# My Brother Sam is Dead Literature Guide

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About This Literature Guide

Secondary Solutions® is the endeavor of a high school English teacher who could not seem to find appropriate materials to help her students master the necessary concepts at the secondary level. She grew tired of spending countless hours researching, creating, writing, and revising lesson plans, worksheets, quizzes, tests and extension activities to motivate and inspire her students, and at the same time, address those ominous content standards! Materials that were available were either juvenile in nature, skimpy in content, or were moderately engaging activities that did not come close to meeting the content standards on which her students were being tested. Frustrated and tired of trying to get by with inappropriate, inane lessons, she finally decided that if the right materials were going to be available to her and other teachers, she was going to have to make them herself! Mrs. Bowers set to work to create one of the most comprehensive and innovative Literature Guide sets on the market. Joined by a middle school teacher with 21 years of secondary school experience, Secondary Solutions® began, and has matured into a specialized team of intermediate and secondary teachers who have developed for you a set of materials unsurpassed by all others.

Before the innovation of Secondary Solutions®, materials that could be purchased offered a reproducible student workbook and a separate set of teacher materials at an additional cost. Other units provided the teacher with student materials only, and very often, the content standards were ignored. Secondary Solutions® provides all of the necessary materials for complete coverage of the literature units of study, including author biographies, pre-reading activities, numerous and varied vocabulary and comprehension activities, study-guide questions, graphic organizers, literary analysis and critical thinking activities, essay-writing ideas, extension activities, quizzes, unit tests, alternative assessment, online teacher assistance, and much, much more. Each guide is designed to address the unique learning styles and comprehension levels of every student in your classroom. All materials are written and presented at the grade level of the learner, and include extensive coverage of the content standards. As an added bonus, all teacher materials are included!

As a busy teacher, you don’t have time to waste reinventing the wheel. You want to get down to the business of teaching! With our professionally developed teacher-written literature guides, Secondary Solutions® has provided you with the answer to your time management problems, while saving you hours of tedious and exhausting work. Our guides will allow you to focus on the most important aspects of teaching—the personal, one-on-one, hands-on instruction you enjoy most—the reason you became a teacher in the first place.

This Literature Guide was created using the Point version of 1974 edition of My Brother Sam is Dead, published by Scholastic, Inc., by arrangement with Macmillan Publishing Company.
How to Use Our Literature Guides

Our Literature Guides are based upon the National Council of the Teachers of English and the International Readers Association’s national English/Language Arts Curriculum and Content Area Standards. The materials we offer allow you to teach the love and full enjoyment of literature, while still addressing the concepts upon which your students are assessed.

Our Guides are designed to be used as standards-based lessons on particular concepts or skills. Guides may be used in their sequential entirety, or may be divided into separate parts. Not all activities must be used, but to achieve full comprehension and mastery of the skills involved, it is recommended that you utilize everything each Guide has to offer. Most importantly, you now have a variety of valuable materials to choose from, and you are not forced into extra work!

There are several distinct categories within each Literature Guide:

- **Comprehension Check: Exploring Expository Writing**—Worksheets designed to address the exploration and analysis of functional and/or informational materials.
  - Author Biography
  - Biographies of non-fiction characters
  - Relevant news and magazine articles, etc.
- **Comprehension Check**—Similar to Exploring Expository Writing, but designed for comprehension of narrative text—study questions designed to guide students as they read the text.
- **Standards Focus**—Worksheets and activities that directly address the content standards and allow students extensive practice in literary skills and analysis. Standards Focus activities are found within every chapter or section. Some examples:
  - Figurative Language
  - Irony
  - Flashback
- **Assessment Preparation**—Vocabulary activities which emulate the types of vocabulary/grammar proficiency on which students are tested in state and national assessments. Assessment Preparation activities are found within every chapter or section. Some examples:
  - Context Clues
  - Connotation/Denotation
  - Word Roots
- **Quizzes and Tests**—Quizzes are included for each chapter or designated section; final tests as well as alternative assessment are available at the end of each Guide. These include:
  - Multiple Choice
  - Matching
  - Short Response
- **Pre-Reading, Post-Reading Activities, Essay/Writing Ideas plus Sample Rubrics**—Each Guide also has its own unique pre-reading, post reading and essay/writing ideas and alternative assessment activities.

Each Guide contains handouts and activities for varied levels of difficulty. We know that not all students are alike—nor are all teachers. We hope you can effectively utilize every aspect our Literature Guides have to offer—we want to make things easier on you! If you need additional assistance, please email us at info@4secondarysolutions.com. For specific information on how our Guides are directly correlated to your state’s content standards, please write us an email including the name of your state to: contentstandards@4secondarysolutions.com. Thank you for choosing Secondary Solutions.
My Brother Sam is Dead

Sample Agenda

Our Literature Guides are designed to be used in their sequential entirety, or may be divided into separate parts. Not all activities must be used, but to achieve full comprehension and mastery of the skills involved, it is recommended that you utilize everything each Guide has to offer. Below is a sample unit plan integrating all aspects of this My Brother Sam is Dead Literature Guide. This agenda will need to be modified if you intend to have your students read together as a class, read on their own at home, or have them complete a combination of reading in class and at home. Plan to allow in-class reading whenever an activity does not take the entire class period.

