





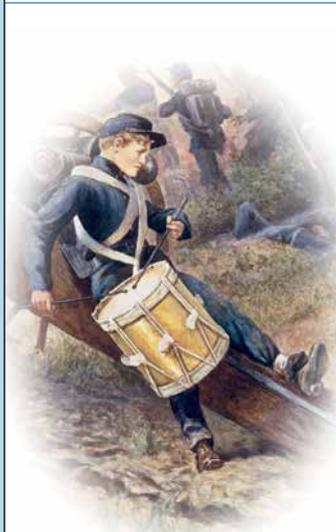


## ACTIVITY 1.6 continued

**8** Guide students in examining the narrative techniques in “The Drummer Boy of Shiloh” to see how the author develops the characters and the plot. Point out that in a short story, the plot must advance quickly and the speed at which a plot advances is called  *pacing*. Define  *dialogue* and explain that students will be expected to use dialogue in their original narrative (Embedded Assessment 1). Point out that the dialogue in this story moves the plot forward and develops the characters.

## 1.6

### My Notes



**36** The general must have taken out a cigar now, for the dark was suddenly filled with the smell of tobacco unlit as yet, but chewed as the man thought what next to say.

**37** “It’s going to be a crazy time,” said the general. “Counting both sides, there’s a hundred thousand men, give or take a few thousand out there tonight, not one as can spit a sparrow off a tree, or knows a horse clod from a Minié ball. Stand up, bare the breast, ask to be a target, thank them and sit down, that’s us, that’s them. We should turn tail and train four months, they should do the same. But here we are, taken with spring fever and thinking it blood lust, taking our sulfur with cannons instead of with molasses, as it should be, going to be a hero, going to live forever. And I can see all of them over there nodding agreement, save the other way around. It’s wrong, boy, it’s wrong as a head put on hindside front and a man marching backward through life... More innocents will get shot out of pure ... enthusiasm than ever got shot before. Owl Creek was full of boys splashing around in the noonday sun just a few hours ago. I fear it will be full of boys again, just floating, at sundown tomorrow, not caring where the tide takes them.”

**38** The general stopped and made a little pile of winter leaves and twigs in the darkness, as if he might at any moment strike fire to them to see his way through the coming days when the sun might not show its face because of what was happening here and just beyond.

**39** The boy watched the hand stirring the leaves and opened his lips to say something, but did not say it. The general heard the boy’s breath and spoke himself.

**40** “Why am I telling you this? That’s what you wanted to ask, eh? Well, when you got a bunch of wild horses on a loose rein somewhere somehow you got to bring order, rein them in. These lads, fresh out of the milkshed, don’t know what I know, and I can’t tell them: men actually die in war. So each is his own army. I got to make one army of them. And for that, boy, I need you.

**41** “Me!” The boy’s lips barely twitched.

**42** “Now, boy,” said the general quietly, “you are the heart of the army. Think of that. You’re the heart of the army. Listen, now.”

**43** And, lying there, Joby listened. And the general spoke on.

**44** If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep forever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

**45** But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that was it that’s what he wanted, that’s what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

### Scaffolding the Text-Dependent Questions

**5. Consult reference materials to find the meaning of the word *drowse*. How does that word choice create a contrast in paragraph 44? What does the phrase “sleep forever” mean? What does the beat of a drum have to do with movement? [L.8.4d](#)**

**6. What shift happens in paragraphs 44, 45, and 46? Use textual evidence in your answer. Before the general talks to him, how does Joby feel about his drums? How important does the general think the drummer boy is to the success of the army in battle? Why does the general talk to Joby about the importance of the drumbeat? [RL.8.3](#)**



## ACTIVITY 1.6 continued

**11** Use the Focus on the Sentence task to help students transition from reading the text to thinking and writing about its explicit and implicit meanings. Read aloud the first sentence stem: *Joby is afraid of the imminent battle because.* Ask students to finish the sentence with a reason why Joby is afraid, prompting them to base their responses on information in the text. Then have students complete the remaining two sentences, reminding them that the sentence with *but* should show contrast, and the sentence with *so* should show cause and effect.

