signification en Français
Unit 2	Comment les mots Formés à Travers l'Eponymie, la Paronymie, et la Retronymie Peuvent Influencer la Signification en Français
Unit 3	Condiments of Good Composition and Types of Linguistic and Pedagogical Composition (Essay and Letter Writing) for French and other Language Students
Unit 4	Classification and Structure of good Essays
Unit 5	Structure and Logical Methods of Writing Good Letters

UNIT 1 COMMENT LES MOTS FORMES A TRAVERS L'ONOMATOPEE, L'ACRONYMIE, L'ABREVIATION ET LA PANTONYMIE PEUVENT INFLUENCER LA SIGNIFICATION EN FRANÇAIS

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1.0 INTRODUCTION

In this unit, we are going to continue this lesson with explanation and analysis of other methods and the criteria which you could apply in forming new words that will be significant in French language. Such processes as Onomatopoeias, Acronyms, Abbreviation and Pantonym as part of words engineering in French morpho-semantics that could facilitate the mastering of meaning of French words shall be treated in this unit. Knowledge gained from this unit will be concluding the French morpho-semantics processes that we have been teaching you so far. We would like to repeat our warning that your better understanding of this unit will help in your understanding of French Morpho-semantics. Therefore, we implore you to learn the rudiments, techniques and methods of French words formation through Onomatopoeias,

Acronyms, Abbreviation and Pantonym as part of words engineering in French morpho-semantics that could facilitate the mastering of meaning of French words as they will be taught here.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify, analyse and justify methods of French words formation and significance through Onomatopoeias, as it affects French Semantics
- identify, analyse and justify methods of French words formation and significance through Acronyms, as it affects French Semantics
- identify, analyse and justify methods of French words formation and significance through Abbreviation, as it affects French Semantics
- identify, analyse and justify methods of French words formation and significance through Pantonym, as it affects French Semantics

You are now invited to the world of French words formation through the Secondary processes, as they affect French Semantics.

3.0 MAIN CONTENT

3.1 Comment les Mots Formés à Travers l'onomatopée, l'acronymie, l'abréviation et la Pantonymie Peuvent Influencer la Signification en Français.

En morpho-sémantique française, à part des trois procédés majeurs de la formation des mots qui peuvent être significatifs en français, il y a au moins quatre procédés secondaires de la formation des mots dans la langue française. Ils sont:

1. **Les Onomatopées,**
2. **L'Acronyme,**
3. **Les Abréviation et**
4. **La Pantonymie.**

Chacun de ces quatre parts par une méthode technique dans le but de former leurs mots. Les mots qu'on forme donc à travers cette approche semblent être en peu technique. Pour maîtriser la signification de tels mots, il faut qu'on ait la connaissance de leur origine.

3.2 Les Onomatopées ou les Phononymes

L'**Onomatopée** est un mot emprunté au grec, *ónomatopoií'a* ; ce qui signifie « création de mots ». Elle est une catégorie d'interjection émise pour simuler un bruit particulier associé à un être, à un animal ou à un objet, par l'imitation des sons que ceux-ci produisent. L'onomatopée c'est la formation des mots à travers l'imitation des

sons associés à des choses, à des personnes ou à des objets particuliers. Dans plusieurs cas, nous faisons la traduction ou la reproduction directe du son ou du cri des animaux ou des objets pour former de nouveaux mots. Voilà pourquoi nous les appelons aussi comme les phononymes en français.

Certaines onomatopées sont improvisées de manière spontanée, d'autres sont conventionnelles. Par exemple, les expressions « *cui-cui* » et « *piou-piou* » sont les onomatopées désignant le chant de l'oiseau, et « *crac* » évoque le bruit d'une branche ou d'un arbre. Les onomatopées, par nature proche de l'extraction *naturelle* du langage, posent un sérieux problème de taxinomie linguistique : bien qu'un certain nombre d'onomatopées soient admis dans les dictionnaires, en fonction des pays, un grand nombre d'entre eux restent contextuels, épisodiques, ou tributaires d'un certain humour de connivence. Certaines formes, considérées à tort comme des onomatopées, sont en réalité des idéophones où une idée s'exprime par un son. Ainsi, "bling bling", qui ne reproduit pas le son des chaînes en or des chanteurs de hip hop ou des rappeurs (elles ne font pas de bruit), mais exprime l'idée du clinquant. On peut trouver des exemples de l'onomatopée dans les mots comme:

Les mots Leur signification

- Arf-arf, Aïe - Ah ! Arf - Arghl - Atchoum - aaaaaah (*cri d'effroi*)
- Argh argh (soupir, montrer une erreur)
- Bip - Blablabla - Blam - Blètre (cri du dodo) - Blong - Bling - Bouh -brouhaha (*pour effrayer ou faire mine d'effrayer*)
- Boum (explosion) - Badaboum (chute)- Bam - Bim - Bom - Boum - Bang - Braoum - Baoum - Bê ou mê (*bêlement de la chèvre ou du mouton*) - Berk, Beurk)
- Burp - Bzzz - boïng - bunk (*choc dû à un objet lourd et dur*) - beuh (*étonnement ou dégoût*) - baff! - Bwouf
- Clac, Crac (avec un ou plusieurs « a ») - Chlac - Chtac - Chut - Chtonc - Clac - Clang - Clap - Clic - Coin coin (*canard*) - Cocorico (*coq*) - Coa - Cot cot (*poule*) - Cric, crac - Cui cui - coucou! - crii crii crii (*cigales*)
- Ding Dong - Dong (*cloche*) - Drelin Drelin (*sonnette*) - Dring (*téléphone*) - drrr (*téléphone ou vibration*) - doug doug doug (*moteur style remorqueur*)
- Frou frou - Flap flap - fschhh - fschuiii - flip - frouch (*bruissement/frottement*)
- Gla gla - Glou Glou (*boire, se noyer*) - Grrr - Groin groin - Gruik gruik - Gné ? - Grumph - Gnap - gron - gzzzt (*électricité ou électrocution*) - Gaw! (*vibration de corde*) - Gnagnagna (*moquerie*) - GrrreumUnf... (*grognement de contentement ou d'apaisement*)
- Ha ha ! (*rire*) - Hiii ! (avec d'autant plus de « i » que le cri est long) - Hi Han (*âne*) - Hop - Hips - han! (*exclamation due à l'effort*) - Humpf - Hummm ! (avec d'autant plus de « m » que le plaisir est agréable)
- Eille ! (*exaspération*) - (Avec une variation de taille d'écriture selon la violence du cri) N.B.: ne pas écrire "Heille"
- Huitisch (*coup de fouet*)

