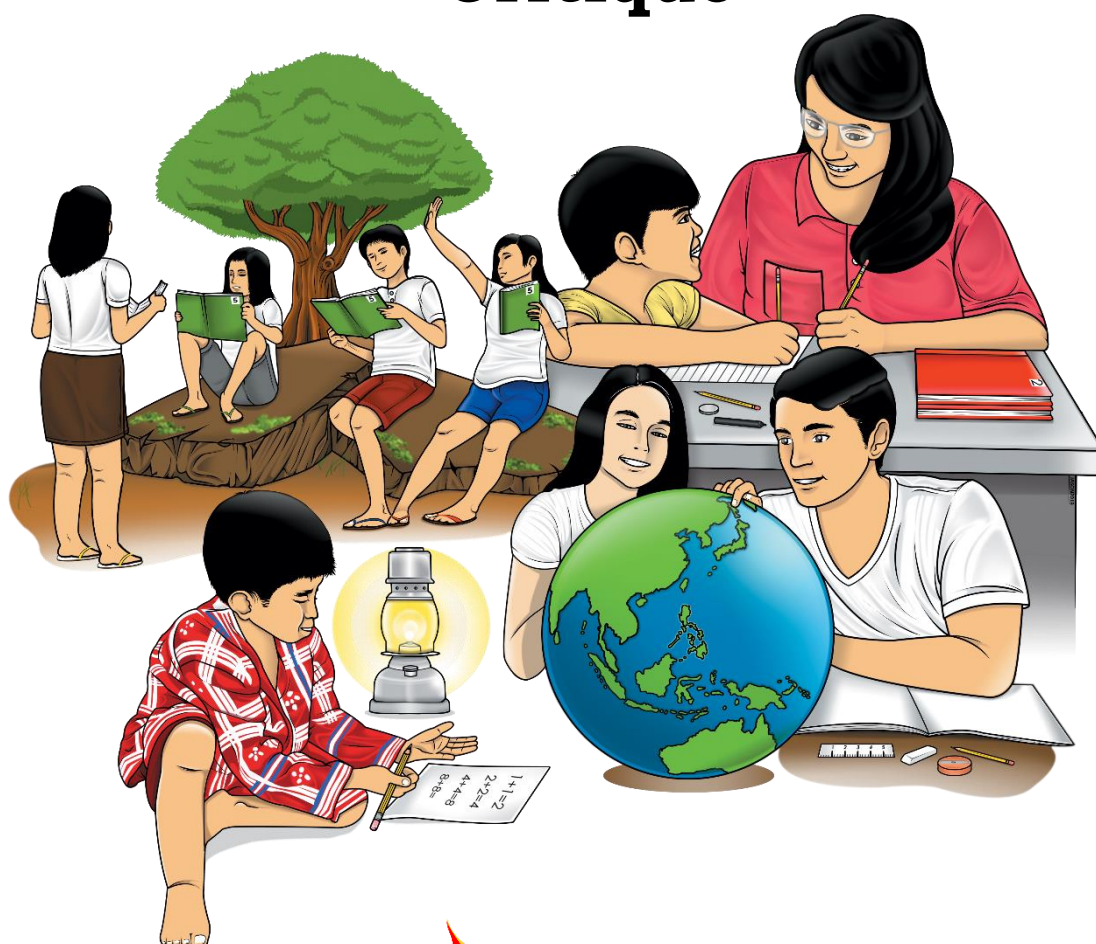


English

Quarter 3 Module 3

Compose an Independent Critique



English – Grade 10

Alternative Delivery Mode

Quarter 3 Module 3: Compose an Independent Critique

First Edition, 2021

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Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by _____

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English

Quarter 3 Module 3

**Compose an Independent
Critique**

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.

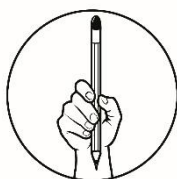


What I Need to Know

This module was designed and written with you in mind. It is here to help you critique a range of literary selections in order to appraise their value and make sense of their meaning. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. However, the order in which you read them can be changed to correspond with the textbook you are now using.