**12 RETURNING TO THE TEXT:** Guide students to return to the text to respond to the text-dependent questions. Have students work independently to reread the text and respond to the questions in their student books. Remind them to use evidence in their responses.

**13** Circulate among students and assess student understanding by checking their answers. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

## 1.6

### Focus on the Sentence

Use details from the story to complete the following sentences.

Joby is afraid of the imminent battle because he only has a drum and no weapon to protect himself.

Joby is afraid of the imminent battle, so he starts crying.

Joby is afraid of the imminent battle, but he listens to the general who convinces him of his importance to the army.

### Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
  - Write any additional questions you have about the short story in your Reader/Writer Notebook.
1. What textual evidence in the beginning of the story shows that the boy is afraid?  
At the beginning, the boy is “jerked upright” by the sound of an unseen peach stone hitting his drumskin, and in that instant his heart is beating so loud he can hear it in response to unexpected panic.
  2. The word *harvested* is used figuratively in paragraph 10. How do you know it is used figuratively, and why did the author choose this word?  
Harvested is usually used in reference to crops on a field. In this case, “harvested” is used as a visual image of the men of the army gathered together in bunches as they sleep in a vast field, awaiting daybreak.
  3. Consult reference materials to find the meanings of *ramrod* and *flint*. Relate these words to the meaning of the first sentence in paragraph 12. How does the sentence convey the boy’s mood?  
A ramrod is the stick used to cram ammunition down the muzzle of a gun, and a flint is a piece of stone used to create a spark to ignite gunpowder. Joby realizes that the soldiers can be comforted and confident in battle because they have such equipment to help them fight. Joby, however, lacks such comfort because he only has a drum and sticks.

4. How did Joby join the army? What is significant about that?

Joby did not join legitimately because at 14, he is too young to join. He ran off and joined up as a drummer boy. He is very young and, as the general says, “raw.” He has only been in the army for three weeks. He is not ready for battle.

5. Consult reference materials to find the meaning of the word *drowse*. How does that word create a contrast in paragraph 44?

*Drowse*, meaning to “to sleep lightly” or “to half sleep,” is used to set up a contrast to the image that the soldiers would “sleep forever” if the drummer boy were to beat the drum slowly. Slow drumming would guarantee the soldiers would die.

6. What shift happens in paragraphs 44, 45, and 46? Use textual evidence in your answer.

The shift occurs as the general impresses the boy with the importance of keeping the men moving quickly in an “ever faster rhythm,” “like a wave on the ocean,” their hearts beating steadily and quickly to keep “the blood moving fast in them.” The general convinces the boy of the importance of his role in the battle.

7. How does the general’s comment, “Do you know now you’re general of the army when the general’s left behind?” prove to be a decisive moment in the conversation between him and Joby? What theme is developed through their interaction?

In his comment, the general makes Joby understand his importance to the army. Joby leads the army by keeping the drum beat steady and strong to inspire the men and keep them resolute and focused. It shows that a boy can be a hero and that what Joby is doing is a challenge that requires bravery.

### Working from the Text

8. Examine the first 10 paragraphs of “The Drummer Boy of Shiloh.” How does the author establish the story’s setting and **point of view**? Use evidence from the text to support your response.

The point of view is third person; the speaker is outside of the story’s action. The setting is a peach orchard near a creek. It is nighttime; the soldiers are huddled around campfires.

#### LITERARY

**Point of view** is the perspective from which a story is told. In first-person point of view, a character tells the story from his or her own perspective. In third-person point of view, a narrator (not a character) tells the story.

#### VOCABULARY

## ACTIVITY 1.6 continued

- 14** Form pairs and ask students to work collaboratively to complete the Working from the Text section. When students are finished, discuss their responses to check for understanding.

## ACTIVITY 1.6 continued

**15** Have students continue to work in pairs or small groups as they complete the **graphic organizer**.

**16** Encourage students to reread the passage to identify text evidence to support their central idea statements.

### LEVELED DIFFERENTIATED INSTRUCTION

In this activity, some students may need help writing a central idea statement and supporting it with textual evidence.