- Kss kss (*serpent*) - Klon! (*choc*) - Klett (*coup dans une bagarre*) - krrr - klung (*choc métallique*) - krash (*écrasement (d'avion ou autre)*)
- Miam Miam - Miaou (*chat*) - Mhh - Meuh (*vache*)
- Ohhh ou Oh ! - Ouf - Ouaf - Oupla - Oups - Oua-oua - ouaaa! (*exclamation*)
- Ouille (*douleur ou crainte de douleur*)
- Pif - Paf - Pouf - Pof - Pam - Pang, pan (*coup de feu*) - Pfff - Pin Pon (*sirène des Sapeur-pompiers, ambulance ou police*) - Plif - Plaf - Plouf - Plop - Patati-Patata - Patatras (*édifice, mobilier s'écroulant*) - Prout (*flatulence*) - Pschitt - Pssshh ! (*ballon qui se dégonfle*) - Plonk (*bruit que fait un objet s'insérant dans un autre*)
- Ron ron - Raaah - Roaaar (*moteur*) ou (*rugissement*) - ratatatata (*mitrailleuse ou mitraillette*)
- Slam (*claquement de porte*) - Snif - Splash - Sploush - Splotch - Ssssss (*serpent*) - Smack (*baiser*)
- Tic Tac (*réveil, mécanisme de minuterie*) - Tchou tchou - Toc Toc Toc (*frapper à la porte*) - tuut (*klaxon*) ou (*sonnerie*) de (*téléphone*) - taratata! (*trompette*) - Tss - tsoin-tsoin (*musique*) - TaTacTaToum (*bruit que l'on entend dans un train*)
- Vroum Vroum (*moteur de voiture*)
- Waouh - Wouf - Wouaf-Waf (*abolement*) - wham (*explosion (de gaz par exemple)*)
- Zzz (*ronflement, dormir, ainsi que l'abeille, le moustique, la mouche et de nombreux insectes*) - Zgrunt - Zdoïng - zzzt! (*courant électrique*) (cf. « <http://fr.wikipedia.org/wiki/Onomatopées> »).

3.3 L'Acronymie

L'**acronymie** est un mot emprunté à deux mots grecs, *ákros* qui signifie « au bout, extrême » et *ónoma* qui signifie « nom ». Elle est l'abréviation d'un groupe de mots formés par la ou les premières lettres de ces mots dont le résultat, nommé **acronyme**, se prononce comme un mot normal. Il diffère en ce point du sigle dont les lettres sont épelées (comme « SNCF ») et de l'abréviation prononcée en long (comme « etc. »). Nous utilisons les initiaux ou les acronymes des mots ou des noms pour former un nouveau seul mot dans la langue française. Au lieu d'écrire ou de prononcer "Organisation des Nations Unies" on écrit souvent les initiaux 'ONU' de ces trois noms. On nominalise ces initiaux même avec l'article. Par exemple **L'ONU**.

Voici comment nous avons les noms comme:

Les Mots L'UA	Leur Signification
• L'OUA →	(Union Africaine)
• OPEP →	(Organisation des pays Exportateurs du Pétrole)
• OMS →	(Organisation mondiale de la santé)
• CEDEAO →	(Communauté économique des états de l'Afrique occidentale), etc.

3.4 Les Abréviations

Nous avons aussi tendance à abréger ou à couper de longs mots pour sauver le temps lorsqu'on parle (ou pour sauver l'espace lorsqu'on écrit). Au lieu de prononcer ou écrire complètement un mot très long, nous pouvons choisir la première partie ou la première moitié de ce mot pour représenter le mot entier.

Au lieu de prononcer ou écrire 'La télévision, nous pouvons dire **la télé**:

Les Mots	Leur Signification
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- L'**auto** pour l'**automobile**
- La **stéréo** pour la **stéréophonique** ou la **stéréographie**
- La **fac** pour la **faculté**
- La **radio** pour la **radiophonique** ou **radiographie** etc.

3.5 La Pantonymie

Pantonymie est le fait de désigner un terme par un autre terme plus générique et plus vague. Les termes *passé-partout* tels que « machine », « truc », « chose », « bidule », « toutim », qui renvoient à des personnes, des objets ou des notions, sont des pantonymes. Dans la langue française, ces mots sont souvent utilisés à la place d'autres mots suite à l'oubli de ce mot ou par ironie. La pantonymie consiste à désigner un terme par un autre, beaucoup plus générique, dans l'ordre de l'hyponymie. Pour assigner la signification aux tels mots, il faut qu'on ait la connaissance de leur origine.

SELF ASSESSMENT EXERCISE

1. Avec beaucoup d'exemples valables, définissez les onomatopées en morpho-sémantique Française.
2. Avec beaucoup d'exemples valables, définissez les Abréviations en morpho-semantique Française.

Possible Answers:

1. L'**Onomatopée** est un mot emprunté au grec, *ónomatopoiía*; ce qui signifie « création de mots ». Elle est une catégorie d'interjection émise pour simuler un bruit particulier associé à un être, un animal ou un objet, par l'imitation des sons que ceux-ci produisent. L'onomatopée c'est la formation des mots à travers l'imitation des sons associés à des choses, des personnes ou des objets particuliers. Dans plusieurs cas, nous faisons la traduction ou la reproduction directe du son ou du cri des animaux ou des objets pour former de nouveaux mots. Voilà pourquoi nous les appelons aussi comme les phononymes en français.

Certaines onomatopées sont improvisées de manière spontanée, d'autres sont conventionnelles. Par exemple, les expressions « *cui-cui* » et « *piou-piou* » sont les onomatopées désignant le chant de l'oiseau, et « *crac* » évoque le bris d'une branche ou d'un arbre. Les onomatopées, par nature proche de l'extraction *naturelle* du langage, posent un sérieux problème de taxinomie linguistique : bien qu'un certain nombre d'onomatopées soit admis dans les dictionnaires, en fonction des pays, un grand nombre d'entre eux restent contextuels, épisodiques, ou tributaires d'un certain humour de connivence. Certaines formes, considérées à tort comme des onomatopées, sont en réalité des idéophones, où une idée s'exprime par un son. Ainsi, "bling bling", qui ne reproduit pas le son des chaînes en or des chanteurs de hip hop ou des rappeurs (elles ne font pas de bruit), mais exprime l'idée du clinquant. On peut trouver des exemples de l'onomatopée dans les mots comme:

- **le tic-tac** → (le son d'une horloge)
- **miauler** → (cri d'un animal),
- **le brouhaha** → (des bruits) etc.

2. Les Abréviations

Nous avons aussi tendance à abréger ou à couper des longs mots pour sauver le temps lorsqu'on parle (ou pour sauver l'espace lorsqu'on écrit). Au lieu de prononcer ou écrire complètement un mot très long, nous pouvons choisir la première partie ou la première moitié de ce mot pour représenter le mot entier.

Au lieu de prononcer ou écrire 'La **télévision**, nous pouvons dire **la télé**:

Les Mots Leur Signification

- **L'auto** pour **l'automobile**
- **La stéréo** pour **la stéréophonique** ou **la stéréographie**
- **La fac** pour **la faculté**
- **La radio** pour **la radiophonique** ou **radiographie** etc.

4.0 CONCLUSION

In this unit, you have been taught the method, which a French grammar learner like you could apply in forming new French words that will be significance in meaning through the secondary processes; such processes as Onomatopoeias, Acronyms, Abbreviation and Pantonyms as part of creating words through lexical engineering in French morphosemantics. This unit thus adds to your knowledge of the morpho-semantic processes in French grammar. With the way and manner that we simplified the explanation in this unit, we are convinced that the complication in understanding French Morpho-semantic would have been solved.

5.0 SUMMARY

Having highlighted in this unit the criteria which a French grammar learner like you could apply in forming new French significant words through the secondary processes, such as Onomatopoeias, Acronyms, Abbreviation and Pantonyms, as part of lexical engineering in French morpho-semantics, we are sure that you must have been adequately informed on the basic techniques of how to trace the meaning of newly formed French words through the secondary processes. Your knowledge of French Morpho-semantics must have been enriched. By now we are confident that you should have acquired enough grammatical knowledge that could facilitate your discussion on Morpho-semantics from the point of view of the secondary processes.

