

10.4.2

Lesson 17

Introduction

In this lesson, students prepare for the interpretive dramatic reading activity in 10.4.2 Lesson 20 through a group discussion in which they review expectations and select a text excerpt. Then students read and analyze *Macbeth* Act 5.2 and 5.3 (from “The English power is near, led on by Malcolm” to “Profit again should hardly draw me here”), in which the thanes desert Macbeth, who seeks assurances in the Witches’ prophecy and who receives updates from the Doctor on Lady Macbeth’s illness. Students explore Shakespeare’s use of multiple perspectives and character interactions to develop the character of Macbeth in these scenes by engaging in a collaborative jigsaw discussion. Student learning is assessed via a Quick Write at the end of the lesson: How do the character interactions in these scenes further develop the character of Macbeth?

For homework, students practice reading the selected text excerpt for the interpretive dramatic reading activity aloud and look up definitions for any unfamiliar words in the excerpt. Additionally, students continue to read their Accountable Independent Reading (AIR) text and prepare for a brief discussion on how they applied their chosen focus standard to their text.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

SL.9-10.1.a-e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ol style="list-style-type: none"> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
L.9-10.4.c	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <ol style="list-style-type: none"> Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ol style="list-style-type: none"> Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p>

- How do the character interactions in these scenes further develop the character of Macbeth?

High Performance Response(s)

A High Performance Response should:

- Determine aspects of Macbeth's character that are developed in this scene (e.g., madness, violence, despair, desperation, etc.).
- Explain how character interactions, such as the dialogue between the thanes or between Macbeth and the Servant, develop Macbeth's character in Act 5.2 and 5.3 (e.g., Shakespeare develops Macbeth's increasing madness and despair by depicting character interactions in which he is both absent and present. In Act 5.2, the dialogue among the thanes reveals Macbeth's increasing loss of control: Caithness remarks that "Some say he's mad; others that lesser hate him / Do call it valiant fury" (Act 5.2, lines 15–16), while Menteith refers to his "pestered senses" (Act 5.2, line 27). In Act 5.3, the interactions between Macbeth himself with other characters confirm these opinions. Despite his confidence in the prophecies of the Witches, Macbeth becomes increasingly unhinged, raging at the "cream-faced" (Act 5.3, line 12) and "lily-livered" (Act 5.3, line 18) Servant. He vows to fight "till from [his] bones [his] flesh be hacked" (Act 5.3, line 38), even though he acknowledges that it is all for nothing since "[his] way of life / Is fall'n into the sere" (Act 5.3, lines 26–27). His interactions with the Doctor further highlight his despair and awareness of his own condition when he asks (supposedly in relation to Lady Macbeth): "Canst thou not minister to a mind diseased?" (Act 5.3, line 50).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- purge (n.) – act or process of cleansing, purifying
- dew (v.) – wet
- stead (n.) – place
- minister (v.) – give service, care, or aid

Vocabulary to teach (may include direct word work and/or questions)

- upbraid (v.) – condemn
- disseat (n.) – unseat, dethrone
- sere (n.) – condition of being dry and withered
- physic (n.) – medicine

- bane (n.) – destruction

Additional vocabulary to support English Language Learners (to provide directly)

- fortifies (v.) – strengthens (a place) by building military defenses
- weeds (n.) – plants that grow very quickly where they are not wanted and cover or kill more desirable plants
- hacked (adj.) – cut many times and in a rough and violent way
- armor (n.) – special clothing that people wear to protect their bodies from weapons
- antidote (n.) – substance that stops the harmful effects of a poison

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, W.9-10.9.a, SL.9-10.1.a-e, L.9-10.4.c, L.9-10.5.a • Text: <i>Macbeth</i> by William Shakespeare, Act 5.2 and 5.3 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Jigsaw Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 10% 4. 50% 5. 15% 6. 5%

Materials

- Student copies of the Interpretive Dramatic Reading Performance and Self-Assessment Checklists (refer to 10.4.2 Lesson 16)
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students explore how Shakespeare uses character interactions to develop Macbeth's character in Act 5.2 and 5.3. Students engage in an evidence-based jigsaw discussion before completing a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to form their interpretive dramatic reading groups to discuss the Interpretive Dramatic Reading Performance and Self-Assessment Checklists in order to respond to the following question.

What factors contribute to an effective interpretive dramatic reading?

- 💬 Student responses may include:
 - Group members must work together effectively (use time well) to select and rehearse a text.
 - Group members must have a collaborative understanding of the text.
 - Group members must decide where to pause throughout the reading.
 - Interpretive dramatic readings can involve several types of presentation.
 - Interpretive dramatic readings should involve all students in a group.
 - Interpretive dramatic readings need to be rehearsed.