**Developing** Give students a model central idea statement, and ask them to work in small groups to find evidence to support it. You may wish to model finding one piece of evidence and incorporating it into a response cohesively.

**Expanding** Have students work in pairs to write a central idea statement in one or two simple sentences, and then share with another pair to get feedback. After revising the central idea statement, students should work together to find text evidence and incorporate it cohesively into their responses.

**Bridging** Have students work independently to write the central idea in one complex sentence and provide textual evidence cohesively integrated into their responses.

**Support** Use a web graphic organizer to help students understand the relationship between a central idea and supporting evidence. Model how to place a central idea in the middle circle, and find supporting evidence to place in the surrounding circles.

**Extend** Have students classify the textual evidence they integrated into their responses as either **figurative language**, **dialogue**, or **pacing**. Ask students to discuss in pairs how each narrative technique contributes to the story's plot.

## 1.6

9. Return to the text and put a star next to parts of the story that show the stages of Joby's journey. Which stages of the Hero's Journey has Joby passed through by the time the story draws to a close?

The Call to Adventure has already occurred when the story begins. The boy, Joby, has answered that call but now experiences an internal conflict that characterizes the Refusal of the Call. He wants to be part of the army, but not in the capacity for which he is suited. He fears for his life, because he has only a drum. This fear threatens to overcome his courage and commitment to accompany the army in the coming battle. At this point he Meets the Mentor, the general who convinces Joby of his significance. As the story closes, a newly confident Joby prepares for the Beginning of the Adventure.

10. Reread a chunk of the text to identify and evaluate the narrative elements listed in the graphic organizer.

Structure: Exposition	What descriptive detail does the author provide?	What is the effect of the description?
<b>Setting</b> 1862; night before the Battle of Shiloh	anonymous soldiers; darkness; under a peach tree with blossoms falling	The author effectively portrays the quiet before battle when fears are most likely to reveal themselves.
<b>Character</b> 14-year-old volunteer drummer boy	alone; has a drum; crying and afraid	The reader can clearly imagine the youth and vulnerability of the drummer boy.
<b>Conflict</b> internal: fear vs. duty	crying; contrasts his two sticks to soldiers with guns as being better prepared to go into battle	The reader sympathizes with the boy's sense of his vulnerability. He has only a drum; he has no gun.
<b>Point of View</b> third-person limited; reader knows Joby's thoughts and feelings	Joby feeling his family move farther away into the darkness; Joby feeling his drum is worse than a toy because it cannot protect him	The reader can sense the boy's fear and homesickness. Being away from his family, with no protection, makes him feel weak and helpless.

11. Now that you have identified and evaluated the narrative elements of the story, determine its central idea. In your Reader/Writer Notebook, write a summary of the central idea, supporting your interpretation using evidence from the text. Explain how the author communicates the idea that Joby is now ready to start his journey.

12. Use your imagination to create an original hero. In your Reader/Writer Notebook, sketch your image of a hero. Label unique characteristics and give him or her a meaningful name. In the right column, use the prompting questions to brainstorm ideas for a story.

The Hero: _____ (name)	The Story Exposition
<p>Use these questions to spark ideas. Is the hero male or female? Young or old? Well liked or misunderstood? Conspicuous (obvious) or nondescript (ordinary)?</p>	<p><b>Setting:</b> (In what kind of place does your hero live? Does he or she live in the past, present, or future?)</p> <p><b>Character:</b> (What are the hero's strengths and weaknesses? Who are the hero's family and friends? What does the hero do every day? What does the hero want in life? What do others want from the hero?)</p> <p><b>Conflicts:</b> (What challenges might the hero experience? How might the hero transform into someone stronger?)</p>

**17** Have students work individually to sketch a hero for their narratives in the left column of the graphic organizer, and label it. Have them use the right column of the graphic organizer on this page to prompt ideas for their stories.

**18** Have students note the setting, character, conflict, and point of view of their narratives in one or two explanatory sentences.

