

# English

## Quarter 3 Module 4 Critiquing a Literary Selection: Formalist Approach



**English – Grade 10**

**Alternative Delivery Mode**

**Quarter 3 Module 4: Critiquing a Literary Selection: Formalist Approach**

**First Edition, 2021**

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Published by the Department of Education

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Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by \_\_\_\_\_

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# **English**

## **Quarter 3 Module 4**

### **Critiquing a Literary Selection:**

### **Formalist Approach**

## **Introductory Message**

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



## **What I Need to Know**

Hello, Learner! This module was designed and written with you in mind. It is here to help you how to critique and appreciate the overall artistic value of the structure and elements of a selection based on the formalist approach. The scope of this module permits it to be used in many different learning situations. It provides you with contextualized meaningful tasks to develop your skills. The language used recognizes your diverse vocabulary level. The lessons are arranged to follow the standard sequence of the course.

The module consists of:

Lesson 1: Critiquing a literary selection based on formalist approach

After going through this module, you are expected to:

1. explain the principles of formalist criticism;
2. critique a selection using the formalist approach; and
3. show appreciation of the value of critiquing a literary piece.



## **What I Know**

Directions: Read and answer the questions below based on your initial knowledge of the topic to be discussed. Write the letter that corresponds to your answer. Use a separate sheet of paper for your answers.

1. Which of the following refers to the evaluation, analysis, description, or interpretation of literary works?
  - A. Literary criticism
  - B. Literary approach
  - C. Literary device
2. What element in a literary work is described as the series of related events?
  - A. Theme
  - B. Setting
  - C. Plot
3. What do you call the opposition of forces which is essential to the plot?
  - A. Climax
  - B. Conflict
  - C. Exposition

4. What is the most exciting part of a story?
  - A. Exposition
  - B. Climax
  - C. Rising Action
5. Which of the following is the central or main character in a story?
  - A. Antagonist
  - B. Protagonist
  - C. Confidant
6. Which among the elements of a short story refers to the perspective of the character or narrator telling the story?
  - A. Symbolism
  - B. Point of view
  - C. Theme
7. What literary criticism approach analyzes the structure or form of each individual part of a story and it focuses only on the text itself?
  - A. Moralist Approach
  - B. Formalist Approach
  - C. Marxist Approach
8. How to analyze a text using formalist approach?
  - A. Examine a text including the biographical information about the author and the effect on the reader.
  - B. Scrutinize the point of view, structure, social and political ideas.
  - C. Analyze how the elements work together to give meaning to the text.
9. Which of the following is TRUE about formalism?
  - A. It is concerned with the historical events outside of the story, cultural, and religious beliefs.
  - B. It uses quick reading to get the main idea of the text and compare it with other related works.
  - C. It analyzes the work as a whole, the form of each individual part of the text from the individual scenes and chapters, elements, and literary devices.
10. Which of these features of a text would a formalist critic be most interested in?
  - A. Structure
  - B. Author
  - C. Reader

11-15. Read and analyze the introductory part of the story A Day in the Country by Anton Chekhov (English 10 Learner's Material pp.279-284). Answer the following questions.

A dark leaden-colored mass is creeping over the sky towards the sun. Red zigzags of lightning gleam here and there across it. There is a sound of far-away rumbling. A warm wind frolics over the grass, bends the trees, and stirs up the dust. In a minute there will be a spurt of May rain and a real storm will begin.

Fyokla, a little beggar-girl of six, is running through the village, looking for Terenty, the cobbler. The white-haired, barefooted child is pale. Her eyes are wide-open, her lips are trembling.

11. What literary device is evident in the introduction of the story?

- A. Imagery
- B. Metaphor
- C. Irony

12. Who are the characters introduced in the story?

- A. Fyokla and Anton
- B. Terenty and the cobbler
- C. Fyokla and Terenty

13. Where do you think the story happened?

- A. The story happened in the province.
- B. The setting of the story was in the city.
- C. The events took place in the jungle.