While going through this module, you are expected to:

1. identify the common elements of a narrative;
2. evaluate sample critiques about works of fiction; and
3. write an in-depth evaluation of a story in the form of a critique.



What I Know

Directions: Choose the letter of the best answer and write it on a separate sheet of paper.

1. Which of these terms is often used interchangeably with the word “critique”?
A. Summary B. Synopsis C. Review D. Report
2. Which statement is **not** true about a critique?
A. It is a purely opinionated piece of writing about a story, novel, film, etc.
B. It is usually done by experts or people with considerable knowledge about the work.
C. It does not place emphasis on giving recommendations to possible readers or viewers.
D. It is an in-depth evaluation or assessment of a piece of work such as a short story or film.
3. Which of these story elements is **not** tackled in a critique?
A. Characterization B. Conflict C. Plot D. None of the above
4. Which of these is **not** an appropriate subject for critical analysis?
A. Films B. Novels C. Speeches D. Short Stories

5. What information or details is usually included in a critique's introduction?
- A. structure of the plot
 - B. authenticity of the conflict
 - C. significance of the dialogues
 - D. background or summary of the text
6. Which of these questions should be asked when analyzing the characters in a narrative?
- A. How are the characters developed and what makes them interesting and relatable?
 - B. Are there equal number of male and female characters?
 - C. Who among the characters is likeable and who is not?
 - D. Why is the protagonist not a superhero material?
7. What detail can a critic use best to support his/her evaluation of a story?
- A. Opinions of those who read the story
 - B. Quotes from the story itself
 - C. Statements of the author
 - D. Reviews of other critics

For numbers 8-11, write TRUE if the statement is correct, and FALSE if not.

- _____ 8. Critiques may follow different formats but they generally have the same content or foci.
- _____ 9. A critique is intended primarily to point out the faults or flaws in work.
- _____ 10. It is alright to not give a summary of the story critiqued because the readers are most likely familiar with it already.
- _____ 11. A critic is encouraged to write "I think..." or "In my opinion..." in his/her critical essay.

For numbers 12-15, identify the correct order of these steps in writing a critique by assigning the numbers 1 to 4.

- _____ 12. Give recommendations as needed.
- _____ 13. Give a short summary of the story.
- _____ 14. Give an overall evaluation of the story.
- _____ 15. State your analysis of the setting, characterization, plot, etc.

Lesson

1

Compose an Independent Critique of a Chosen Selection



What's In

Activity 1: REMEMBER ME?

Read the following sentences taken from Anton Chekhov's "*A Day in the Country*," and identify what narrative elements are described. Write your answers on a separate sheet of paper.

| | | |
|---------------------------|------------------|---------------------|
| CHARACTERIZATION THEME | PLOT CONFLICT | SETTING DIALOGUE |
|---------------------------|------------------|---------------------|

1. Every act of kindness is an expression of love.
2. A dark leaden-colored mass is creeping over the sky towards the sun. In a minute there will be a spurt of May rain and a real storm will begin.
3. Terenty is a tall old man with a thin, pock-marked face, very long legs, and bare feet, dressed in a woman's tattered jacket, looking with drowsy eyes.
4. Terenty and Fyokla's feet are covered with lumps of heavy, wet clay. It is slippery and difficult to walk, but Terenty strides on more and more rapidly. The weak little beggar-girl is breathless and ready to stop.
5. "It's terrible how it is thundering," the boy says again, rubbing his hand.



What's New

Activity 2: My Ideal Choice

Go over each of the following scenarios and then choose one for this activity. You are to write your response to the question and then identify five qualities that make a film or reading material worth reading or viewing.

a. Your family recently subscribed to Netflix, which gives you access to many of the classic and the latest movies. What movie would you be watching immediately? Why?

b. The city library updated its shelves with lots of fiction books courtesy of private donors. What book would you most likely borrow first? Why?