Week One:
Day One: Assign students to complete any of the Pre-reading Ideas and Activities (page 119).
Day Two: Discuss with the students the meanings of any unknown words in Standards Focus: Pre-Reading Strategy: Story Impressions (page 20). Have students individually complete Standards Focus: Pre-Reading Strategy: Story Impressions. In groups have them share ideas, looking for similarities and differences. Remind them that as they read they should be looking for the accuracy or inaccuracy of their guesses.
Day Three: Read and discuss Standards Focus: Authors’ Biographies (page 11). (Point out the use of the plural possessive noun—authors’.) Complete Standards Focus: Exploring Expository Writing: Authors’ Biography (page 12) and Standards Focus: Written Language—Identifying and Using Appositives (page 13).
Day Four: Read and discuss The Revolutionary War: Parson’s Encampment (pages 14-15). Do Exploring Expository Writing: Parson’s Encampment (page 16). Read and discuss Historical Context: The Connecticut Militia (pages 17-18) and do Exploring Expository Writing: Connecticut Militia (page 19). Students should begin reading the novel. Introduce Note-taking and Summarizing for Chapters I-III (pages 23-24) which is to be completed for each set of chapters as students read. Emphasize that later assignments will be easier with detailed, complete summarizing notes.
Day Five: Introduce Vocabulary List (page 21). Have students use the dictionary to find definitions and parts of speech for words from Chapters I-III.

Week Two:
Day One: Have students work in groups with dictionaries to complete Assessment Preparation Vocabulary Multiple Meaning Map (pages 28-29). Remind them to keep notes on the words that come from future vocabulary chapter assignments from the Vocabulary List (page 21). Do Standards Focus: Physical and Mental Action Verbs (pages 26-27).
Day Two: Students do Standards Focus: Literary Response and Analysis Chapters I-III (page 25). Remind students to stay current with their Standards Focus: Note-taking and Summarizing sheets (pages 23-24) by periodically checking their work.
Day Three: Do the Chapters I-III Comprehension Check for My Brother Sam is Dead (page 22). Consider allowing students to use their Standards Focus: Note-taking and Summarizing sheets to complete this activity.
Day Four: Discuss answers to Chapters I-III Comprehension Check for My Brother Sam is Dead (page 22). You might decide to alternate the Note-Taking with the Comprehension Checks, however the Standards Focus: Note-taking and Summarizing sheets are written to focus the students toward specific aspects of plot, setting, character and theme in preparation for the culminating writing activity.
Day Five: Students complete Quiz Chapter I-III of My Brother Sam is Dead (page 91) and Vocabulary Quiz: Chapters I-III of My Brother Sam is Dead (page 92). Have students use the dictionary to find definitions and parts of speech for words from Vocabulary List Chapters IV-VII (page 21). Allow students to use their notes from the Assessment Preparation: Vocabulary Multiple Meaning Map (pages 28-29) for the words from this section of the novel.
Name ___________________________________________ Period ____________

**Week Three:**

**Day One:** Have students work in groups with dictionaries to complete Assessment Preparation: Vocabulary Synonyms (pages 37-38). Remind them to keep their notes on the words that come from future vocabulary chapter assignments from the Vocabulary List (page 21).

**Day Two:** Do Standards Focus: Being Verbs (page 35). Review concepts about physical and mental action verbs to clarify the differences between action and being verbs. Do the IV-VII Comprehension Check for My Brother Sam is Dead (page 30). You might allow students to use their Standards Focus: Note-taking and Summarizing to complete this activity.

**Day Three:** Discuss answers to Chapters IV-VII Comprehension Check for My Brother Sam is Dead (page 30).

**Day Four:** Students do Standards Focus: Literary Response and Analysis Chapter IV-VII (page 34). Remind students to stay current with their Standards Focus: Note-taking and Summarizing sheets (pages 31-33).

**Day Five:** Students complete Quiz Chapter IV-VII of My Brother Sam is Dead (page 93) and Vocabulary Quiz: Chapters IV-VII of My Brother Sam is Dead (page 94).

**Week Four:**

**Day One:** Do Standards Focus: Reading Strategy: “Save the Last Word for Me” (page 39). See Notes to Teacher (pages 113-115) for activity ideas and instructions.


**Day Three:** Have students work in groups with dictionaries to complete Assessment Preparation: Vocabulary Derivations (pages 48-49). Remind them to keep their notes on the words that come from future vocabulary chapter assignments from the Vocabulary List (page 21).

**Day Four:** Do Standards Focus: Helping Verbs (pages 46-47). Review concepts to clarify the differences between action and being verbs. Encourage students to memorize the list of helping verbs. Discuss the concepts of helping verbs, main verbs and complete verb as opposed to predicate.

**Day Five:** Students do Standards Focus: Literary Response and Analysis Chapter VIII-X (page 45). Remind students to stay current with their Standards Focus: Note-taking and Summarizing (pages 43-44).

**Week Five:**

**Day One:** Do the Chapters VIII-X Comprehension Check for My Brother Sam is Dead (page 42). You might allow students to use their Standards Focus: Note-taking and Summarizing to complete this activity.

**Day Two:** Discuss answers to Chapters VIII-X Comprehension Check for My Brother Sam is Dead (page 42).

**Day Three:** Students complete Quiz Chapter VIII-X of My Brother Sam is Dead (page 95) and Vocabulary Quiz: Chapters VIII-X of My Brother Sam is Dead (page 96).

**Day Four:** Do Standards Focus: Reading Strategy: “The Most Important Word “ (page 50). See Notes to Teacher (pages 113-115) for activity ideas and instructions.