- ① Consider reminding students that this is an opportunity to apply standard SL.9-10.1.b, which requires that students work with peers to set rules for collegial discussion and decision-making.

When students have reviewed effective techniques for interpretive dramatic reading, instruct students to share text excerpt suggestions with their groups and together select an excerpt for their presentation.

- ▶ Students review suggested text excerpts and choose one excerpt to deliver as a group.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of *Macbeth* Act 5.2 and 5.3 (from “The English power is near, led on by Malcolm” to “Profit again should hardly draw me here”). Ask students to listen for how Shakespeare develops Macbeth in these scenes.

- ① Consider asking students to review the list of Characters in the Play to identify the characters in Act 5.2.
- ▶ Students follow along, reading silently.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What do you learn about Macbeth in these scenes?

- ① Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Jigsaw Discussion

50%

Inform students that they are going to participate in a jigsaw discussion. Assign students to analyze one of the four following sections in pairs:

- Act 5.2 lines 1–18 (from “The English power is near, led on by Malcolm” to “He cannot buckle his distempered cause / Within the belt of rule)
- Act 5.2 lines 19–37 (from “Now does he feel / His secret murders” to “Make we our march towards Birnam”)
- Act 5.3, lines 1–34 (from “Bring me no more reports. Let them fly all” to “Which the poor heart would fain deny and dare / not.— / Seyton!”)
- Act 5.3, lines 35–76 (from “What’s your gracious pleasure?” to “Profit again should hardly draw me here”).

Ensure that the four sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.

- ① If possible, instruct students to form pairs from the small groups established in 10.4.2 Lesson 1, so that when students regroup to share at the end of the jigsaw they are with their small group.

Provide students with the following definitions: *purge* means “act or process of cleansing, purifying,” *dew* means “wet,” *stead* means “place,” and *minister* means “give service, care, or aid.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *purge*, *dew*, *stead*, and *minister* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words *upbraid*, *dissest*, *sere*, *physic*, and *bane*.

- ① Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.
- ① **Differentiation Consideration:** Consider providing students the following definitions: *fortifies* means “strengthens (a place) by building military defenses,” *weeds* means “plants that grow very quickly where they are not wanted and cover or kill more desirable plants,” *hacked* means “cut many times and in a rough and violent way,” *armor* means “special clothing that people wear to protect their bodies from weapons,” and *antidote* means “substance that stops the harmful effects of a poison.”
- ▶ Students write the definition of *fortifies*, *weeds*, *hacked*, *armor*, and *antidote* on their copy of the text or in a vocabulary journal.

Instruct students to take notes and annotate their copy of the text during discussions. Remind students that annotating will help them keep track of evidence they will be using in assessments.

- ① Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Explain to students that they should answer all questions but those marked with an asterisk (*) are key questions for consideration during jigsaw group and whole-class discussions.

Post or project the following questions for students reading Act 5.2, lines 1–18 (from “The English power is near, led on by Malcolm” to “He cannot buckle his distempered cause / Within the belt of rule”) to answer in pairs before sharing out with a jigsaw group.

***How does Shakespeare reveal details about Macbeth, his situation, and his activities in this scene?**

- Shakespeare reveals details about Macbeth through the conversation of the thanes in this scene.

Remind students to annotate their texts for structural choice, using the code SC.

- This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Summarize the military situation as described in lines 1–12.

- Student responses may include:

- Menteith informs his fellow thanes that there is an English army nearby: "The English power is near" (line 1).
- This army is led by Malcolm, Macduff, and Malcolm's uncle Siward: "led on by Malcolm, / His uncle Siward, and the good Macduff" (lines 1–2).
- Angus reports in lines 6–7 that the English are coming to Birnam Wood.
- Donalbain is not with his brother, according to Lennox (line 9).
- Siward's son, and many young men, "unrough youths that even now / Protest their first of manhood," are among the fighters (lines 11–12).

- Differentiation Consideration:** If students struggle, consider posing the following questions:

Who or what is "near" according to Menteith (line 1)?

- The English "power" or army is near, according to Menteith.

Who does Menteith say are the leaders?

- This army is led by Malcolm, Macduff, and Malcolm's uncle Siward: "led on by Malcolm, / His uncle Siward, and the good Macduff" (lines 1–2).

Where is the English army going to be, according to Angus (lines 6–7)?

- Angus reports that the English are coming to Birnam Wood.

How is "the tyrant" (line 13) responding to the situation (lines 14–16)?

- Student responses may include:

- Macbeth is fortifying a castle at Dunsinane: "Great Dunsinane [Macbeth] strongly fortifies" (line 14).
- Macbeth is in a violent frame of mind. It is unclear whether he is mad or very brave: "Some say he's mad; others that lesser hate him / Do call it valiant fury" (lines 15–16).

Where are the two armies? Why is the armies' location significant?