14. Which of the following can be inferred from the exposition of the story?

In the beginning of the story...

- A. the villagers were expecting for an approaching storm.
- B. Fyokla and the villagers were preparing for a feast after the storm.
- C. a storm destroyed the village.

15. They hear a whistle and a rumble, but not such a rumble as the storm-clouds carried away. A good train races by before the eyes of Terenty, Danilka, and Fyokla. The engine, panting and puffing out black smoke, drags more than twenty vans after it. Its power is tremendous. The children are interested to know how an engine, not alive and without the help of horses, can move and drag such weights, and Terenty undertakes to explain it to them.

What is the point of view of the narrator in the story based on the text above?

- A. First person point view
- B. Second person point of view
- C. Third person point of view

## Lesson

# 1

# Critiquing a Literary Selection: Formalist Approach



## What's In

When was the last time you read a story and went on an adventure, learned something new, stimulated your imagination, and exercised your creative and critical thinking?

Fun Facts: Do you know that reading does not only build vocabulary and strengthen the brain but it also reduces stress and lessens depression symptoms? By reading books, you take a break from focusing on the stressful and depressing realities of life.

Reading can expand your horizon. The more you read, the more you understand the world around you. Yes! When you read stories, the more you discover life and its values.

In your previous lessons in literature, you have learned the elements of a short story (setting, character, plot, theme, and point of view) and the different literary devices such as imagery, symbolism, and the different figure of speech among others. All of these are very important in understanding, critiquing, or analyzing various literary texts. They also help you develop a deeper appreciation of literature in general.

Welcome Future Literary Critics!

There are various approaches or styles in analyzing a literary piece. Today, you are going to learn one of them. Are you excited?

This approach analyzes the structure or form of each individual element of a story. It provides readers with a way to understand and enjoy a work for its own inherent value as a literary art. It uses close reading of the text to analyze the deeper meaning of the words individually and collectively. It also focuses only on the text itself.

Guess what it is.

You got it right! FORMALIST APPROACH



## What's New

In using the formalist approach, what literary elements and devices are you going to analyze? Figure them out!

### Activity 1: I Finally Found You!

**Directions:** Search for the 10 literary devices and elements analyzed in a short story based on the formalist approach. Write them on your answer sheet.

Clue: The words were formed horizontally, vertically, and diagonally.

A	B	C	S	D	R	E	A	D	E	R	E	F	A	S	P	A
U	S	G	E	I	N	C	H	A	R	A	C	T	E	R	S	K
T	I	M	T	A	M	V	I	S	O	I	M	P	E	R	S	P
H	M	A	T	L	I	S	A	U	T	P	H	O	S	R	B	A
O	I	T	I	R	O	N	Y	S	H	A	L	D	A	W	O	R
R	L	E	N	V	O	I	V	M	E	Z	A	O	M	L	Y	T
I	M	A	G	E	R	Y	E	E	B	D	F	A	T	O	Y	H
G	R	I	N	M	E	T	A	P	H	O	R	J	K	T	A	E
W	O	R	L	D	O	B	J	E	C	T	L	P	V	E	U	M
T	O	N	E	I	P	O	I	N	T	O	F	V	I	E	W	E



## What is It

### Vocabulary Development

**Etymology:** The word '*formalism*' derived from the word '*form*' or structure. The '*ism*' is a belief or an approach of looking at things.