6.0 TUTOR-MARKED ASSIGNMENT

1. Avec beaucoup d'exemples valables, distinguez entre les onomatopées et les Abréviations en morpho-sémantique Française.
2. Avec beaucoup d'exemples valables, distinguez entre les Acronymes et les Pantonymes en morpho-sémantique Française.

7.0 REFERENCES/FURTHER READING

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UNIT 2 COMMENT LES MOTS FORMES A TRAVERS L'ÉPONYMIE, LA PARONYMIE, ET LA RÉTRONYMIES PEUVENT INFLUENCER LA SIGNIFICATION EN FRANÇAIS

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1.0 INTRODUCTION

This unit will introduce you to how the French vocabulary has been enriched through Eponyms, Paronyms and Retronyms. In this unit, you will read to know about the Eponymical significance of French vocabularies. You will also get to know about the Paronymical significance of French vocabularies. This unit will go further to equip you with the knowledge of Retronymical meaning of French vocabularies. Knowledge gained from this unit will initiate you properly into how you could appreciate the meaning of French words originating from these processes. We would like to repeat our warning that your better understanding of this unit will help in your understanding of French Semantics. Therefore, we implore you to learn the rudiments, techniques and methods of tracing the meaning of French words, as they will be taught here.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify the meaning of French words coming as Eponyms, Paronyms and Retronyms
- identify the meaning of French words coming as Eponyms
- identify the meaning of French words coming as Paronyms
- identify the meaning of French words coming as Retronyms.

You are now invited to the world of rudiments, techniques and methods of tracing the meaning of French words.

3.0 MAIN CONTENT

3.1 Comment les Mots Formés à Travers l'éponymie, la Paronymie, et la Rétronymies Peuvent Influencer La Signification en Français

Comme nous avons discuté dans l'unité précédente, Nous avons beaucoup de techniques morpho-sémantiques qui aident la formation des mots français. Parmi ces techniques est le processus majeur et le processus secondaire de la formation des mots. A part ces deux procédés prononcés, il y a au moins trois autres moyens de lexicaliser des mots dans la langue française. Ces mots lexicalisés paraissent être techniques et ce qui rend à rendre leur signification en peu difficile. On aurait donc besoin d'une connaissance de leur origine pour bien comprendre leur sens. Dans ce groupe, nous avons les trois processus qui nous intéressent:

1. **L'Éponymie,**
2. **La Paronymie, et**
3. **La Rétronymie.**

3.2 L'Éponymie

L'Éponymie un mot grec, *epônumos*, qui signifie « *qui donne son nom à* ». C'est le fait de donner le nom d'une personne à quelque chose ou une chose. Dans ce procédé, le nom propre devient ainsi un nom commun. L'éponyme désigne la personne qui a donné son nom à une chose. Ce qui donne son nom est un éponyme.

Par exemple:

- *guillotine* (de l'inventeur M. Guillotin);
- *maladie de Parkinson* (découvreur de la maladie);
- *platonique* (du philosophe Platon);
- *kir* (de l'inventeur de cette boisson : Félix Kir).

Il existe également des adjectifs éponymes. Dans ce cas le nom propre est légèrement modifié (le nom propre « Staline » devient l'adjectif « stalinien»). Les adjectifs se forment avec quatre suffixes (-esque, -ique, -ien, -iste).

3.3 La Paronymie

La Paronymie est le produit d'une ressemblance de 2 ou plusieurs mots par leur forme ou leur prononciation. Elle est une relation lexicale qui porte entre deux mots dont les sens sont différents mais dont l'écriture et/ou la prononciation sont fort proches. Ces deux mots ont parfois la même étymologie. Or, ils ne sont pas les mêmes. Les paronymes sont des **faux amis** dont il faut se méfier; Il ne faut pas les confondre. On les nomme parfois comme les faux amis. On peut trouver des exemples de tels mots dans:

- « *acceptation* » / « *acception* »
 - « *accident* » / « *incident* »
 - « *affleurer* » /- « *effleurer* »
 - « *allocation* » / « *allocution* »
 - « *allusion* » / « *illusion* »
 - « *anthropogogie* » / « *anthropophagie* »
 - « *astronomie* / *astrologie* »
 - « *colorer* » / « *colorie r* »
 - « *conjecture* » / « *conjoncture* »
 - « *conversation* » / « *conservation* »
 - « *effraction* » / « *infraction* »
 - « *enduire* » / « *induire* »
 - « *fricassée* » / « *fracasser* »
 - « *gradation* »/« *graduation* »
 - « *infecter* » / « *infester* »
 - « *invisible* » / « *invincible* »
 - « *Ilion* » / « *ilium* »
 - « *pâtisserie* » / « *tapisserie* »
 - « *Rancon* » / « *rançon* »
 - « *Tanit* » / « *taanit* »
 - « *Titoff* » / « *Titeuf* »
 - « *vénémeux* » / « *venimeux* »
- (cf. « <http://fr.wikipedia.org/wiki/Paronymie> »).

3.4 La Rétronymie

La Rétronymie est un processus linguistique à travers lequel on donne un nouveau nom à un objet, à un concept, suite à la création d'un nouvel objet de même nom. Un rétronyme est un mot nouveau ou une expression nouvelle créé pour désigner un vieil objet ou concept dont le nom original est devenu utilisé pour quelque chose d'autre, ou qui n'est plus unique. La création d'un rétronyme est généralement la conséquence d'une avancée technologique. Vous trouverez en bas les détails de quelques rétronymes français.

Terme remplacé	Nouveau terme	Raison du remplacement	Époque
Adresse	Adresse postale	Adresse Internet	fin du XX ^e siècle
Arme	Arme conventionnelle	Arme nucléaire, radiologique, bactériologique et chimique	milieu du XX ^e siècle
Appareil photo argentique	Appareil photo argentique	Appareil photo numérique	fin du XX ^e siècle
Chocolat	Chocolat chaud (boisson)	Chocolat (solide)	
Copie	Copie papier	Copie numérique	fin du XX ^e

	(physique)	(immatérielle)	siècle
Courrier	Courrier papier	Courrier électronique	fin du XX ^e siècle
Disque (en informatique)	Disque dur	Disquette	
Seconde République	Deuxième République	Troisième République	1875
Disque (en musique)	(Disque) vinyle	Disque compact (CD)	années 1980
Guerre mondiale	Première Guerre mondiale	Seconde Guerre mondiale	années 1940
Après-guerre	Entre-deux-guerres		
Franc	Franc français	Franc belge , CFA , luxembourgeois , pacifique , suisse	
Machine à laver	Lave-linge	Lave-vaisselle	
Montre	Montre analogique	Montre numérique à cristaux liquides	
Montre	Montre de poche, montre-gousset	Montre-bracelet	
Nombres	Nombres réels	Nombres complexes	Cantor, 1883
Ordinateur	Ordinateur de bureau ou fixe	Ordinateur portable , ultraportable	
Portable	Ordinateur portable	Téléphone portable	
Télévision	Télévision noir et blanc	Télévision couleur	
Film	Film muet	Film parlant	
Téléphone	Téléphone à cadran	Téléphone à touches	
Téléphone	Téléphone fixe ou filaire	Téléphone portable	fin du XX ^e siècle
Transmission	Transmission manuelle	Transmission automatique	

(cf. « <http://fr.wikipedia.org/wiki/Réronymie> »).