**Day Five:** Have students use the dictionary to find definitions and parts of speech for words from Vocabulary List : Chapters XI-Epilogue (page 21). Remind students they may use their notes from the Assessment Preparation: Vocabulary Multiple Meaning Map (pages 28-29), Assessment Preparation: Vocabulary Synonyms (pages 37-38), Assessment Preparation: Vocabulary Derivations (page 48) for the words from this section of the novel.
Week Six:
Day One: Have students work in groups with dictionaries to complete Assessment Preparation: Vocabulary Origins (pages 58-60).

Day Two: Do Standards Focus: Simple Verb Tense (pages 56-57). Review concepts about action verbs, being verbs and helping verbs to clarify the different forms and uses of verbs.

Day Three: Do the Chapters XI-Epilogue Comprehension Check for My Brother Sam is Dead (page 51). Students may use their Standards Focus: Note-taking and Summarizing to complete this activity.

Day Four: Discuss answers to Chapters XI-Epilogue: Comprehension Check for My Brother Sam is Dead (page 51). Students do Standards Focus: Literary Response and Analysis Chapter Chapters XI-Epilogue (page 55). Remind students to stay current with their Note-taking and Summarizing sheets (pages 52-54). Check their Note-taking and Summarizing pages.

Day Five: Students complete Quiz: Chapters XI-Epilogue of My Brother Sam is Dead (page 97 and Vocabulary Quiz: Chapters XI-Epilogue of My Brother Sam is Dead (page 98).

Week Seven:

Day Two: Do Revolutionary War Novel Review (page 63) in preparation for test on novel.

Day Three: Discuss answers for Revolutionary War Novel Review (page 63). Hold a question and answer session, allowing students to present any questions they may have about the novel or related vocabulary, and having a class discussion about anything that seems unclear to them.

Day Four: Students complete Novel Final Test of teacher’s choice: Use either Final Exam One (pages 99-101, or Final Exam: Multiple Choice Version (pages 104-109).

Day Five: Students complete Vocabulary Final Test: (pages 102-103). When finished, move to Week Eight, Day One’s assignment.

Week Eight:
Day One: Assign a Colonial Project (page 118) to be due in approximately four weeks. Discuss the expectation by creating an overhead or viewable copy of the Sample Project Rubric (page 122). Discuss literary element of plot. Using their Note-taking and Summarizing notes and any other pertinent activities, students complete Standards Focus: Graphic Organizer: Plot Mountain (page 72).

Day Two: Discuss literary element of character. Using their Note-taking and Summarizing notes and any other pertinent activities, students complete Standards Focus: Graphic Organizer: Character Web (page 73).

Day Three: Discuss element of setting. Using their Note-taking and Summarizing notes and any other pertinent activities, students complete Standards Focus: Graphic Organizer: Setting (page 74).

Day Four: Discuss element of theme. Using their Note-taking and Summarizing notes and any other pertinent activities, students complete Standards Focus: Literary Response and Analysis: Graphic Organizer: Theme Web (page 75).

Day Five: Assign students to one of the four topics: plot, setting, character, and theme. Put them in groups with others who have the same topic to discuss, add, modify and correct their graphic organizers which will become prewriting for their Novel Analysis Composition. See Notes to Teacher (pages 113-115) for activity ideas and instructions.

Week Nine:
Day One: Have students read, individually or orally, Standards Focus: Literary Response and Analysis: Model for Writing an Analysis (pages 76-78).

Day Two: Discuss the story, focusing on the elements of literature, (plot, character, setting, and theme) and the similarities of colonial life in My Brother Sam is Dead.

Days Three-Five: Discuss foreshadowing, point of view, figurative language and uses of dialogue.
Assign the students to complete Standards Focus: Understanding Foreshadowing (pages 64-65), Standards Focus: Understanding Point of View (pages 66-67), Standards Focus: Understanding Figurative Language (pages 68-69), and Standards Focus: Understanding Uses of Dialogue (pages 70-71). Assure them that they will have class time over the next few days for this assignment. See Notes to Teacher (pages 113-115) for activity ideas and instructions.

While students are working on previous assignments, gather students assigned to plot to an area in the classroom. Hand out the Writing Model Essay—Plot (page 79). With a copy of Standards Focus: Literary Response and Analysis: Model for Writing an Analysis (pages 76-78) in hand, discuss the organization and details of the writing model, an essay on the plot of the short story. Assign the students to write a rough draft essay on the element of plot as it pertains to My Brother Sam is Dead, following the format of the Writing Model Essay—Plot (page 79) and using their Note-taking and Summarizing notes and their Standards Focus: Graphic Organizer: Plot Mountain (page 72). Remind students they will have a Colonial Project (page 118) due in two weeks.

Week Ten:

Day One: While students are working on previous assignments, gather students assigned to character to an area in the classroom. Hand out the Writing Model Essay—Character (page 82). With a copy of Standards Focus: Literary Response and Analysis: Model for Writing an Analysis (pages 76-78) in hand, discuss the organization and details of the writing model, an essay on the character of the short story. Assign the students to write a rough draft essay on the element of character of Tim Meeker as it pertains to My Brother Sam is Dead, following the format of the Writing Model Essay—Character (page 82) and using their Note-taking and Summarizing notes and their Standards Focus: Graphic Organizer: Character Web (page 73).