- ☛ The English army is coming to Birnam Wood and the Scottish army is at Dunsinane. This is significant because in Act 4.1, lines 105–106, the Third Apparition predicted that “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him.”

① **Differentiation Consideration:** If students struggle, consider directing them to the prophecy in Act 4.1.

***How do Shakespeare's specific word choices develop the thanes' attitude toward Macbeth (lines 1–18)?**

- ☛ Student responses may include:
 - The thanes' attitude towards Macbeth is one of contempt and hatred.
 - The use of the word dear in line 3 to describe the causes of Malcolm, Siward, and Macduff shows that the sympathies of the thanes lie with them. Also, Menteith states that the cause of the rebel thanes would gain the sympathy of a dead man: “their dear causes / Would to the bleeding and the grim alarm / Excite the mortified man” (lines 4–5).
 - The thanes never refer to Macbeth by name, but Menteith refers to him as “the tyrant” (line 13).
 - Lennox refers to those who “say [Macbeth]'s mad” and “others that lesser hate him” (line 15), implying that there is no-one who loves Macbeth, only those who hate him more and those who hate him less.
 - Also, Lennox calls Macbeth's cause “distempered” (line 17), implying swelling and disease.

Post or project the following questions for students reading Act 5.2, lines 19–37 (from “Now does he feel / His secret murders sticking on his hands” to “Make we our march towards Birnam”) to answer in pairs before sharing out with a jigsaw group.

***What figurative language does Angus use to describe Macbeth (lines 19–25)? Analyze the impact of this figurative language.**

- ☛ Student responses may include:
 - Angus uses the image of Macbeth's murders “sticking” (line 20) to his hands, showing that Macbeth feels guilt and fear as a result of his actions.
 - Angus uses simile to compare Macbeth's kingship to an ill-fitting garment, “like a giant's robe / Upon a dwarfish thief” (lines 24–25), emphasizing that Macbeth has taken something

that is not his and that he himself is aware of this: “Now does he feel / His title hang loose about him” (lines 23–24).

- This figurative language not only develops Macbeth’s fear and guilt as a result of his murders and seizure of the throne, it also develops his insecure position as King: Angus’s use of figurative language clearly shows his contempt for Macbeth, highlighting the fact that: “Those he commands move only in command, / Nothing in love” (lines 22–23).

① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

How do Menteith’s words (lines 26–29) develop the audience’s understanding of Macbeth?

- 💬 Menteith suggests that Macbeth is starting to go mad as a result of his crimes: he refers to Macbeth’s “pestered senses” (line 27), and implies that Macbeth is divided against himself as “all that is within him does condemn / Itself for being there” (lines 28–29).

Remind students to annotate their texts for character development, using the code CD.

① This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does Caithness propose (lines 30–31)?

- 💬 Caithness proposes deserting Macbeth and joining Malcolm, the true King: “march we on / To give obedience where ‘tis truly owed” (lines 30–31).

*Analyze Shakespeare’s use of figurative language to develop Malcolm and Macbeth in relation to one another (lines 32–37).

- 💬 Student responses may include:
 - Caithness describes Macbeth as a kind of disease afflicting the “sickly weal” (line 32), that is to say, the country of Scotland, suggesting that the country needs to be “purge[d]” (line 33). In contrast he sees Malcolm as “the med’cine” (line 32) to cure the disease represented by Macbeth.
 - Lennox compares Scotland to a garden, in which Malcolm is “the sovereign flower” and Macbeth “the weeds” (line 36).
 - In both of these images, Shakespeare uses the idea of something harmful that is killing Scotland to represent Macbeth, showing the hatred that the thanes feel for him.

① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

Remind students to annotate their texts for character development, using the code CD.

- ① This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.
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Post or project the following questions for students reading Act 5.3, lines 1–34 (from “Bring me no more reports. Let them fly all” to “Which the poor heart would fain deny and dare / not.— / Seyton!”) to answer in pairs before sharing out with a jigsaw group.

What news has Macbeth received (lines 1–11)?

- Macbeth has received news that the thanes have deserted (he exclaims “Let them fly all” in line 1 and in lines 7–8 says, “Then fly, false / thanes”) and that the “English epicures” are near (line 9).

Analyze the impact of the Witches' prophecies in Act 4.1 on Macbeth in lines 1–11.

- Student responses may include:
 - Macbeth appears to have confidence in the Witches' prophecies, stating, “Till Birnam Wood remove to Dunsinane / I cannot taint with fear” (lines 2–3) and asking, “What's the boy, Malcolm? / Was he not born of woman?” (lines 3–4).
 - The prophecies seem to be pushing Macbeth to greater determination, as he declares that “The mind I sway by and the heart I bear / Shall never sag with doubt nor shake with fear” (lines 10–11).