SELF ASSESSMENT EXERCISE

1. Énumérez tout ce que vous entendez par le procédé de l'Éponymie à travers laquelle on peut dépister la signification des mots de la langue Française.
2. Énumérez tout ce que vous entendez par le procédé de la Paronymie à travers laquelle on peut dépister la signification des mots de la langue Française.

2. Énumérez tout ce que vous entendez par le procédé de la Rétronymie à travers laquelle on peut dépister la signification des mots de la langue Française.

Possible Answers:

1. L'Éponymie:

L'Éponymie un mot grec, *epônumos*, qui signifie « *qui donne son nom à* ». C'est le fait de donner le nom d'une personne à quelque chose ou une chose. Dans ce procédé, le nom propre devient ainsi un nom commun. L'éponyme désigne la personne qui a donné son nom à une chose. Ce qui donne son nom est un éponyme.

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1. La Paronymie:

La Paronymie est le produit d'une ressemblance de 2 ou plusieurs mots par leur forme ou leur prononciation. Elle est une relation lexicale qui porte entre deux mots dont les sens sont différents mais dont l'écriture et/ou la prononciation sont fort proches. Ces deux mots ont parfois la même étymologie. Or, ils ne sont pas les mêmes. Les paronymes sont des **faux amis** dont il faut se méfier; Il ne faut pas les confondre. On les nomme parfois comme les faux amis. On peut trouver des exemples de tels mots dans:

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- « *affleurer* » /- « *effleurer* »
- « *allocation* » / « *allocution* »
- « *allusion* » / « *illusion* »

2. La Rétronymie:

La Rétronymie est un processus linguistique à travers lequel on donne un nouveau nom à un objet, à un concept, suite à la création d'un nouvel objet de même nom. Un rétronyme est un mot nouveau ou une expression nouvelle créé pour désigner un vieil objet ou concept dont le nom original est devenu utilisé pour quelque chose d'autre, ou qui n'est plus unique. La création d'un rétronyme est généralement la conséquence d'une avancée technologique. Vous trouverez en bas les détails de quelques rétronymes français.

4.0 CONCLUSION

In this unit, you have learned the origin of morpho-semantic meaning of French vocabularies as regards Eponyms, Paronyms and Retronyms. You have also read to know about the Eponymous meaning of French vocabularies. You have also been equipped with the knowledge of Paronymous meaning of French vocabularies. You should have been taught all about Retronymous meaning of French vocabularies. By now we believe you can trace the meaning of different words in French Language.

5.0 SUMMARY

You must have adequately acquired in this unit some basic techniques of how to trace the origin of morpho-semantic meaning of French vocabularies as it affects Eponyms, Paronyms and Retronyms. You would have also read to know about the Eponymous meaning of French vocabularies. The knowledge of Paronymous meaning of French vocabularies, that looked hidden and difficult to you, would have been clearer to you by now. Having been equipped with the knowledge of Retronymous meaning of French vocabularies, by now we believe that your knowledge of French vocabularies and techniques of tracing meaning of French words should have been enriched through the explanation and examples we gave you under each classification.

6.0 TUTOR-MARKED ASSIGNMENT

1. Avec beaucoup d'exemples valables, tracez les similarités et les différences entre les procédés Éponymique et Paronymique de la langue Française.
2. Avec beaucoup d'exemples valables, tracez les similarités et les différences entre l'Éponyme et la Retronymie de la langue Française.

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UNIT 3 CONDIMENTS OF GOOD COMPOSITION AND TYPES OF LINGUISTIC AND PEDAGOGICAL COMPOSITION: ESSAY AND LETTER WRITING FOR FRENCH AND OTHER LANGUAGE STUDENTS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Condiments of Good Composition for French and other Language Students
 - 3.2 Composition and Grammar
 - 3.3 What is Composition
 - 3.4 Types of Grammatical and Pedagogical Composition
 - 3.5 What is Essay?
 - 3.6 Factual or Practical Essay
 - 3.7 Various Classifications of Essay
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

This unit will introduce you to the suitable methods and techniques of writing good Composition as a language student. In this unit, you will read to know about the easiest techniques, which a student of French like you could apply in writing a good composition that abides by the French grammatical structure: you will learn to know in the unit, the relationship between Grammar and Composition as well as the definitions of Composition. You will also read to know about the various types of linguistics and pedagogical classifications of composition. You will be taught the classification of grammatical cum Pedagogical Composition into essay and Letter writing. The Unit will not end until we tell you the various classifications of essay. Knowledge gained from this unit will initiate you properly into the art of writing good composition in French. We would like to sound a warning that your better understanding of Composition writing generally depends on the way and manner you handle this unit and other units that we will be teaching henceforth. Therefore, we implore you to learn the rudiments, techniques and methods of writing good composition in the French Language, as they will be taught in this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify the importance of composition writing in any language
- identify the relevance of grammar of any language to composition writing
- define composition
- identify the various classifications of composition writing in any language
- identify the relevance of linguistic and pedagogical composition
- define Essay
- state various classifications of Essays
- demonstrate how to criticise or write a good composition in form of Essay.

You are now invited into the world of methods of writing good composition in French Language.

3.0 MAIN CONTENT

3.1 Condiments of Good Composition for French and Other Language Students

Most language students, like you, have problem in writing good composition, not because writing composition in itself is a difficult or impossible task, but because majority of them are not aware of the importance of composition to language learning. They often see composition as being part of literature that could be optional or required studies in language Arts. They thus try as much as possible to dodge or devise mechanism of sailing through composition-oriented courses without really understanding what the course (or topics under it) entails. We therefore deem it fit to state in this unit that grammar is composition in itself and composition is also grammar.

3.2 Composition and Grammar

A pedagogical and structurally analysed definition of grammar could present grammar as the sum total of scientific and linguistic processes that study how morphemes are put together to form words (known as morphological process), how the formed words are pronounced (through phonological process), how the formed and pronounced words are given meaning (through semantic process) and how these formed, pronounced and meaningful words are put together, after having considered their internal relationship, to form logically and grammatically correct sentences (through syntactic process). It could then be said that grammatical study starts with morphological process and extends through phonological process, semantic process to syntactic process. But it would be tantamount to rushing to conclusion if one should assume that the syntactic process is the end result of Grammar. We strongly believe that the good end result of any grammar of any language is and should be **Composition**. If we are to argue it out, we could start by asking the usefulness of Alphabets, syllables and morphemes if not to form words. The usefulness of the formed words is perceived first in the ability to pronounce it while the usefulness of

the pronounced words could be felt in their significance. The significance of these meaningfully formed and pronounced words could be seen in their ability to cohabit and form sentences. Of what use are sentences that are logically, grammatically and correctly formed, if not to express our ideas and opinions on issues rendering on man and his society. The expression of our ideas, opinions, logic, sentiments, feelings and arguments is nothing but **composition**. Composition could therefore be seen as an integral part of linguistics or Grammar. It is the resultant end of any grammatical study in any language. It is that only domain through which a good grammatical acquisition could be demonstrated.

3.3 What is Composition?

Composition could be defined as an orderly disposition of parts of speech, structurally arranged with logical style, aimed at passing information and experience of the composer to his audience. It is the art and act of putting various parts or sub-parts of a given topic, idea or domain together in order to compose a logical whole. Composition therefore covers various facets of human life. It could be **Linguistic Composition** (just like the one we are discussing in this unit), **Literary** (as in prose and some other short stories and tales), **Didactic** (as in composition used for propaganda and persuasion), **Pedagogical** (as it could be seen in composition developed by teachers to teach their pupils on method of how to compose or to appreciate the composition of other authors), **Musical Composition** (as demonstrated by musicians who compose their songs in writing before rendering them in oral rhythms) and **Technical Composition** (that is common among technicians and experts of various fields who put their thoughts together on paper so as to serve as literature and guiding documents for adherents of that profession.)