Day Two: While students are working on previous assignments, gather students assigned to setting to an area in the classroom. Hand out the Writing Model Essay—Setting (page 85). With a copy of Standards Focus: Literary Response and Analysis: Model for Writing an Analysis (pages 76-78) in hand, discuss the organization and details of the writing model, an essay on the setting of the short story. Assign the students to write a rough draft essay on the element of setting as it pertains to My Brother Sam is Dead, following the format of the Writing Model Essay—Setting (pages 76-78) and using their Note-taking and Summarizing notes and their Standards Focus: Graphic Organizer: Setting Chart (page 74).

Day Three: While students are working on previous assignments, gather students assigned to theme to an area in the classroom. Hand out the Writing Model Essay—Theme (page 88). With a copy of Standards Focus: Literary Response and Analysis: Model for Writing an Analysis (pages 76-78) in hand, discuss the organization and details of the writing model, an essay on the theme of the short story. Assign the students to write a rough draft essay on the element of theme as it pertains to My Brother Sam is Dead, following the format of the Writing Model Essay—Theme (page 88) and using their Note-taking and Summarizing notes and their Standards Focus: Graphic Organizer: Theme Web (page 75).

Day Four: Discuss the concepts of foreshadowing, point of view, figurative language, and uses of dialogue. Go over the worksheets Standards Focus: Understanding Foreshadowing: (pages 64-65), Standards Focus: Understanding Point of View (pages 66-67), Standards Focus: Understanding Figurative Language (pages 68-69), and Standards Focus: Understanding Uses of Dialogue (pages 70-71).

Day Five: See Notes to Teacher (pages 113-115) for activity ideas and instructions. Have the students get out their completed rough drafts. Hand out a Standards Focus: Writing Model Revision: Plot (pages 80-81) to those who wrote on plot. Hand out a Standards Focus: Writing Model Revision: Character (pages 83-84) to those who wrote on character. Hand out a Standards Focus: Writing Model Revision: Setting (pages 86-87) to those who wrote on Setting. Hand out a Standards Focus: Writing Model Revision: Theme (pages 89-90) to those who wrote on theme. Also, if feasible, hand out a pack of about 10 sticky notes to each student. Discuss Section A with the students, guiding them through the exercise. Allow the students to work on the remainder of the assignment, editing and modifying their
rough drafts. Collect the papers so they will be available on your next class day. Remind students that their Colonial Project (page 118) is due the following week.

**Week Eleven:**

**Day One:** Hand back the rough drafts, notes and revision worksheets. Have the students reread their work and write a mid draft version of their essay. Be sure to give students points for completing this ‘extra copy’ as a form of motivation. You might explain that tomorrow students will be reading each rough draft, and a neat copy will make proofreading and editing much easier. Have students staple their work together, with graphic organizer, model revision worksheet and rough draft.

**Day Two:** The students should have completed a mid draft on plot, setting, character or theme. Have students staple their mid drafts on top of packet of rough draft materials. Organize the students into small groups with similar topics and do a proofreading read-around. Have the students number themselves 1, 2, 3, and 4. Assign all of the 1’s to check, for example, punctuation and spelling errors, writing any corrections on the mid draft. Assign all of the 2’s to check for use of topic sentences and specific details in paragraphs. Assign all of the 3’s to check for organizational structure with introduction, supporting paragraphs, and conclusions. Assign all 4’s to check for clarity of the presentation of the literary element. Each person passes his/her composition to the person to his/her left. Each person reads the essay, checking for his/her assigned concept, editing the mid draft as needed and then passes the essay to the left. Ultimately the student receives his/her essay with comments on all of the topics and is ready to do his/her own proofreading. Collect all mid drafts so they will be available in class for final draft writing.

**Days Three and Four:** Colonial Projects due. Students present their projects in front of the class, explaining what they have created, why it is relevant to My Brother Sam is Dead and briefly how it was constructed, etc.

**Day Five:** Hand back mid drafts and a copy of Sample Writing Rubric (page 123). Have the students write a completed final draft of Novel Analysis of Literary Element per your writing instructions.

**Week Twelve:**

If you wish to continue working with the novel, choose any activity from Post-Reading and Alternative Assessment (page 120), or Essay/Writing Ideas (page 121).
Pre-Reading Preparation
Standards Focus: Authors' Biographies

James Lincoln Collier and Christopher Collier

"People who use language well have all kinds of advantages in life; it enhances their lives and their relationships with other people. And you don't learn how to use your language by watching television, you learn to use it by reading books!"  –James Lincoln Collier

James Lincoln and Christopher Collier, sons of Edmund Collier and Katherine Brown, have collaborated since the early 1970's on historical fiction for adolescents. Generally recognized as masters of the genre, the men come from a family filled with writers and teachers. Their father wrote several biographies of western heroes for young adults, as well as short stories about the Old West. In addition, several of their aunts and uncles were writers. Born in New York City, both brothers gravitated toward their father's interest in history, albeit in different directions.

Christopher, the younger brother, taught social studies in Connecticut junior and senior high schools before earning a Ph.D. from Columbia University. He has taught American history at the college level since 1961. In 1985 he was named Connecticut State Historian. As a professor and historian he writes scholarly articles and books. One of his books about Yankee politics and the American Revolution was nominated for a Pulitzer Prize.

In 1950 James Lincoln graduated from Hamilton College, and has been a prolific writer ever since, with several books and more than 600 published articles to his credit. He has edited a magazine and written articles, adult novels, and nonfiction children's books which were often about music and musicians. His books for young readers range from a photo essay on firehouses to comic novels to books on musical theory. He worked for thirty years as a noted journalist. Meanwhile, he is an accomplished jazz musician who has played the trombone professionally in New York.