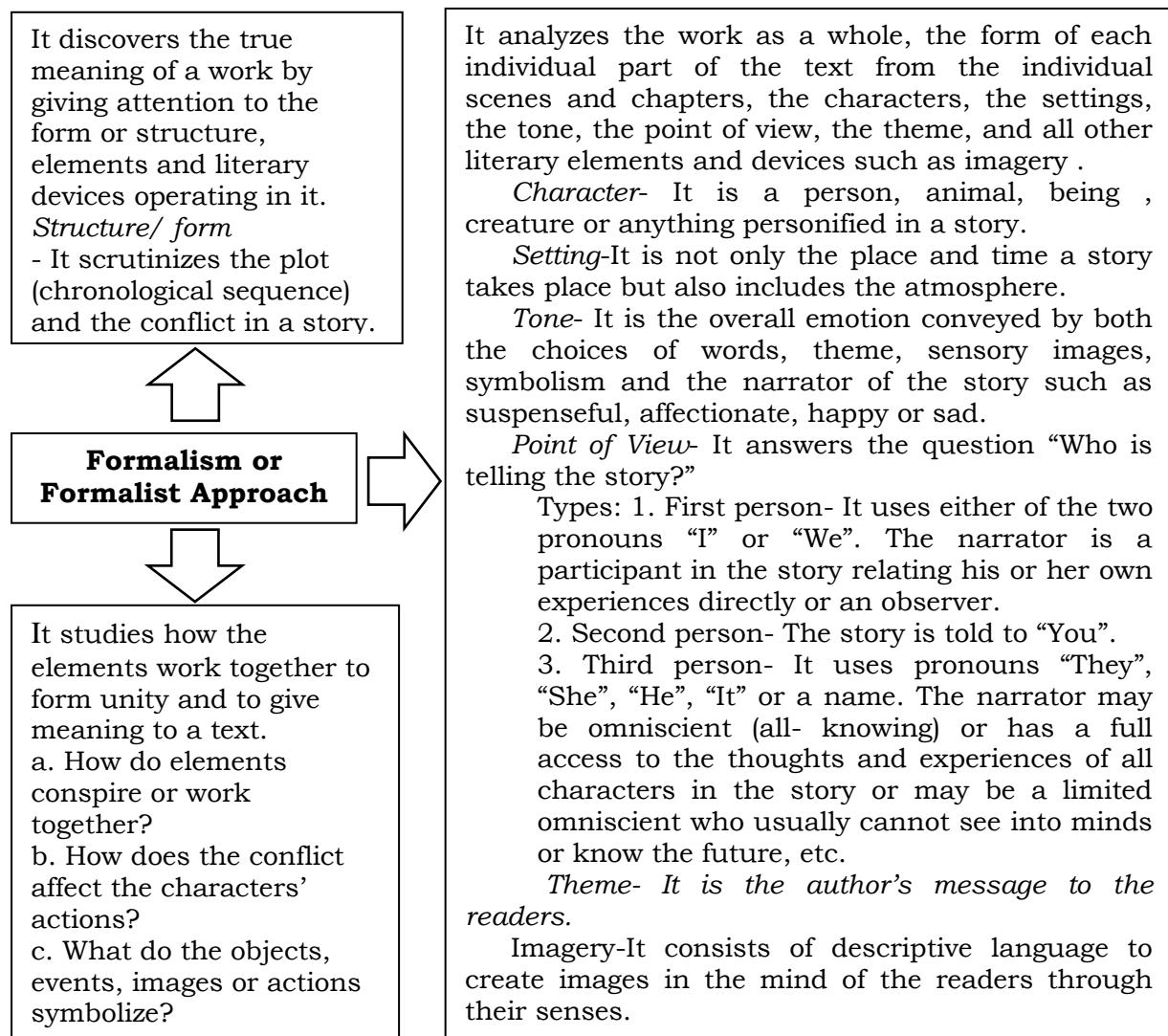
**Literary Criticism** is the evaluation, analysis, description, or interpretation of literary works.