3.4 Types of Linguistic and Pedagogical Composition

Having identified at least six various types of composition in the previous unit, we would like to zero our subsequent discussion and analyses of the subject matter on the grammatical and pedagogical compositions. Linguistic or pedagogical composition could be divided into two sub-components:

- (a) **Essay**
- (b) **Letter Writing**

3.5 What is an Essay?

An Essay could be defined as a writing or write-up (often short), aimed at explaining and /or dealing with a particular subject. As a linguistic or literary form, it is the most flexible of all forms of writing that offers writers maximum freedom with respect to choice of subject, length of composition and style of expression. An essay could be in form of fiction or factual. Imaginative essay is purely fiction based and creative in nature while factual essay is the one that attempts to recall real experience. Creative essay is a fiction-based story created from the imagination of the author. It does not

obligatorily warrant the use of any factual or real events and persons. If at all real events or stories are to be adapted and made use of in imaginative or creative essay, it is usually watered down to the extent that the reality is only presented indirectly (in fictitious manner). This type of essay is common in literary essays.

3.6 Factual or Practical Essay

A factual or practical essay is another type of essay whose form and background story are based on reality. The author of this type of essay must make use of facts of the story, on the people and the events he/she is referring to or narrating in his essay. It is this form of essay that we use in writing composition in schools, taking minutes at meetings, writing biographies and autobiographies, documenting technical books and their literature. Writing this type of essay could be tasking for the author is not as free as he would have been when writing creative essay. The choice of subject, topic, sub-topics, style of expression, length of the essay and even the paragraphing of the essay are largely dependent on some fixed rules.

3.6 Various Classifications of Essay

Many authors come with different classifications of essay. Some authors are of the opinion that there are four types of Essay:

- (a) Descriptive Essay**
- (b) Narrative Essay**
- (c) Expository Essay**
- (d) Argumentative Essay**

These authors are of the opinion that a Descriptive Essay is a type of Essay used in describing and giving a detailed account of a story or situation. The Narrative Essay, to these authors, is used in narrating story or tale, giving an accurate account or report of events and relating a sequence of events. They defined Expository Essay as an explanatory Essay that aims at explaining or interpreting a topic, phenomenon, story, situation or events. They also agreed that an Argumentative Essay could be described as an essay aimed at debating a given topic thus supporting or opposing a given idea.

While many authors anchor their argument and classification of Essay on these four types, some other authors insist that the Essay could be further classified into:

- (a) Discursive Essay**
- (b) Reporting Essay**

The protagonists of Reporting and Discursive Essays are of the opinion that the argumentative essay only aims at arguing a topic from only one angle thus pleading either for or against. Whereas, it is only in the Discursive Essay that one could be compelled to assess and critically present points on the two sides of the argumentative

topic. They also see in Reporting Essay or the Report Writing the ability of this type of Essay to logically, clearly and sequentially give account of past events.

SELF ASSESSMENT EXERCISE

1. With some examples, define composition writing.
2. Of what relevance is Composition to Grammar?

Possible Answers:

1. Definitions of Composition

Composition could be defined as an orderly disposition of parts of speech, structurally arranged with logical style, aimed at passing information and experience of the composer to his audience. It is the art and act of putting various parts or sub-parts of a given topic, idea or domain together in order to compose a logical whole. Composition therefore covers various facets of human life. It could be **Linguistic Composition** (just like the one we are discussing in this unit), **Literary** (as in prose and some other short stories and tales), **Didactic** (as in composition used for propaganda and persuasion), **Pedagogical** (as it could be seen in composition developed by teachers to teach their pupils on method of how to compose or to appreciate the composition of other authors), **Musical Composition** (as demonstrated by musicians who compose their songs in writing before rendering them in oral rhythms) and **Technical Composition** (that is common among technicians and experts of various fields who put their thoughts together on paper so as to serve as literature and guiding documents for adherents of that profession.)

2. Composition and Grammar

A pedagogical and structurally analysed definition of grammar could present grammar as scientific and linguistic processes that study how morphemes are put together to form words (known as morphological process), how the formed words are pronounced (through phonological process), how the formed and pronounced words are given meaning (through semantic process) and how these formed, pronounced and meaningful words are put together, after having considered their internal relationship, to form logically and grammatically correct sentences (through syntactic process). It could then be said that grammatical study starts with morphological process and extends through phonological process, semantic process to syntactic process. But it would be tantamount to rushing to conclusion if one should assume that the syntactic process is the end result of Grammar. We strongly believe that the good end result of any grammar of any language is and should be composition. If we are to argue it out, we could start by asking the usefulness of Alphabets, syllables and morphemes if not to form words. The usefulness of the formed words is perceived first in the ability to pronounce it while the usefulness of the pronounced words could be felt in their significance. The significance of these meaningfully formed and pronounced words could be seen in their ability to cohabit and form sentences. Of what use are sentences

that are logically, grammatically and correctly formed if not to express our ideas and opinions on issues bothering on man and his society. The expression of our ideas, opinions, logic, sentiments, feelings and arguments is nothing but composition. Composition could therefore be seen as an integral part of linguistics or Grammar. It is the resultant end of any grammatical study in any language. It is that only domain through which a good grammatical acquisition could be demonstrated.

4.0 CONCLUSION

In this unit, you have learned the techniques of classification of good Composition as a language student. You should have also read to know about the the relationship between Grammar and Composition as well as the definitions of Composition.

5.0 SUMMARY

You must have been adequately informed in this unit about the basic techniques of classification of good composition in the French language. You must have learned also some similarities and dependabilities between Grammar and Composition Writing. By now we believe that your verbal vocabulary of writing good composition should have been enriched through the explanation and examples we gave you in this unit. And we believe that you can follow the explanation to either analyse an already written composition or use it as a guide to write yours.

6.0 TUTOR-MARKED ASSIGNMENT

1. Clearly define composition from grammatical points of views.
2. State and enumerate different types of composition that we could have.

7.0 REFERENCES/FURTHER READING

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UNIT 4 LOGICAL CLASSIFICATION AND STRUCTURE OF GOOD ESSAYS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Logical Classification of Essays
 - 3.2 Expository Essay
 - 3.3 Argumentative Essay
 - 3.4 Empirical Essay
 - 3.5 Structure of Good Essays
 - 3.6 Utilisation of COEMA Structure in Expository Essays
 - 3.7 Argumentative Essays and TAS Rules
 - 3.8 Structure of Empirical Essays
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

This unit will explain to you methods and techniques of writing good Composition. In this unit, you will read to know about the various types of Essays we have. You will also be taught the classification of essays into: Expository Essay, Argumentative Essay and Empirical Essay. You will also read to know about the structure of various types of essays. We will also teach you the COEMA structure in Expository Essay, TAS Rules in Argumentative Essay and the Research Guidelines in Empirical Essay. Knowledge gained from this unit will initiate you properly into the art of writing good composition in the French Language. We would like to sound a warning that your better understanding of Composition writing generally depends on the way and manner you handle this unit and other units that we will be teaching henceforth. Therefore, we implore you to learn the rudiments, techniques and methods of writing good composition in French Language as they will be taught in this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify the various classifications of Essay writing in any language
- identify and define expository essay
- identify and define argumentative essay
- identify and define empirical essay
- demonstrate how to criticise or write good essays

- identify the Structure of various Essays in any language
- identify and define the COEMA Structure in expository essays
- identify and define the TAS Rules in argumentative essays
- identify and define the Research Guidelines in empirical essays
- demonstrate how to criticise or write good essays.