The number 1 movie/book that I would like to enjoy is _____.

This is because it meets my criteria of a good movie/book, namely:

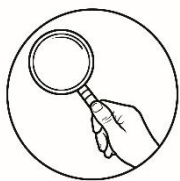
- ✓ _____

- ✓ _____

- ✓ _____

- ✓ _____

- ✓ _____



What is It

A **critique** is an in-depth evaluation of a story, novel, film, or other reading/viewing materials for the purpose of giving the public an insight into the text. Although a critique shares the same root with the word “criticize,” it does not mean that the write-up merely points out the faults or flaws in a story or film. Instead, a critique seeks to shed light on the content of a “text” (the story, novel, song, movie etc.) in order to help future readers or viewers understand better the material that they are reading or viewing.

Critical essays about texts are indeed very important in helping us make sense of what we just read or viewed. At times, it can also inform our decisions on what other good materials we can read or watch next. What are the elements that make a critique so informative? What aspects of a story or movie are assessed or studied by a critic?

Critiques contain a careful evaluation mainly on the following elements of a narrative: *characterization*, *setting*, *conflict*, *plot*, *dialogue*, *theme*, and *style*. These aspects, as well as the manner that they were presented in the material, are studied so that the critic can come up with a valid evaluation on whether or not the material is good, beautiful, or significant especially for the readers or viewers.

In assessing the said elements, there are certain questions that the critic should ask. David Farland (2017) and other critics enumerated some questions one might use to judge a story or other narratives:

Setting: How well was the setting developed? Does it appeal to more than one of the senses? Does it inform or connect to other aspects of the story such as character development and narrative style?

Characterization: How well-drawn are the characters in the story? Do we know enough about them (life, attitudes, some type of history, etc.) to make them interesting and relatable? Are there unnecessary characters?

Conflict and Plot: Is there a conflict in the story? Is the plot interesting, original and well-developed? Are there unnecessary and confusing subplots?

Theme: How well does the story speak to the readers? Does it raise questions about life, or provide profound insights?

Style: How distinctive or unique is the writing style? Are there literary devices or techniques used? Is it purposeful? Does the style remind you of any other authors you have read?

Having the answer to all these questions does not mean that the critique is complete. There are other minor yet necessary details to include, and everything must be properly organized into a cohesive essay. Structure is equally important. Now, try organizing the following steps to develop a coherent and cohesive critique. Copy the statements and write them in the correct box.

1. *State your overall assessment of the story's value, worth, and significance (both positive and negative).*
2. *Mention the name of the author and the title of the work.*
3. *Give a systematic and detailed assessment of the different elements of the work, but make sure that your discussion and judgement will be supported by specific details such as quotes or examples from the work itself. (This is the main bulk of the critical essay, and it may run for more than three paragraphs.)*
4. *Give recommendations for improvement if necessary.*
5. *Give a brief summary, including a description, background or context of the work.*
6. *Indicate the elements you want to examine and state the purpose of your critique.*

| | |
|---------------------|--|
| Introduction | |
| Body | |
| Conclusion | |

Are you confident with your answers? To check, refer to the following: Introduction (2,5,6), Body (3), and Conclusion (1,4).

Finally, here are some additional reminders that budding critics need to take note of when writing a critique:

- Avoid introducing your ideas by stating “I think” or “In my opinion” because this weakens the analysis.
- Always introduce the work. Do not assume that the readers know what you are writing about and that you don’t need to mention some details anymore.
- To be able to write a good critique and help readers understand the story, you yourself should know well what you are writing about.

Now, go over this sample critique which is part of your English 10 Learner's Material *"Celebrating Diversity through World Literature."* Read the essay, and reflect if it is informative, in-depth, and comprehensive enough to be a critique. Let's try to 'critique' this sample critique based on the concepts previously presented.