Together, James, the writer, and his brother Christopher, the historian, have collaborated to make history vivid and interesting for young readers, allowing adolescents to relate the lessons of the past to life today. The brothers' work process has evolved into a pattern of interaction. Christopher starts the exchange with an idea for teaching a historical period or a concept to the reader. After identifying the event and general setting, Christopher researches every aspect of the time period from the terrain and weather, to the food, clothing, and household utensils. He creates profiles for the characters who might be included, even researching to make certain they use authentic names that were popular for the time period. Then he writes descriptions for the characters, adds details to the setting and makes notes about everything that might be needed to make the story authentic to the time period.

Once Christopher has researched and outlined his story at his home in Connecticut, he sends the outline to James in New York City. As James completes the first draft, he might ask for more facts from Christopher. With a dedication to meticulous facts, the brothers will pass the manuscript back and forth until each is comfortable with both the accuracy of each detail and the excitement in the plot and action. James expects their books to be exciting, while Christopher thinks of their books as teaching vehicles— history lessons for kids.

Look for more of their Revolutionary novels, including The Bloody Country, and the Winter Hero.
Standards Focus: Exploring Expository Writing—Authors’ Biographies

Directions: After reading the article on the Collier brothers, answer the following questions.

1. Before they began collaborating on novels, which brother do you think was the most well-known? Why?

2. Christopher was nominated for the Pulitzer Prize. Use a library book or the Internet to find last year's Pulitzer Prize winners in each of the major categories.

3. Briefly describe the collaborative effort of each brother as they create their novels.

4. Of the two, which do you think does the more important work? The more difficult? The more tedious? Why?

5. My Brother Sam is Dead won the Newbery Honor Award in 1975. Use a library book or the Internet to find out what award the book received just a few years ago. Write the name of the award. For what is this award given?

6. How is historical fiction made more interesting by the use of meticulous research?

7. Which is more important to you in a novel—accurate historical details or an exciting and suspense-filled plot? Why?
Standards Focus: Written Language—Identifying and Using Appositives

An **appositive** is a word or phrase that identifies or renames a noun or pronoun right before it. An appositive often adds emphasis and clarification about the noun or pronoun. Writers use commas when the appositive adds extra information. However, they do not use commas when the appositive makes the meaning of the sentence clear.

James Lincoln Collier, *an author of adolescent historical fiction*, has written many novels in collaboration with his brother. (The *italicized* phrase adds information to the sentence.)

The American novelist *James Lincoln Collier* has written many adolescent historical novels in collaboration with his brother. (The *italicized* phrase tells which novelist.)

**Directions**: In the following sentences underline the appositive which renames the noun. Then draw an arrow to the noun it modifies.

1. James Lincoln and Christopher Collier, sons of Edmund Collier and Katherine Brown, have collaborated since the early 1970’s.
2. Christopher, the younger brother, taught social studies in Connecticut junior and senior high schools.
3. In 1950 James Lincoln graduated from Hamilton College, a liberal arts school that teaches effective writing, and has been a prolific writer ever since.
4. Together James, the writer, has collaborated with his brother, Christopher, the historian, to make history vivid and interesting for young readers.
5. James expects their books to be exciting, while Christopher thinks of their books as teaching vehicles, lessons on history for kids.

**Directions**: Use the following examples to write sentences of your own with appositives.


Write a sentence of your own about a member of your family using an appositive to rename the subject of your sentence, as above.

7. Sam joined the *Continental Army*, the Rebels, to fight for freedom against England.

Write a sentence of your own about another member of your family using an appositive to rename the direct object, as above.

8. The Meeker family runs a tavern in *Redding, Connecticut*, a well-known Tory area.

Write a sentence of your own about a your hometown using an appositive to rename the object of a prepositional phrase, as above.

9. Sam gives his father *Eliphalet Meeker* a hard time about supporting King George.

Write a sentence of your own about a parent using an appositive to rename the indirect object in the sentence, as above.
Building a log cabin and camping out might sound like fun—if you have power tools, fleece lined boots and Gortex ski coats, thick bowls of spicy chili and sweet cornbread and you have not been marching down snowy roads for three days to reach your assigned winter camp. Imagine you are a soldier in the Revolutionary War, trying to settle for the winter at Gen. Samuel H. Parsons' encampment of the 1st Connecticut Brigade during the winter of 1778-79.

Often when reading historical fiction, students identify so much with the main characters that they voice despair to learn that their favorite character did not really exist. But in their disappointment, they often forget that the writers, in doing their research, used details from the lives of real people to create their fictional characters, and that much of the story is based on factual events and places. While Sam and Tim of *My Brother Sam is Dead* did not exist, other soldiers lived the life described in the Collier brothers’ novel. Most of the soldiers wore field dress, a hunting shirt made of deer leather, linen, or homespun which had been dyed in various colors such as tan, green, blue, yellow, purple, black, or white to indicate their assignments to the different regiments. With the hunting shirts the soldiers wore long leggings or overalls, which were preferred by General Washington in place of breeches and stockings. Initially made of linen, deer leather, or an un-dyed heavy fabric called duck, later in the war woolen leggings were issued to the soldiers for the winter. The leggings were shaped to the leg, and fastened at the ankle with four buttons and a strap under the shoe.

Your cold, aching feet slide painfully in the too-large boots that your mother sent in the last post dated October 1778, boots your older brother had worn before he went to war to fight with General Washington. At least she also sent two pairs of thick woolen socks to help keep your feet warm as you trudge through the thick snow to the beginnings of the hut you and your fellow soldiers are building in your winter camp in the sheltered valley, formed by the Saugatuck River and its tributaries, which lie along the border line of nearby Danbury, Connecticut. You are grateful for the thick homespun breeches your mother had made before you enlisted, knowing that General Washington was unable to provide uniforms for many of the troops.