You are now invited into the world of methods of writing good essays in the French Language.

3.0 MAIN CONTENT

3.1 Classification of Essay

Essays could be classified into three and they are:

3.2 Expository Essay

Going through the six major classifications made by various authors in unit 17, we can infer that these classifications are rather prescriptive than being descriptive. If one should consider critically these different classifications and their presentation, the entire six so-called types of Essay are not more than two. How can somebody in this World write an Essay without describing either events or persons? If the art of description of person or events in an Essay makes the Essay descriptive, is it possible to describe without narrating? Or can one narrate a story without describing persons, events and environment in that story? Is it even possible to write an Expository Essay to explain events without describing or narrating in the story? How on Earth could one present Report Writing without describing, narrating and explaining events, situation or persons either in the present or past form? The implication of this argument then is that the Descriptive, Narrative, Expository and Reporting essays could all be grouped under **Expository Essay**.

3.3 Argumentative Essay

Considering the status quo of Argumentative and Discursive Essays, it would be difficult if not impossible to clearly distinguish between these two types of essay. A Discursive Essay is aimed at discussing a topic thus taking position either for or against the topic. A good discussant that wants to make his point clearer could therefore compare the merits and the demerits of a given topic before he pitches his tent with an angle of the topic. This same principle applies to a writer of an argumentative essay. A good presenter of an argumentative debate must be able to present his points in a discursive manner thus highlighting the cons and the pros of the topic before he now suggests his position. Even if one is arguing for a topic, there is nothing debarring that same person from telling his audience what others might consider as weak points of the side he is taking. It even shows academic erudition in any scholar, despite the fact that he is establishing an argument for a topic, if one

could identify by himself what others might identify as demerits of his argument, before propounding superior points that make his position more relevant. All this argument boils down to the fact that the so-called **Discursive and Argumentative Essays** could both be easily grouped and treated under **Argumentative Essay**. The implication of this position is that the Discursive Essay could be fully evaluated under the Argumentative sub-heading.

3.4 Empirical Essay

One big question that could be asked at this junction is whether this writer is advocating for the classification of the six types of essay into only two divisions? Far from it, we strongly believe that there is a third type of Essay that has not been adequately taken care of by either our Expository classification or Argumentative Essay type. Take for instance, some types of Essay that warrant conducting research, formulating hypothesis to test a given observation after which research findings will be written. We would like to alert our readers that the presentation of this research findings entails description of facts, narration of process, reporting or explaining (in an expository manner) different types of concepts, discussing different types of previous ideas on the research questions thus arguing for or arguing against the position of various authors or researchers that might have earlier written or conducted similar research on this chosen domain. This type of write-up is often named differently and variously by different groups of people. Some name it Research Report; some call it Research Project while a lot of others see in it a Long Essay. Certainly, it is an Essay but not necessarily long or short, for the length in this context is relative to the topic, the level, the discipline and the evaluators. It is better called **Empirical Essay**. This is a kind of Essay that is research based and whose presentations and findings are empirical and proven to be objective in nature. The three identified types of Essay therefore are: **Expository Essay**, **Argumentative Essay** and **Empirical Essay**.

3.5 Structure of Good Essays

The underlisted structures are to be strictly followed when writing good essays:

3.6 Utilisation of COEMA Structure in Expository Essays

Essay is like a building or a human being that has a structure. When writing an Expository Essay, the structure of **COEMA (Context, Organisation, Expression and Mechanical Accuracy)** must be respected. By Context, the essayist must understand the topic on which he is about to write very well. Having studied the topic, he must be able to propose an attention catching introduction. Students are advised, at this level, to avoid writing out of context. A good understanding of context will even help the writer to build up the body of the Essay into various paragraphs. This is where good **Organisation** of the writers' facts comes in. What should be in third paragraph must not be pushed to the fifth or second. And the whole Essay must also have a good conclusion.

If one should bear in mind that an essay to linguists and pedagogues, is aimed at measuring nothing but the ability of the student writer to weave his ideas, knowledge and opinions together in a logical and grammatical way, we would then understand the importance of good **Expression** to a good essay. Any essay full of grammatical and logical blunders puts off reader and makes comprehension difficult and sometimes impossible. The Grammar of the essay must be correct; the style must be seducing; the choice of vocabulary must be adequate; the Essay must contain adequate condiments such as proverbs, idioms, dictums, quotations etc. that could make it attractive to readers and assessors. What is more, the punctuations, such as comma, semi-colon, full stop etc. and even accents (in French) that are grouped under **Mechanical Accuracy** must be respected.

3.7 Argumentative Essay and TAS Rules

As for Argumentative essay, apart from respecting these **COEMA** rules, the student writer should endeavour to incorporate the **TAS** rules (**Thesis, Antithesis** and **Synthesis**) into any Argumentative Essay. A good debater in an Argumentative Essay must first of all establish his position, by declaring the points he has in backing the topic or the side he is supporting, thereby propounding the thesis of the subject matter. He must be able to demonstrate academic knowledge by showing the few weaknesses that his antagonists might hold on to in order to water down his arguments by declaring the Antithesis of the arguments. He should conclude the Argumentative Essay by asserting and proving that his position is the best for readers despite the few weak points (Antithesis) identified against the subject matter by providing the Synthesis of the whole argument.

3.8 Structure of Empirical Essays

In order to write good empirical essays, tips on the framework of good methodology that could lead to good research are stated hereunder:

- a. **Identification and Selection of a Problem:** It has been realised that selection of topic is a major problem to researchers. It is advisable that researchers should first identify and select a particular problem that needs investigation. A research problem is an unanswered question, a gap in knowledge and an unsatisfactory state of affairs in the society. He should therefore identify problems that need investigation, select at least one of these problems before thinking of a way of framing out a topic out of the selected problems.
- b. **Sources of Research Problems:** To get research problems out of which one could be selected for the choice of the topic, the researcher could rely on:
 - (i) Daily personal experience of the researcher.
 - (ii) Observation of events around the researcher.
 - (iii) Going through past works and their literature review
 - (iv) Innovations or changes in the society or system.