***How do Macbeth's interactions with the Servant develop Macbeth's character (lines 12–22)?**

- Student responses may include:
 - Macbeth's interactions with the Servant make Macbeth appear violent and unhinged: he insults the Servant and curses him: “The devil damn thee black, thou cream-faced loon!” (line 12).
 - In his interactions with the Servant, Macbeth shows a kind of desperate courage and defiance: he accuses the Servant above all of being a coward, of having a “goose-look” (line 13) and “linen cheeks” (line 19) as well as being a “whey-face” (line 20). He orders him to hide his fear, to “prick thy face and over-red thy fear” (line 17).

Why is Macbeth “sick at heart” (line 23)?

- Student responses may include:

- Macbeth realizes the consequences of his actions and feels that he has gained nothing from being King: rather his “way of life / Is fallen into the sere, the yellow leaf” (lines 26–27).
- Macbeth realizes that he has lost both his honor and his friends, and so cannot hope for “that which should accompany old age, / As honor, love, obedience, troops of friends” (lines 28–29).

① **Differentiation Consideration:** If students struggle, consider posing the following questions:

What can Macbeth no longer hope to have (lines 29–30)?

💬 Macbeth can no longer hope to have “honor, love, obedience, troops of friends” (line 29).

What does Macbeth have in place of these things (lines 31–33)?

💬 Macbeth has only hatred and false respect: “Curses, not loud but deep, mouth-honor, breath / Which the poor heart would fain deny and dare / not” (lines 31–33).

***How do Macbeth’s two monologues (lines 1–11 and lines 23–34) develop his state of mind?**

💬 In lines 1–11, Macbeth claims to be confident, stating that “The mind I sway by and the heart I bear / Shall never sag with doubt nor shake with fear” (lines 10–11). However, his second monologue reveals his regret, doubt, and insecurity: he has lost everything by murdering Duncan, and he is aware that his power is based on fear alone: instead of “honor, love, obedience, troops of friends” (line 29), he has “[c]urses, not loud but deep, mouth-honor, breath / Which the poor heart would fain deny and dare / not” (lines 31–33).

Remind students to annotate their texts for character development, using the code CD.

① This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Post or project the following questions for students reading Act 5.3, lines 35–76 (from “What’s your gracious pleasure / What news more?” to “Profit again should hardly draw me here”) to answer in pairs before sharing out with a jigsaw group.

How does Macbeth react to the news brought by Seyton (lines 38–44)?

- 💬 Student responses may include:
- Macbeth responds by preparing to fight “till from [his] bones [his] flesh be hacked” (line 38) and demands his armor (line 39), even though Seyton tells him that “’Tis not needed yet” (line 40).

- Macbeth responds with cruelty and violence, ordering Seyton to “[s]kirk the country round” for more soldiers and to “Hang those that talk of fear” (lines 42–43).

What is the Doctor’s diagnosis of Lady Macbeth (lines 46–48)?

- The Doctor tells Macbeth that Lady Macbeth is not physically ill but rather tortured by her own mind: “Not so sick, my lord, / As she is troubled with thick-coming fancies / That keep her from her rest” (lines 46–48).

***Paraphrase Macbeth’s question to the doctor (lines 50–55). About whom is he asking the question?**

- Student responses may include:
 - “Can you not treat a sick mind and make it forget what troubles it?”
 - Macbeth seems to be asking about Lady Macbeth. He has just asked the Doctor about her in line 45—“How does your patient, doctor?”—and been told that she is suffering in the mind rather than the body.
 - Macbeth is talking about himself. When he asks the doctor if he can “[p]luck from the memory a rooted sorrow” (line 51) and find “some sweet oblivious antidote” (line 53) to “that perilous stuff / That weighs upon the heart” (lines 54–55), he is really asking if the Doctor can help him forget his crimes and their consequences.

***How do the Doctor’s response to Macbeth (lines 70–71) and his aside (lines 75–76) develop the audience’s understanding of Macbeth’s situation?**

- Student responses may include:
 - In line 70, the Doctor is outwardly respectful to Macbeth: he calls him “my good lord” and refers to his “royal preparation” (line 70).
 - In lines 75–76, the Doctor states in his aside that if he could get away from Dunsinane, “[p]rofit again should hardly draw me here,” suggesting that he fears and dislikes Macbeth or his situation.

When pairs have completed their analysis of their section, direct them to split up and form a group with two other students, each of whom has analyzed a different section. In other words, students form groups of four to share their responses to key questions marked by an asterisk. Circulate to ensure student comprehension.

Lead a brief, whole-class discussion of student responses to Key Questions. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do the character interactions in these scenes further develop the character of Macbeth?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read their selected interpretive dramatic reading text excerpt aloud. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Read your group's selected interpretive dramatic reading text excerpt aloud. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also, continue reading your AIR text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.