Now, in late December, your stomach growls impatiently as you remember the words of the commander, Major General Putnam, when he told General Parson’s brigade that they had been assigned to guard the country lying along Long Island Sound and to protect the Continental stores of munitions lying along the Connecticut River. You wonder if the soldiers at Washington's winter encampment in Middlebrook, New Jersey are faring any better than your regiment, but somehow you doubt it. This war, this struggle for independence from Britain, has become a war against starvation and deprivation.

In the distance, through the smoky haze from the evening fires, you can see the wooden hut with its door facing the brook and the thick base of the chimney growing slowly over the uneven walls of wooden logs. Joseph Plumb Martin, your building companion, says that this winter is even worse than what he suffered the previous winter at Valley Forge. What did he say a fortnight ago? “Now comes the time between grass and hay, the winter campaign of starving and freezing.” You remember that you had laughed when Joe had bragged that after the war he was going to write a book about his experiences. But then again, he spends every night painfully writing in his journal, his eyes squinting in the flickering light of the campfire, and his hands muffled against the cold with the...
remnants of his last pair of woolen socks. “Private Yankee Doodle” he’s going to call it. Maybe you’ll be mentioned as the best stone carrier in the army.

Exhausted, you heft the two large stones you are carrying toward the hut, stones that will become part of the fire-back, the fireplace built of stone that must be in place before the upper chimney can be constructed of logs that will be lined with clay. You shake your head in amazement at Joseph. Only two years older and one year more experienced in war, he knows how to build a hut. You were too young when Pa and your older brothers built your farmhouse, and the most building you have done has been to help with the stone wall through the new pasture that you and Pa had cleared a couple of years ago. If you weren’t so hungry, your mouth would water at the thought of the fresh bread you and Joe could bake in your new “beehive oven.” If the general could only get supplies. Just the day before, December 27th, Gen. Parsons issued brigade orders to inform the officers and soldiers that he had used every possible method to supply flour or bread to the brigade. What was it he had said? “Although a sufficiency of every article necessary is at Danbury, the weather had been so extreme that it is impossible for teams to pass to that place. Every measure is taken to supply flour, rum, salt and every necessary tomorrow, at which time, if a quantity sufficient comes in, all past allowances shall be made up. The General, therefore, desires for the honor of this corps and their own personal reputation, the soldiery, under the special circumstances caused by the severity of the season, will make themselves content to that time.” You decide that contentment would be easier with good food, thick clothing and a warm bunk for sleeping. At least you have a thick leather hunting shirt that Pa had outgrown instead of the homespun shirt that some of your fellow soldiers wore today in the freezing winter weather.

A scent drifts through the evening breeze, a smell different from that of the wood fires the regiments keeps going day and night to keep warm, the acrid odor of roasting horse flesh. If you think hard enough you can almost turn the smell into the fragrant scent of one of your ma’s venison stews or rabbit pie. Two more steps and you can place the stones next to the ones Joseph is adjusting and you shake your head again—horse meat for supper again. Someday someone will dig at this site and all they will discover will be stewed and gnawed horse bones. You think of sharing that idea with Joe for his narrative, but you almost laugh at the ridiculousness of that thought. You must be more hungry and tired than you think. But the hut must be built before the winter gets any worse.

The clunk of stone against stone rewards your efforts and you stretch to massage your aching back, unable to count the trips you still must make to carry the stones for the fire-back. If only you had tools, more than the saw allotted to Joe. A mule or horse to haul the stones would help, but then the army has plenty of mules—you! As you look across the camp, you see the shadows of the other huts in their orderly formation as ordered by General Parsons. Two rows of huts with exactly eight feet between each one—huts built exactly fourteen feet by sixteen feet from logs hewn by hand, ends and roofs made with logs and the roof made tight with split slabs, the sides made tight with clay, a fire-place at the rear of the hut made of wood and secured with clay eighteen inches thick on the inside, and a door made of split oak-slabs positioned near the street. You yearn for the warmth of the hut, anxious for the day when you will have a bunk again.

In your mind’s eye you can see the smiles of delight on your fellow soldiers’ faces as the twelve of you hunker down for a good night’s sleep in your bunks, having finally found a place to lay your pack. Ahead lies a night of calm at Parson’s encampment.

The facts of this page come from an article from the Spring, 1998 issue of The SAR (Sons of the American Revolution) Magazine. http://www.connecticutsar.org/articles/redding_site.htm
Standards Focus: Exploring Expository Writing—Parson’s Encampment

Directions: After reading the article about Parson’s Encampment near Redding, Connecticut, answer the following questions. Be sure to write in complete sentences.

1. Why do you think this article is important to readers of *My Brother Sam is Dead* which takes place in Redding during the Revolutionary War?

2. Why did many soldiers wear clothing from home in the beginning of the war?

3. Why do you think Joseph Plumb Martin was so intent on writing in his journal?

4. What do the discovery of “beehive ovens” and cooked horse bones reveal about the lives of the soldiers?

5. How would you feel about your decision to become a soldier for the Continental Army, knowing you had to live through a winter without warm clothing and enough supplies?