- (v) Professional contagion and knowledge gained from seminars and workshops attended by the researcher.
 - (vi) Supervisor's wealth of experience
 - (vii) Departmental or Faculty identified researchable areas.
 - (viii) Research replication and extension.
 - (ix) Professional journals and publications of various kinds.
- c. Criteria for selection of a Research Problem :** In order to select a research problem, consideration is usually given to at least one or most of the following items:
- (i) Personal interest
 - (ii) Professional influence
 - (iii) Significance and relevance of the topic to the society
 - (iv) Researchability of the problem/Topic
 - (v) Availability of data, information and sufficient literature on the problem
 - (vi) Originality devoid of duplication
 - (vii) Consideration of available time for the research.
 - (viii) Consideration of available financial resources.
 - (ix) Researcher's academic background, ability and competence.
 - (x) Research replication and previous works.
 - (xi) Objectivity devoid of sentimentality
 - (xii) Choice/Availability of supervisor
 - (xiii) Compromise and Departmental Limitation.
- d. Formulation of research hypotheses:** The moment the researcher solves the problem of identification and selection of problem/topic, his next stage is the formulation of Research hypotheses. Hypothesis could be simply described as a generalised statement or intelligent guess which looks plausible but that could be tested during the period of research investigation thus leading and guiding the researcher towards proper investigation of phenomena and variables that are to be encountered and provided answers for during the course of the research.
- e. Literature review:** After the researcher has formulated his hypothesis, the next stage in the research is to start the collection of primary data done through the review of previous literature on the job. This process of reviewing previous literature on the subject matter allows the researcher to test the hypothesis of the research.
- f. Research Design/Plan:** Research design is the plan of the research work. It is a plan that shows how a researcher intends to fulfil the goals of a proposed study. It is a plan that guides the researcher in the process of investigation, collection, analysis and interpretation of data aimed at testing the research hypotheses thus achieving the research objectives. The type of research that the investigator or

the researcher wants to conduct determines the kind of plan or research design he will prepare.

- g. Methods of data collection and documentation:** Some researchers refer to this stage as Research Instruments. Data could be collected from the following sources:
- (a) **Primary Source:** Document such as Government Acts and Laws, Official Documents, Gazettes, Treaties etc.
 - (b) **Secondary Source:** Publications such as Articles, comments, textbooks, reports, historical documents etc.
 - (c) **Electronic Source:** Facilities such as fax, Internet Website, Computer on-line facilities etc.
 - (d) **Specialised or Oral Source:** Oral account, interview and consultation with specialist in the investigator's research domain.
 - (e) **Questionnaire:** This could be framed in open-ended or close-ended format.
 - (f)
- h. Methods of data analysis:** Some researchers also refer to this stage as Techniques of Testing Hypothesis. In consonance with the type of Research at hand and the research design, methods of analysing research data vary from one type to the other. For Arts and Language oriented researches, it could be descriptive and expository in nature.
- i. Writing a research report:** The researcher is at this stage expected to write the research report in a formal, lucid and grammatically correct language. The investigator presents the report of his research findings, guiding himself by the hypothesis of the research.
- j. Preparation of references and bibliography of the research:** The researcher prepares the list of all textbooks, thesis and publications consulted and those materials that were used during the course of the research. Surname of Author(s) of these publications are used in arranging this list in alphabetical order.

SELF ASSESSMENT EXERCISE

1. Define Argumentative Essay.
2. Define Expository Essay.

Possible Answers:

1. **Argumentative Essay**

Considering the status quo of Argumentative and Discursive Essays, it would be difficult if not impossible to clearly distinguish between these two types of essay. A

Discursive Essay is aimed at discussing a topic thus taking a position either for or against the topic. A good discussant that wants to make his point clearer could therefore compare the merits and the demerits of a given topic before he pitches his tent with an angle of the topic. This same principle applies to a good argumentative topic. A good presenter of an argumentative debate must be able to present his points in a discursive manner thus highlighting the cons and the pros of the topic before he now suggests his position. Even if one is arguing for a topic, there is nothing debarring that same person from telling his audience what others might consider as weak points of the side he is taking. It even shows academic balance in any scholar, despite the fact that he is establishing an argument for a topic, if he could identify the few weaknesses by himself what others might identify as demerits of his argument, before advancing superior points or arguments that make his position more relevant in the argumentative essay or debate. All this argument boils down to the fact that the so-called Discursive and Argumentative Essays could both be easily grouped and treated under Argumentative Essay. The implication of this position is that the Discursive Essay could be fully evaluated under the sub-heading of Argumentative Essay.

2. Expository Essay

Going through these six major classifications made by various authors, it could be inferred that these classifications are rather prescriptive than being descriptive. If one should consider critically these different classifications and their presentation, the entire six so-called types of Essay are not more than two. How can somebody in this World write an Essay without describing either event or person? If the art of description of person or events in an Essay makes the Essay descriptive, is it possible to describe without narrating? Or can one narrate a story without describing person, events and environment in that story? Is it even possible to write an Expository Essay to explain events without describing or narrating in the story? How on Earth could one present Report Writing without describing, narrating and explaining events, situation or person either in the present or past form? The implication of this argument then is that the Descriptive, Narrative, Expository and Reporting essays could all be grouped under Expository Essay.

4.0 CONCLUSION

In this unit, we have known about the various types of essays. We have also given you the classification of essays into: Expository Essay, Argumentative Essay and Empirical Essay.

5.0 SUMMARY

Having taught you the types of Essays that we have: Expository Essay, Argumentative Essay and Empirical Essay, we believe by now that you should be able to correctly assess any essay given to you so as to know which type it is. The knowledge gained here should also be sufficient in guiding you on how to write good essays.

6.0 TUTOR-MARKED ASSIGNMENT

1. Define Empirical Essay.
2. Define Expository Essay.

7.0 REFERENCES/FURTHER READING

Akeusola, Olu (1995). *French Grammar for Anglophone Students*. Lagos: Tobak Publishers.

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UNIT 5 METHODS OF WRITING GOOD LETTERS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 What is Letter?
 - 3.2 Types of Letter
 - 3.3 Formal Letter
 - 3.4 Semi- Formal Letter
 - 3.5 Informal Letter
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

This unit will explain to you further recent methods and techniques of writing good Composition. In this unit, you will also read to know about the Definitions of Letters. You will be taught the structure, methods and types of various letters such as Formal, semi-Formal and Informal Letters. Knowledge gained from this unit will initiate you properly into the art of writing good composition in the French Language. We would like to sound a warning that your better understanding of Composition writing generally depends on the way and manner you handle this unit and other units that we will be teaching henceforth. Therefore, we implore you to learn the rudiments, techniques and methods of writing good composition in the French Language as they will be taught in this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- define what is a letter
- identify and define the Structure of Formal Letters
- identify and define the Structure of Semi-Formal Letters
- identify and define the Structure of Informal Letters
- demonstrate how to appreciate or write good Letters.

You are now invited into the world of methods of writing good essays in French Language.

3.0 MAIN CONTENT

3.1 What is a Letter?

A letter is a handwritten, typed, printed or electronically coded (as in E-mail) message or communication usually sent by the writer, through post, hand delivery or Electronic mail box, to the receiver. A letter is a form of communicative composition designed to pass a written message from a given writer or set of writers to a chosen audience or set of receivers. Just like in pure communication, letter writing entails five processes. The encoder (Sender), the encoded message (Contents sent), the means (form of writing or sending the message), the decoded message (contents received) and the decoder (receiver of the sent message).

3.2 Types of Letter

There are three basic types of Letter:

- (a) **Formal letter**
- (b) **Semi-formal letter**
- (c) **Informal letter**

3.3 Formal Letter

A formal letter is an official letter written by a person to another person that is either not known or less known (to the writer) but who occupies an (importantly) known or even superior position to the writer. In most cases, it is the position of the receiver that is written rather than his person. Letters such as Application, Request, Order, Administrative, Credit, Law or Legal Complaint, Protest, Appointment, Promotion letters etc. fall under this category. Apart from following **COEMA** rules, discussed under Essay Writing, Letter Writing has its own peculiar features that must be respected. Let us take for instance French Letters.