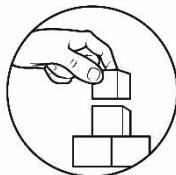
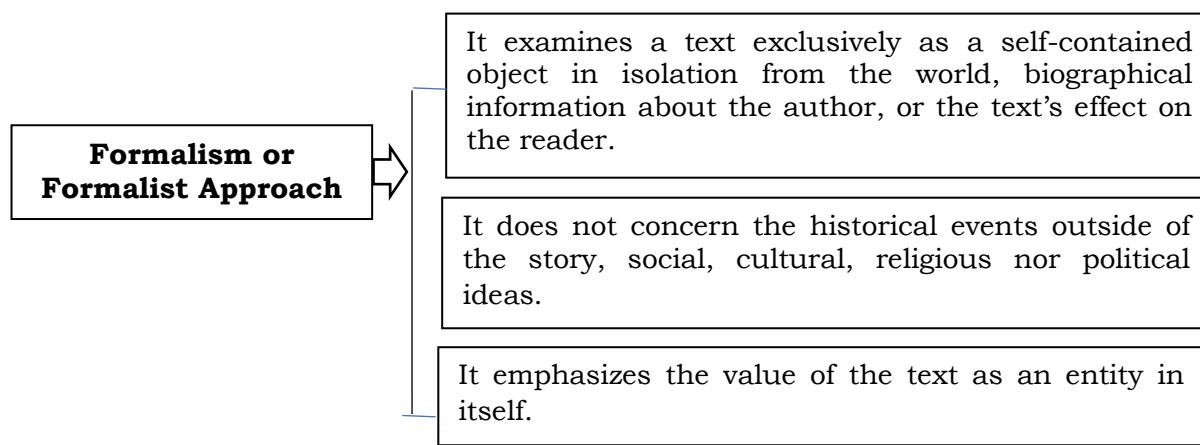
**Critique (verb)** means to critically evaluate, analyze or give careful judgment in which you give your opinion about a literary work.

**Critique (noun)** is a detailed evaluation or analysis of a literary piece.

**Critic** is a person who judges, evaluates, or analyzes a literary piece.

Learn more about Formalism or Formalist Approach through the following diagram





## **What's More**

How do you read as a formalist critic? Work on Activity 2 and identify the characteristics of a formalist literary critic.

### **Activity 2: I'm the One!**

**Direction:** Draw a happy face (😊) if the statement describes a formalist critic.  
Otherwise, draw a sad face (😢).

#### **A formalist critic...**

1. must be a close or careful reader who examines all the elements of a text individually to discover how they form an organic unity.
2. questions how they come together to create a work of art.
3. looks beyond the work by reading the author's life, or literary style.
4. examines the work's historical background and condition of the society.
5. allows the text to reveal itself.
6. analyzes how the elements work together to form the unity of structure and to give meaning to the text.
7. achieves understanding of the text by looking inside it, not outside nor beyond.
8. studies how the text's influences or figures out similarity with other works.
9. takes the elements distinct and separate from each other.
10. scrutinizes the point of view, structure, symbols, tone, theme and other elements or literary devices.



## **What I Have Learned**

### **Activity 3: Wrap it up and reflect!**

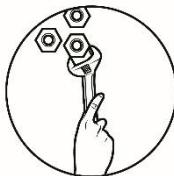
**Direction:** Share what you have learned from the lesson. Complete the following phrases.

My journey through this lesson enabled me to learn \_\_\_\_\_

---

It made me realized that \_\_\_\_\_

---



## **What I Can Do**

**Direction:** Read the Checklist for Formalist Criticism and use it as a guide in critiquing a selection.

A formalist critic analyzes:

- how the work is structured or organized (formed)
- how it begins
- how it is advancing or transiting to the next line
- how it ends
- how the plot is built
- how each part of the work relates to the work as a whole
- how the narrator or speaker narrates the story
- what is the point of view of the narrator
- who are the major and minor characters
- how the characters are related to one another
- what are the actions of the characters
- what are the literary devices used
- how the literary devices function to create meaning

#### **Activity 4: Read and Critique!**

**Trivia:** Did you know that Benguet is a native term which refers to a lake where water does not drain?

The name “Benguet” was once limited to the area of what is now the La Trinidad Valley, which was well-cultivated with rice, sweet potatoes, *gabi*, and sugar cane by its original settlers. The natives there were generally Ibaloys.