6. What do you think was the worst problem the soldier describes? Why?

7. What do you think should happen to this parcel of land in the future? Why?
Standards Focus: Historical Context
The Connecticut Militia

The Connecticut Colony had an organized and highly structured militia system. Understanding the Connecticut Militia during the American Revolution can be confusing, but it helps if one begins at the creation of the Militia Regiment system in 1739. This system of Militia Regiments would continue in Connecticut until the 1840's. Many people think of the militia as a small company of men from a particular Connecticut village who would occasionally muster on the local common or green and practice the military drill of the day. This conception is only partially correct. Every town militia company (sometimes referred to as Trained Bands) in the Connecticut Colony belonged to a numbered Militia Regiment. Not only would the Town Militia Companies train among themselves under company officers (a Captain, Lieutenant, Ensign, Sergeant, and Corporal), but also train with their numbered Regiments, commanded by Field grade officers of even higher rank.

Imagine you are a resident of Redding, a young man not too much older than you are. You gaze down at your trembling hands, streaked with gunpowder, dirt, and blood. Your filthy musket leans against the rough duck fabric of your breaches, and you are relieved that your pa will never see it in that condition. Slowly, as if they are precious, you lower your hands to your knees and sit Indian-style with your back against the rough bark of the Elm tree behind you. The bites of honey-sweetened bread you ate thirty minutes earlier sit like river rocks in the pit of your stomach, and threaten to come up as you will your exhausted body to stillness. Finally, you understand. You understand the strangeness of the letters your cousin Will had sent after the battles of Lexington in distant Massachusetts. With an anguished sigh, you lean your dust-covered head back against the tree, look heavenward and remember.

The Redding Militia. It had only been two weeks ago that you had entered the common to hear your pa yell for everyone to fall into parade order. You had drilled with them often enough to know what to do, taking your place among the boys in the second rank and directly behind the twenty-three men in the first.

You think of the gray sky of that morning and it will forever be associated with the grayness of the men's faces, your neighbors, checking to see that their flints are ready to fire as they march from their hometown off to war. The silence is deafening with the sound of boot-clad feet muffled first by the thick grass of the common, and then the thick dust of the road. Up ahead you hear someone whistling, "Come Follow Your Bumper," a popular song of the day, the same one that Jonathan Harrington of the Concord Militia had played that fateful morning. Will had described how he had played until the redcoats had come marching out of the mist with their three officers on horseback followed by the two flag-bearers, leading the corps of eight drums, almost as if they were introducing rank after rank of redcoat soldiers.

Now you know the look of redcoat soldiers for yourself, with the black bands of their knapsacks, the glitter of the buckles holding their coats, red as a hearth fire, tightly against the chill of the day, their light trousers stained and dirty from the march toward Redding. You close your eyes, trying not to envision the sparkle of bayonets as the morning sun glints from the east, and you hold your hands against your ears to ward off the clash of metal against metal as the soldiers clamp their bayonets onto their guns. You are too tired to ever raise your arms again.
For one brief second your muscles involuntarily tighten, just as they did when you had sailed over the stone wall along with your neighbors as the militia raced across the fields to intercept the enemy. Through the distant trees you had seen the redcoats, burdened by their heavy woolen uniforms, thick canvas leggings, their fifteen pound regulation Brown Bess muskets, the forty-pound packs they wore on their backs, and even their thick white curled wigs that peaked out from under their hats, marching steadfastly down the curve of the road, heading like devils toward Redding. Your breath came in painful gasps when you dived into an empty spot against another stone wall, sliding to a halt between the Reverend and the innkeeper, and keeping your musket out of sight as you watched the men from your town prepare to meet the enemy.

A ragged sigh escapes your lips and you wish you could cleanse your nose and throat of the acrid stench of gunpowder, the metallic stink of blood, the sour smell of sweat that permeates everything and seems to emanate from the dust that covers your body. A battle. Not glorious, not glamorous. Terrifying. Noisy. Confusing. You lift your head from the tree bark but your hair catches briefly just as it did when you peeked over the top of the stone wall to see a redcoat officer racing past the copse of trees on the distant curve of the road. Before you can lower your gaze, you hear a rifle crack from further up the line of men huddled behind the stone wall. The officer collapses like a down-filled pillow suddenly bursting during a fight with your brothers, and you gasp, surprised not to see feathers floating from the crumpled body. Unwillingly, you stare as the officer's horse rears, and tries to throw his body from the saddle, only to have one booted foot catch in the stirrup. You duck as the animal bolts toward the side of the road, crazed by the weight dragging at its hindquarters, and leaps the wall only ten feet from you. You close your eyes, but that does not stop the gorge from rising, scalding sour in your throat. You hear the body thump against the opposite side of the wall, his head cracking like an enormous egg against the rough stone.

You remember the ache in your thighs as you rise to your feet, your hands shaking as you squeeze the trigger on your musket, for once immune to the kick that normally knocks against your shoulder like that of an angry mule. Then you feel the rawness in your throat as you add your voice to the crescendo of sound that erupts from the wall, the blur of movement as men clamber over the stones into their first battle.

Now you open your smoke-burned eyes and your breathing eases as you gaze around you at the militia men, scattered against the boles of the nearby trees, blood oozing from hastily bandaged wounds, faces darkened with soot and smoke, lips dripping with thirstily-swallowed cool sweet water from the well in the farmer's yard. Meanwhile the farmer's wife and daughters bustle among the men, handing out thick spans of sausage and warm chunks of bread to your comrades, your friends in arms, your company of the Sixteenth Regiment, the men of Danbury, Ridgefield, Newtown, and New Fairfield, all towns neighboring the Redding area, a part of the Fourth Brigade of the Connecticut Militia in the American war for independence—now your war.