With French letters you need to know certain formal features, which include the date, greeting and closing phrase. In French the date comes after the name of the town or village where you are writing the letter – **Lagos, le 11 janvier 2001**. It is worth noting also that capital letters are not used for months or days – lundi, le 9 février – and that cardinal figures are used for the calendar date. If it is the first day of the month, we write the date in an ordinal form – le 1^{er} février 2002 (1^{er} – premier), but any other day of the month is presented in cardinal form - le 22 février 2002. The greeting depends on the relationship between you and the person you are writing to as well as the type of letter you are writing.

When writing a formal letter: Omit ‘Cher/Chère’ and simply write ‘Monsieur, Madame, Messieurs, Mesdames’ plus his/her title e.g. Monsieur le Directeur, Monsieur le Docteur, Madame la Présidente etc.

Any of the following will suit the formal letter as its opening format:

- *En réponse à votre lettre du 10 février 2006, j'ai l'honneur de vous informer que.....*
- *Je m'adresse à vous dans l'espoir que vous pourrez me fournir quelques renseignements sur.....*
- *Je vous écris au sujet de l'emploi de temps des examens GCE que je viens de recevoir.*
- *Je vous serais très obligé de bien vouloir me permettre de.....*
- *J'ai bien reçu votre lettre datée le 5 mai et je vous en remercie.*

Any of the following will suit the formal letter as its closing format:

- *Veillez agréer, Monsieur, l'expression de mes sentiments les plus distingués. Croyez, Monsieur, à mes salutations distinguées.*
- *Recevez, Madame, l'assurance de mes meilleurs sentiments.*
- *Je vous prie de croire, Monsieur le directeur, à mes salutations très respectueuses.*
- *Veillez croire, Madame, à l'expression de mes respectueux hommages.*

3.4 Semi-Formal Letter

This is a semi-official letter written to a person, who although might be known to the writer but who occupies an important position and whose official position is referred to as well as his person in some cases. There is an element of camaraderie between the writer and the receiver but this camaraderie is not completely dumped for full-blown familiarity. It is a type of letter written by a subordinate to a known superior; between colleagues in an organisation, society, association, party etc.; from pupil or student to the teacher or to a newly connected pen pal etc.

When writing a Semi-Formal letter: Write '*Cher Monsieur, Chère Madame, Chers Messieurs, Chères Mesdames*' plus their titles e.g. *Cher Monsieur le Directeur, Cher Monsieur le Docteur, Chère Madame la Présidente etc.*

Any of the following will also suit the Semi-Formal letter you are writing;

- *En réponse à votre lettre du 8 août 2005, j'ai l'honneur de vous informer que.....*
- *Je m'adresse à vous dans l'espoir que vous pourrez me fournir quelques renseignements sur.....*

Any of the following will also suit the Semi-Formal letter you are writing;

- *Croyez, Monsieur, à mes salutations les plus distinguées.*
- *Recevez, Madame, l'assurance de mes meilleurs sentiments.*

- *Je vous prie de croire, Monsieur, à mes salutations très respectueuses.*

3.5 Informal Letter

Any unofficial letter that is written by a person to another person who is well known to the writer is an informal letter. Between the sender and the receiver of an informal letter, there must be proofs of cordiality and familiarity that could allow free flow of banter, jokes, liberty of expressions, style, form and content. For example, a letter written by child to his parents, between friends, lovers, colleagues, comrades etc, can assume the features of an informal letter.

When writing an informal letter: Write *(mon) cher papa, (ma) chère soeur, (mon) cher oncle, (mon) cher ami, (ma) chère amie, (mon) cher Olu, (ma) chère Fatima, Cher Monsieur Ajani, chère Madame Akeusola*

Any of the following will also suit the Semi-Formal letter as its opening:

- *Je te remercie de ta lettre.*
- *J'ai été heureux de te lire et de savoir (que tu a réussi à tes examens, etc., que tu viendra passer tes vacances chez nous, etc.)*
- *Merci beaucoup de ta lettre. Je m'excuse de tant tarder à t'écrire.*
- *J'ai bien tardé à répondre à ta lettre mais j'espère que tu me pardonneras.*
- *J'espère que tu es en bonne santé. Ici, tout marche très bien.*
- *J'ai été vraiment heureux de recevoir ta lettre. Je m'excuse d'avoir mis si longtemps à vous répondre.*

Any of the following will also suit the informal letter as its closing:

- *Je t'embrasse tendrement. Ton fils/neveu qui t'aime bien.*
- *Bien affectueusement à toi. Bien amicalement. Bien à toi. Bien à vous.*
- *Cordialement à vous.*
- *Avec les sincères amitiés de.....*
- *Meilleurs sentiments.*

SELF ASSESSMENT EXERCISE

1. With a lot of examples, define what a letter is.
2. Explain how one can identify and write a Semi-Formal letter

Possible Answers:

1. What is a Letter?

A letter is a handwritten, typed, printed or electronically coded (as in E-mail) message or communication usually sent by the writer, through post, hand delivery or Electronic mail box, to the receiver. A letter is a form of communicative composition designed to

pass a written message from a given writer or set of writers to a chosen audience or set of receivers. Just like in pure communication, letter writing entails five processes. The encoder (Sender), the encoded message (Contents sent), the means (form of writing or sending the message), the decoded message (contents received) and the decoder (receiver of the sent message).

2. Semi-Formal Letter

This is a semi-official letter written to a person, who although might be known to the writer but who occupies an important position and whose official position is referred to as well as his person in some cases. There is an element of camaraderie between the writer and the receiver but this camaraderie is not completely dumped for full-blown familiarity. It is a type of letter written by a subordinate to a known superior; between colleagues in an organisation, society, association, party etc.; from pupil or student to the teacher or to a newly connected pen pal etc.

When writing a Semi-Formal letter: Write '*Cher Monsieur, Chère Madame, Chers Messieurs, Chères Mesdames*' plus their titles e.g. *Cher Monsieur le Directeur, Cher Monsieur le Docteur, Chère Madame la Présidente etc.*

Any of the following will also suit the Semi-Formal letter you are writing:

- *En réponse à votre lettre du 8 août 2005, j'ai l'honneur de vous informer que.....*
- *Je m'adresse à vous dans l'espoir que vous pourrez me fournir quelques renseignements sur.....*

Any of the following will also suit the Semi-Formal letter you are writing

- *Croyez, Monsieur, à mes salutations les plus distinguées.*
- *Recevez, Madame, l'assurance de mes meilleurs sentiments.*
Je vous prie de croire, Monsieur, à mes salutations très respectueuses.

4.0 CONCLUSION

In this unit, we have taught and explained to you the key methods and techniques of writing good Composition in French. You would have read to know about the Definitions of Letters as well as types of letters such as Formal, semi-Formal and Informal Letters, in this unit. This is the concluding part of this aspect of composition as well as the entire course.

5.0 SUMMARY

Having taught you the Morphological aspects of grammar, from Units One to Fifteen and having designated Units sixteen to Twenty, to teach you the arts of writing good

composition, we now come to the end of this course. We hope that you will use all the knowledge gained from these units to speak and write good French.

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain how one can identify and write a good Formal letter.
2. Explain how one can identify and write an Informal letter.

7.0 REFERENCES/FURTHER READING

Akeusola, Olu (1995). *French Grammar for Anglophone Students*. Lagos: Tobak Publishers.

Akeusola, Olu (2000). 'Theoretical Approach to Blending Descriptive and Didactic Aspects of Language Study', *Teacher Education Today: Journal Of Committee Of Provosts Of Colleges Of Education*, ISSN 15958971X, Vol. 1, No. 1, Pp. 41 - 52.

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