*Source: <http://latrinidad.gov.ph/wp-content/uploads/2015/08/Brief-History.pdf>*

**Directions:** Read the story from Benguet and discover the origin of rice and small streams.

#### **The Origin of Rice and Streams**

(Ibaloy Tale)

Once upon a time, there were two blind women. They were kindhearted, but they were very poor. In order to eat, they had to beg from their neighbors and sometimes they were driven away or given nothing. Nevertheless, they did not complain but went on living each day as best as they could.

Once when they had no food for some time, they decided to walk to the next village to try their luck there. They walked slowly, feeling footholds among the hilly paths. When they had walked some distance, they bumped into a large rock. The impact sent their bodies reeling. Dazed, they held on to each other and tried to get back on their feet. But they had gone too long without food, and now they could not even stand.

The rock opened magically, and out of its granite depths a young woman emerged. She took the two blind women by the hand and let them inside. An old woman seated them at a stone table and gave them food to eat. “Now tell what you need,” said the old woman to them when they had finished their meal.

One of the blind women said, “I am always hungry. I need food, but I am too blind and I cannot work for a living in the fields.”

The other replied, “I am always thirsty. I always need something to drink, but I, too, am blind and I cannot find my way even to the smallest spring.”

The old woman gave the first woman a sack of rice that would never be empty. To the other she gave a bottle of water that would never be drained dry. They both thanked the old woman profusely and they felt their way back home. They lived together happily, never wanting any more than what they already had.

After some time, though, they told each other that it was not right to keep to themselves the good fortune that they had been given. So, the one who owned the magic sack of rice took a handful of grain and sowed it; when the grain was harvested she gave it to the people in the village. The one who owned the magic bottle poured some of the water out onto the land where it changed into many small brooks and streams. On their banks flowers soon grew, and to the streams people came to fetch water for their various needs.

*Source: The Origin of Tapuy and Other Cordillera Tales, Rosella Camte-Banhi, et.al pp.42-43*

When you read a selection it is very important to understand how your senses work. Your understanding of images will play a key role in appreciating the text.

A. **Directions:** Write 5 words/phrases that appeal to your senses (sight, smell, hearing, taste, touch).

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

B. **Directions:** Use the table below to analyze the selection “The Origin of Rice and Streams.” Use the guide questions provided in answering.

<b>Elements</b>	<b>Descriptions</b>
1. Characters: Who are the characters in the story? How are they related to one another? What are their actions?	
2. Setting: Where did the story happen? Describe the environment/atmosphere.	
3. Conflict: What is the main problem in the story?	
4. Plot: How did the story begin? What happened in the story? How did it end?	
5. Tone: What was the author’s attitude towards the subject? What kind of emotion or feeling did you get after reading?	
6. Point of view: Who is telling or narrating the story? Is one character acting as a narrator (First Person), or someone telling what is going on (Third Person)?	
7. Theme: What lesson does the author want me to learn from the story? What lesson does the author want me to learn about life?	



## Assessment

**Directions:** Read and answer the questions below based on what you have learned from this module. Write the letter that corresponds to your answer. Use a separate sheet of paper for your answers.

1. What literary criticism approach analyzes the structure or form of each individual part of a story and it focuses only on the text itself?
  - A. Moralist Approach
  - B. Formalist Approach
  - C. Marxist Approach
2. Which of the following refers to the evaluation, analysis, description, or interpretation of literary works?
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  - B. Literary device
  - C. Literary criticism
3. Which of the following is TRUE about formalism?
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  - B. It uses quick reading to get the main idea of the text and compare it with other related works.
  - C. It analyzes the work as a whole, the form of each individual part of the text from the individual scenes and chapters, elements, and literary devices.
4. Which of these features of a text would a formalist critic be most interested in?
  - A. Structure
  - B. Author
  - C. Reader
5. What is the most exciting part of a story?
  - A. Exposition
  - B. Climax
  - C. Resolution
6. What element in a literary work is described as the series of related events?
  - A. Theme
  - B. Plot
  - C. Rising Action
7. Which of the following is the central or main character in a story?
  - A. Antagonist
  - B. Confidant
  - C. Protagonist
8. What do you call the opposition of forces which is essential to the plot?
  - A. Climax
  - B. Conflict
  - C. Exposition