SAMPLE CRITIQUE

"Lee" published by Crime Factory (Posted by Abdulat 8/10/2008 12:46:00PM)

I recently finished a fiction anthology called "Lee." The book features seventeen short stories, all written by crime writers and inspired by Lee Marvin — his life, his movies. The stories flow in chronological order with the first taking place in 1944 and the last in 1987, just after Lee died. Frankly, I thought the concept was a little goofy, and I didn't really expect the book to be that good. I bought it only because its publisher, Crime Factory, had published two of my short stories. I liked what they'd done in their journal, and figured I'd check out what else they've brought to the world.

I am happy to admit that I was very wrong. Not only is every story in the collection really good, but it turns out that the concept really worked. In a word, the book rocks! It was fun to see how the different authors tackled the task of writing a Lee Marvin-inspired story. I particularly liked the stories: "1966: Just Swell," "Cameron Ashley," "1967: The Gun Hunter." Eric Beetner's novel *The Devil Doesn't Want Me* has now moved up to number three on my reading list, which hopefully means I'll get to it in June.

I feel good that in my own little way I'm associated with these writers tangentially.

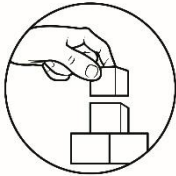
Finishing "Lee" has also made me more interested in Lee Marvin's movies. I watched *The Man who Shot Liberty Valence* during a film class in college and was blown away by his performance, but I don't think I'd seen another one of his movies. And I consider myself something of an old film buff, but I took a step forward correcting this oversight last night by watching *The Dirty Dozen* — awesome!

1. Where does the writer present some background and summary of the text?
2. Would you say the background information about the text is enough? Why?
3. What does the writer say about the different narrative elements?
4. Is the evaluation exhaustive? Why yes? Why not?

Consider these:

- Notice that the writer presents the background and the summary in the first paragraph.
- However, the background is not enough to inform the readers what "Lee" is all about, making them unable to relate to the critic's impressions about it.

- *Actually, there was no evident attempt to analyze the plot, characters, and others. What is obvious are the writer's personal reactions to "Lee" and his failure to support his judgement about the material. In other words, this sample critique fails to make an in-depth evaluation of the text; hence, it is really not informative.*
- *Thus, the evaluation was not exhaustive. There wasn't any exhaustive analysis of the material to really support the critic's evaluation. He seems very familiar with the material, and he could do a better critique of it.*



What's More

Activity 3: A Critique's Critique

Read the text and answer the questions that follow. Write your answers on a separate sheet of paper.

"The Duplicate War: A Review" by David Lowe **Critique by Robert Keating**

(1)The most valuable portion of any critique is "What I didn't like and why." (2)Unfortunately, there's not much wrong with The Duplicate War: A Review. (3)I will try to be as specific as possible with my praise so you'll know what you did right.

(4)The vehicle of an opera review to tell your tale is an excellent one. (5)I have seen this approach before and it is very effective as long as it keeps moving. (6)Your tale moved at a brisk (but not rushed) pace.

(7) *"The photograph of his father in the wheelchair that had brought him back from Vietnam could be dusted..."* (8) The paragraph this line appears in is an excellent example of characterization by setting; and the line I referenced is the wonderful little which completes the scene and sheds a little light on who Scott is.

(9) *"The networks showed the tape over and over; he sat up drinking strong coffee and watched Michael every hour until dawn."* (10)I think that amending this line to end *"...and watched Michael die every hour until dawn"* will add impact and help justify Scott's actions later.

(11)This is an excellent story and should see publication. (12)It is on par with what I see in the short science fiction markets.

- ____ 1. Under what genre is the critiqued material?
 A. Fantasy B. Comedy C. Drama D. Science fiction
- ____ 2. What is the overall assessment of the critic about the material?
 A. Positive B. Negative C. Ambivalent D. Not stated
- ____ 3. Which paragraphs clearly show the critic's overall judgment?
 A. 1 and 2 B. 2 and 3 C. 3 and 4 D. 1 and 5
- ____ 4. What story element was assessed in paragraph 2?
 A. Plot B. Setting C. Characterization D. Theme
- ____ 5. What detail in a critic was sentence #10 an example of?
 A. Summary C. Recommendation
 B. Evidence D. Evaluation
- ____ 6. What is evidently lacking in this critique if it intends to inform readers?
 A. Summary C. Recommendation
 B. Evidence D. Evaluation
- ____ 7. Which of the following is one of the good points in the essay?
 A. The critic gave positive evaluation of the material.
 B. The critic showed knowledge about the context of the material.
 C. Specific examples from the text itself were mentioned in the discussion.
 D. All the things that the readers need to know about the text were mentioned.

8-10. Based on what you learned from the lesson, how can this critique be improved? (Answer in no more than three meaningful sentences.)

Activity 4: Hit or Missed?

Read the short story and do a simple critique of it by answering the guide questions in the table.

The Two Brothers

Leo Tolstoy

Two brothers set out on a journey together. At noon they lay out on a forest to rest. When they woke up they saw a stone lying next to them. There was something written on the stone, and they tried to make out what it was.

“Whoever finds this stone, let him go straight to the forest at sunrise. In the forest, a river will appear; let him swim across the river to the other side. There he will see a she-bear and her cubs. Let him take the cubs from her and run up the mountain with them, without looking back. On the top of the mountain, he will see a house, and in that house he will find happiness.”

When they had read what was written on the stone, the younger brother said: “Let us go together. We can swim across the river, carry off the bear cubs, take them to the house on the mountain, and together they find happiness.”

“I am not going into the forest after bear cubs,” said the elder brother, “and I advise you not to go. In the first place, no one can know whether what is written on this stone is the truth —perhaps it was written in jest.... In the second place, even if what is written here is the truth — suppose we go into the forest and night comes, and we cannot find the river. We shall be lost. And if we do find the river, how are we going to swim across it? In the third place, even if we swim across the river, do you think it is an easy thing to take her cubs away from a she-bear? She will seize us, and instead of finding happiness, we shall perish and all for nothing. And, most of all, the stone does not tell us what kind of happiness we should find in that house. It may be that the happiness awaiting us there is not at all the sort of happiness we would want.”

The younger brother replied, “In my opinion, you are wrong. What is written on the stone could not have been put there without reason. And it is all perfectly clear. In the first place, no harm will come to us if we try. In the second place, if we do not go, someone else will read the inscription on the stone and find happiness, and we shall have lost it all. In the third place, if you do not make an effort and try hard, nothing in the world will succeed. In the fourth place, I should not want it thought that I was afraid of anything.”

And so, the younger brother followed all the instructions on the stone. When he reached the top of the mountain the people came out to take him to the city, where they made him their king. He ruled for five years, but in the sixth year, another king waged war against him. The city was conquered, and he was driven out.

Again, the younger brother became a wanderer, and he arrived one day at the house of the elder brother. The brother was living in a village and had grown neither rich nor poor. The two brothers rejoiced at seeing each other, and at once began telling of all that happened to them.

“You see,” said the elder brother, “I was right. Here I have lived quietly and well, while you, though you may have been a king, have seen a great deal of trouble.”

“I do not regret having gone into the forest and up the mountain,” replied the younger brother. “I may have nothing now, but I shall always have something to remember, while you have no memories at all.”

| <i>Guide Questions</i> | <i>Answers</i> |
|---|----------------|
| 1. Is the main character relatable to you? (Cite some qualities that make you similar or different.) | |
| 2. Is the setting effective or useful in making you visualize the scenes? (Cite some lines that appeal to your senses.) | |
| 3. Is the plot interesting? (Cite aspects of the story that make it good or dull.) | |

| | |
|---|--|
| 4. Is the conflict clear and realistic? (Indicate if it is something that people are likely to experience in life.) | |
| 5. Is the theme relevant to human experiences? (Besides an explanation, write the theme you inferred from the story.) | |