9. Which among the elements of a short story refers to the perspective of the character or narrator telling the story?
- Symbolism
  - Theme
  - Point of view
10. How to analyze a text using formalist approach?
- Examine a text including the biographical information about the author and the effect on the reader.
  - Scrutinize the point of view, structure, social and political ideas.
  - Analyze how the elements work together to give meaning to the text.

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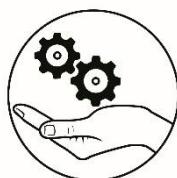
Fyokla, a little beggar-girl of six, is running through the village, looking for Terenty, the cobbler. The white-haired, barefooted child is pale. Her eyes are wide-open, her lips are trembling.

11. Who are the characters introduced in the story?
- Fyokla and Anton
  - Fyokla and Terenty
  - Terenty and the cobbler
12. Where do you think the story happened?
- The setting of the story was in the city.
  - The events took place in the jungle.
  - The story happened in the province.
13. Which of the following can be inferred from the exposition of the story?
- In the beginning of the story...
- a storm destroyed the village.
  - the villagers were expecting for an approaching storm.
  - Fyokla and the villagers were preparing for a feast after the storm.
14. What literary device is evident in the introduction of the story?
- Symbolism
  - Metaphor
  - Imagery

15. They hear a whistle and a rumble, but not such a rumble as the storm-clouds carried away. A good train races by before the eyes of Terenty, Danilka, and Fyokla. The engine, panting and puffing out black smoke, drags more than twenty vans after it. Its power is tremendous. The children are interested to know how an engine, not alive and without the help of horses, can move and drag such weights, and Terenty undertakes to explain it to them.

What is the point of view of the narrator in the story based on the text above?

- A. Third person point of view
- B. Second person point of view
- C. First person point view



## ***Additional Activity***

**Directions:** Read and understand the selection “The Story of an Hour”. Analyze it using Formalist Approach. Be guided by the **Checklist for Formalist Criticism** (page 8) that you learned in this lesson. Use the graphic organizer provided on page 16 or you may create your own design for the presentation of your analysis.

### ***The Story of An Hour*** *Kate Chopin (1894)*

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself, she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself, a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were <sup>14</sup> were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often, she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhold, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