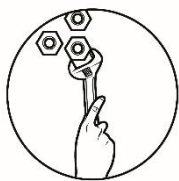


What I Have Learned

Activity 5: Acros-tique

Complete the acrostics of the word “CRITIQUE” by writing important points you have learned about the topic. Write in complete sentences for each letter. The first and the last have been given as examples, but you may change them if you wish to.

| | |
|----------|--|
| C | — <i>Critiques are informative and objective evaluation of a work.</i> |
| R | |
| I | |
| T | |
| I | |
| Q | |
| U | |
| E | — <i>Evaluations are coupled with examples from the material itself.</i> |



What I Can Do

Activity 6: Critic's Circle

Read the short story “*Clothes Make the Man*” on the last page of this module, and then do a critical analysis of it. Follow the format presented in the discussion. Your critique will be rated based on the given rubric.

| Criteria | Very Good (4-5) | Good (3) | Needs Improvement (2) |
|------------------------------|---|---|--|
| <i>Introduction</i> | All the contents required are present, and the summary is well-written. It is attention-grabbing. | The contents are complete, but the summary could have been written better. | The introduction lacks the required content, and the summary is poorly outlined. It is not catchy at all. |
| <i>Analysis</i> | There is excellent evaluation of the text's strengths and weaknesses. Clarity, originality and depth of thought about the topic are also evident. | There is good evaluation of the text's strengths and weaknesses. However, clarity, originality and depth of thought seem lacking. | There is insufficient attempt to present the weaknesses or strengths of the text. Also, the output shows superficial thinking about the topic. |
| <i>Supporting Evidence</i> | There is coherent organization and interesting development of analysis supported with carefully chosen details and examples from the story. | Coherent organization and development are evident, but several details and examples are not carefully selected from the story. | The output lacks a clear focus and organization, and the details lifted from the story seem random and unrelated. |
| <i>Conclusion</i> | The conclusion clearly wraps up the entire critique's good and bad points, and gives an overall evaluation of the story. | The conclusion gives a decent generalization of the critique and an overall evaluation. | The critique does not have a clear wrap up, and there isn't any clear statement about the evaluation of the story read. |
| <i>Grammar and Mechanics</i> | Sentences are clear and concise. Errors in grammar and punctuation are very minimal and negligible. | Sentences are mostly clear and concise. There are noticeable errors, but they do not affect the clarity of the output. | Sentences are poorly structured, and the grammatical errors are too many that it affects the comprehensibility of the essay. |
| Total Score | | | |

Adapted from https://www.cs.toronto.edu/~lc Zhang/csc290_20191/files/cr_rubric.pdf



Assessment

Directions: Choose the letter of the best answer and write it on a separate sheet of paper.

1. Which of these terms is often used interchangeably with the word “critique”?
A. Summary B. Synopsis C. Review D. Report
2. Which statement is **not** true about a critique?
A. It is a purely opinionated piece of writing about a story, novel, film, etc.
B. It is usually done by experts or people with considerable knowledge about the work.
C. It does not place emphasis on giving recommendations to possible readers or viewers.
D. It is an in-depth evaluation or assessment of a piece of work such as a short story or film.
3. Which of these story elements is **not** tackled in a critique?
A. Characterization B. Conflict C. Plot D. None of the above
4. Which of these is **not** an appropriate subject for critical analysis?
A. Films B. Novels C. Speeches D. Short Stories
5. What information or details is usually included in a critique’s introduction?
A. structure of the plot
B. authenticity of the conflict
C. significance of the dialogues
D. background or summary of the text
6. Which of these questions should be asked when analyzing the characters in a narrative?
A. How are the characters developed and what makes them interesting and relatable?
B. Are there equal number of male and female characters?
C. Who among the characters is likeable and who is not?
D. Why is the protagonist not a superhero material?
7. What detail can a critic use best to support his/her evaluation of a story?
A. Opinions of those who read the story
B. Quotes from the story itself
C. Statements of the author
D. Reviews of other critics

For numbers 8-11, write TRUE if the statement is correct, and FALSE if not.

- _____ 8. Critiques may follow different formats but they generally have the same content or foci.
- _____ 9. A critique is intended primarily to point out the faults or flaws in work.
- _____ 10. It is alright to not give a summary of the story critiqued because the readers are most likely familiar with it already.
- _____ 11. A critic is encouraged to write “I think...” or “In my opinion...” in his/her critical essay.

For numbers 12-15, identify the correct order of these steps in writing a critique by assigning the numbers 1 to 4.

- _____ 12. Give recommendations as needed.
- _____ 13. Give a short summary of the story.
- _____ 14. Give an overall evaluation of the story.
- _____ 15. State your analysis of the setting, characterization, plot, etc.



Additional Activity

Activity 7: Second Opinion

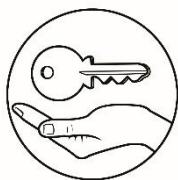
Using the same rubric in the previous activity, rate one of your classmates' critique, and justify the score you give by citing the essay's strengths and areas needing improvement. Do this on a separate sheet of paper.

Classmate's Name: _____

Score/Rating: _____

Strengths of the Critique:

Points for Improvement:



Answer Key

| | | |
|--|---|--|
| <p>WHAT I KNOW</p> <p>1. C 2. A 3. D 4. C 5. D 6. A 7. B 8. TRUE 9. FALSE 10. FALSE 11. FALSE 12. 4 13. 1 14. 3 15. 2</p> | <p>WHAT'S NEW</p> <p>1. THEME 2. SETTING 3. CHARACTERIZATION 4. CONFLICT 5. DIALOGUE</p> | <p>WHAT'S MORE</p> <p>1. D 2. A 3. D 4. A 5. C 6. A 7. C 8-10. <i>Answers may vary.</i></p> |
| <p>WHAT I HAVE LEARNED</p> <p><i>Answers may vary.</i></p> <p>WHAT I CAN DO</p> <p><i>Answers may vary.</i></p> | <p>ASSESSMENT</p> <p>1. C 2. A 3. D 4. C 5. D 6. A 7. B 8. TRUE 9. FALSE 10. FALSE 11. FALSE 12. 4 13. 1</p> | <p>ADDITIONAL ACTIVITY</p> <p><i>Answers may vary.</i></p> |

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CLOTHES MAKE THE MAN

Henri Duvernois

"I don't like it," Tango complained again. "I won't feel right, walking up and down in that."

"Shut up and put it on!" Mireault told him, and so, of course, Tango obeyed. Mireault was half the size but he was clever. "If they had given Tango a tail, he would have put it between his legs when Mireault spoke."

"Now, see?" Mireault said. "What did I tell you?" Looks goofy, doesn't it? See, you've even got a whistle."

"Not bad," Tango had to admit, surveying himself in the mirror. He pushed out his mighty chest and threw back his broad shoulders. Even the Eel, the quick silent one who was Mireault's working partner and who rarely opened his mouth, was stirred to speech. "Boy, ain't he handsome!" he said.

No doubt about it. Tango made a noble sight. The policeman's uniform might have been cut to his measure by the best tailor in Paris. His eyes looked brighter beneath the visor of the jaunty cap; they almost looked intelligent.

"Stop gawking at yourself and wipe that dumb grin off your face," Mireault said impatiently, "and listen. This is so simple a half-wit could do it, so maybe if you try hard you can, too."

With regret Tango turned away from the mirror. His broad forehead wrinkled in the painful expression that meant he was concentrating.

"All you do is walk up and down the street," Mireault said. "Easy and slow, like a real cop on his beat. Then if everyone hears us working in the house they won't get suspicious, seeing you. Keep walking until we come out, then hang around a few minutes covering us. That's all there is to it. We'll meet back here. Now you understand?"

"Sure," Tango said, his eyes straying to the mirror.

"Then get going!" Mireault snapped.