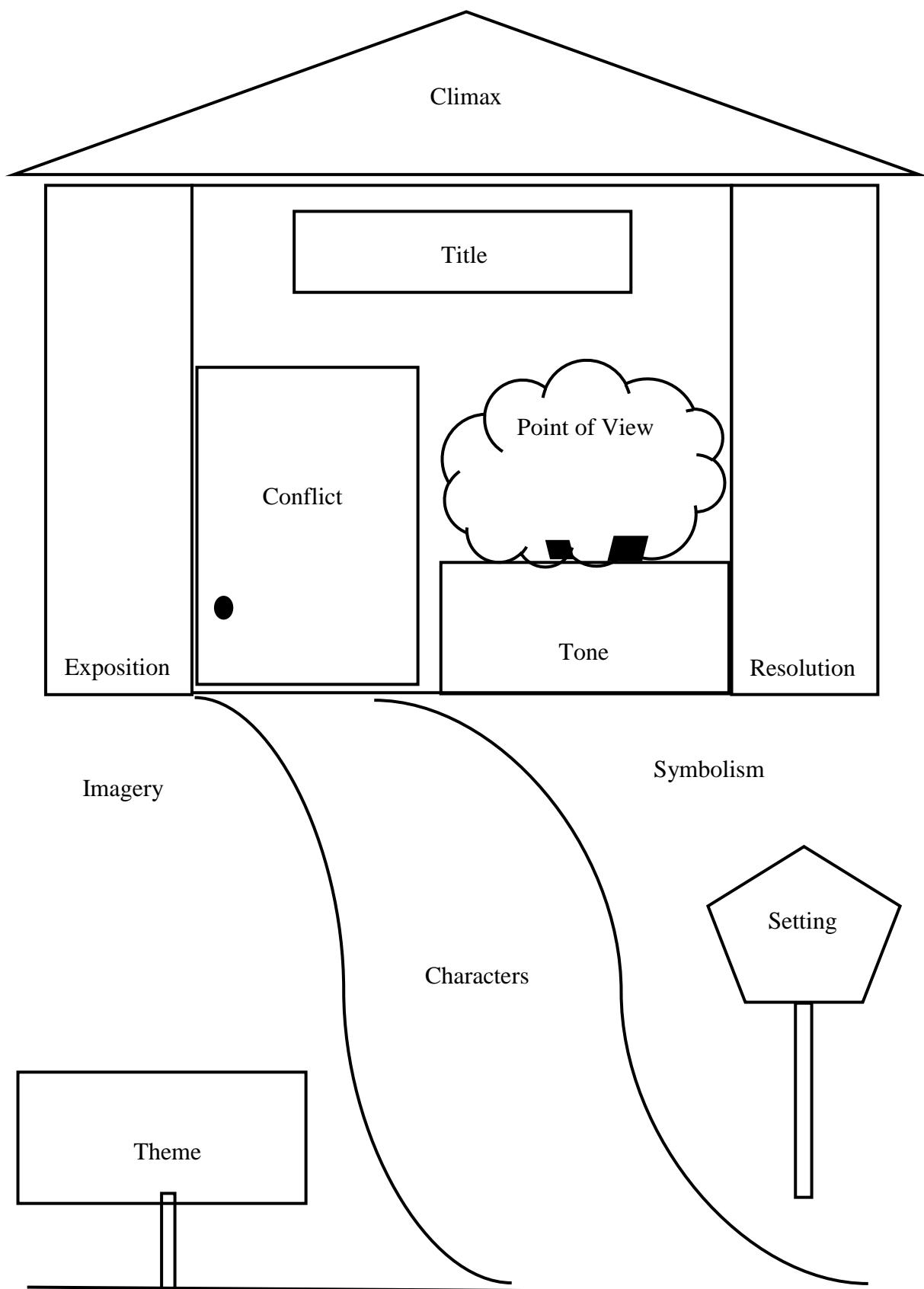
She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

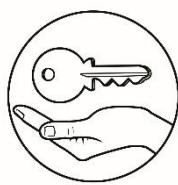
Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came, they said she had died of heart disease--of the joy that kills.

*Source: <https://archive.vcu.edu/english/engweb/webtexts/hour/>*

Use the questions listed in What I Can Do Activity 4 C on page 10 to guide you in critiquing the selection “The Story of an Hour”.





## Answer Key

WHAT I KNOW	Activity 3 1.A 2.C 3.B 4.B 5.B 6.B 7.B 8.C 9.C 10.A 11.C 12.C 13.A 14.A 15.C	Activity 4 WHAT I CAN DO Activity 3 (Student's answers may vary)	Activity 4 WHAT I CAN DO Activity 3 (Student's answers may vary)	Activity 1 WHAT'S NEW Activity 1 (Answers may be written in any order)	Activity 2 WHAT'S MORE Activity 2 (Student's answers may vary)	ADDITIONAL ACTIVITY Activity 2 10. A 9. B 8. C 7. D 6. E 5. F 4. G 3. H 2. I 1. J
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## **References**

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