Tango was a little nervous walking to the street Mireault and the Eel had picked out, but nothing happened. It was a prosperous section, and in the dim glow of the shaded corner light Tango could see what handsome houses they were – sober, solid, well cared for. The house where the job was to be pulled was in the middle of the block, behind a garden wall. Mireault and the Eel had cased it thoroughly; there was a tin-can wall safe upstairs with a very comfortable load inside. Apparently the old-fashioned family didn't believe in banks. Maybe they would, Mireault had said, after tonight. Tango wondered what it would be like to live in so fine a house, but the effort of imagination was beyond him. He had seldom ever seen a street such as this. He worked into the shabby quarters of Paris – a little purse-snatching, a little shoplifting; he even panhandled. Yes, he was good at panhandling. Timid businessmen usually came right across when Tango's huge shoulders towered over them; they looked fearfully at the massive hands and dug for whatever change they had. He sauntered down the pavement, turned at the corner and came back. Halfway, he saw the two shadowy figures slip over the garden wall and disappear. Mireault and the Eel were at work.

Tango fell to thinking how he had looked in the mirror. With the impressive image vivid in his mind, he straightened his shoulders and threw out his chest again. Standing erect, he tried a salute. It felt good. He grinned, oddly pleased, and walked on. It was while he was turning at the other corner that he saw the police lieutenant. Such a sight was usually enough to send him traveling as rapidly as his feet would move. He stared in horror. He fancied that the lieutenant, approaching, was gazing at him curiously. Tango's body was rigid; his palms were sweating. With a tremendous effort he restrained the wild impulse to plunge away. He shuddered.

Then, stiffly, with the lieutenant no more than a few feet from him, he raised his arm and saluted. The lieutenant casually acknowledged the salute and passed by. Tango stood peering after him. After a moment, he felt a peculiar gratification. "Say!" he said to himself. "Say, you see that? I salute, and he salutes right back. Say that – that's pretty fine!" It was extraordinary the pleasure it gave him. He almost wanted to run up to the lieutenant and salute again. He threw back his shoulders straighter than ever and, erect and proud, walked down the pavement. At the corner he paused and rocked on his heels a moment as all policemen do. "I guess I looked good to him," he told himself. "I guess he don't see many cops looking so good."

After a few more trips, he found an old lady hesitating on the corner. He saw her make two or three false starts and each time nervously come back. Tango did not even notice the plum-looking purse in her hand. He poised in front of her, saluted, and offered his arm. She looked at him with a sweet smile. "Oh, thank you, officer!" she said. There was no traffic visible but Tango held up his other arm majestically, as if halting the horde of roaring trucks. With infinite dignity they crossed to the other side. It was a pretty picture indeed.

"Thank you so much, officer!" she said.

"Please, madam," Tango said, "don't mention it." He paused. "That's what we're here for, you know," he added. And, gallantly, he saluted again. He stood proudly watching her retreating figure. Before she had quite disappeared, she glanced back to regard him with another smile.

Tango continued going down the block, saluting at intervals. An indefinable emotion was stirring in him. However, moments later, a rowdy drunk approached and shouted insults against Tango being a cop. "I spit on you," the drunk declared scornfully. "Bah! There!" And he suited the action to the words. Furious, Tango seized him, shook him ferociously and dragged him off down the street. At that same moment, two figures came skimming over the garden wall and landed on the pavement near him, but he was in no mood to stop.

"You, fool, what are you doing?" Mireault said in a furious whisper. "You want to ruin the whole job? Let go of him, Blockhead!" And he struck Tango across the cheek. Indescribable emotions swirled in Tango's head. He remembered the lieutenant answering his salute; he remembered the old lady's look of gratitude and admiration; he remembered the splendid figure of himself in the mirror. And he remembered what the drunk had said.

He arose to the full pitch of a mighty furor. While Mireault and the Eel stared at him in sheer paralyzed horror, he stuffed the shiny whistle in his mouth and blew a salvo of blasts loud enough to bring all the police in Paris.

"Crooks, robbers!" he bellowed. "I arrest you. I arrest you in the name of the law!"

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