Standards Focus: Exploring Expository Writing—Connecticut Militia

Directions: After reading the article on the militia in Connecticut during the Revolutionary War, answer the following questions writing in complete sentences.

1. When was the militia system implemented in Connecticut?

2. What common misconception do people today have about colonial militias?

3. Why do you think the letters from his cousin seemed so strange to the young soldier?

4. Why do you think the young soldier thought war would be glorious and glamorous?

5. What were the conditions of war like for the men of the militia?

6. Which do you think is worse, the soldier's exhaustion or his memories? Why?
Standards Focus: Pre-Reading Strategy: Story Impressions

**Directions:** Sort the following words into the appropriate boxes. Then write your own ideas about what you need to discover or questions this activity brings to mind as you read the novel, *My Brother Sam is Dead*. Finally, write a brief synopsis of what you think the novel will be about. As you read Tim’s story, look for clues that tell you how correct or incorrect your ideas are. You do not have to be correct on this sheet, but take care to show thought and logic.

Tim Meeker; prison ship; Brown Bess; patriotism; Verplancks; more chores; maturity; business letters; cow-boys; Eliphalet; Sam; a vile costume; theft; defection from duty; Redding, Pennsylvania; sedition, snowy prints; stockade; cattle thieves; death; loyalty to King; Lobsterbacks; General Putnam; bayonet; tavern

<table>
<thead>
<tr>
<th>Characters</th>
<th>Setting</th>
<th>Problem-Conflict</th>
</tr>
</thead>
<tbody>
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</table>

<table>
<thead>
<tr>
<th>Resolution-Outcomes</th>
<th>Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What I Need To Discover:
1. 
2. 
3. 
4. 
5. 

Put the words together to create a statement that tells what you think the idea of the story will be. Try to include as many of the words above as you can.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

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My Brother Sam is Dead

Vocabulary List

**Directions:** Use a dictionary or the authors’ words to find the meanings of the following words from *My Brother Sam is Dead*. Your teacher will direct you to do this lesson either as you read each chapter, or as a pre-reading activity. Whatever method your teacher chooses, be sure to keep this list and the notes on definitions and parts of speech to use in vocabulary exercises and to study for quizzes and tests.

Chapters I – III

1. fetched ([ page] 3)
2. garrison (4)
3. peppered (5)
4. constitutes (6)
5. prevail (6)
6. agitators (7)
7. blurs (15)
8. stripping (17)
9. bayonet (18)
10. subversion (21)
11. vile (22)
12. meddle (27)
13. clutched (30)
14. commission (34)
15. resign (34)
16. scornful (34)

Chapters IV – VII

1. churning (48)
2. clambering (52)
3. stock (53)
4. petition (63)
5. pitched (65)
6. skirmishes (65)
7. speculating (66)
8. apprentice (68)
9. thrash (71)

Chapters VIII – X

1. enlistment (86)
2. recalcitrance (87)
3. forage (94)
4. grimaced (95)
5. retaliates (101)
6. sedition (102)
7. seines (105)
8. turmoil (119)

Chapters XI - Epilogue

1. commissary (128)
2. depreciation (129)
3. fusillade (141)
4. forceps (147)
5. militia (147)
6. insignia (153)
7. badgered (161)
8. epidemic (165)
9. compunction (174)
10. unscrupulous (174)
11. shirk (175)
12. decisive (179)
13. reflected (180)
14. floundering (183)
15. foreboding (184)
16. defection (185)
17. clemency (194)
18. whet (201)
19. rasping (206)
20. epilogue (209)
Chapters I – III

Comprehension Check

As you read and take notes using the technique described on page 23, use the Comprehension Check questions to guide your understanding of the novel. If you cannot find an answer, reread.

Directions: Using a separate sheet of paper, answer the questions in complete sentences so that the question is included in the answer. Take care not to start your answers with ‘because’ or ‘so that’.

Chapter I

1. Who are the Lobsterbacks Sam is so excited about? What has happened to them?
2. Where has Sam been for the last year?
3. What does Tim look forward to about Sam’s homecoming?
4. What does Sam usually do after a fight with his father?
5. When Tim goes to the barn to do his chores, what does Sam do that irritates him?
6. What does Sam reveal to Tim about why he has really come home?
7. How does Life feel about young men going to war? Why?
8. Think about the argument between Sam Meeker and his father. What was it about? Whose side would you have been on and why?
9. Why does Tim think “there were bad times coming”?

Chapter II

1. How is Redding divided into two parts?
2. As they are preparing for church, what is difficult about Tim’s conversation with his father?
3. Tom Warrups, the Indian, is worried about people learning something about him. What is it? Why do you think he cares?
4. Why does Tim lie about Jerry Sanford wanting his help to carry a log from the woodlot?
5. When Sam leaves, why is Tim confused again?

Chapter III

1. What are some of Tim’s chores? How are his chores different from what other children might do?
2. What activities does Tim enjoy doing with Jerry Sanford? How is this different from what you enjoy doing when you are relaxing?
3. Why does Tim communicate secretly with Betsy Read about Sam?
4. What does Tim want to tell Sam about what he has accomplished? Why?
5. What does Betsy mean when she nods her head slowly up and down?
Standards Focus: Note-taking and Summarizing

For some students, reading can be a difficult, unpleasant task. Many students do not have the strategies they need to read for meaning, and they lose interest in the story because they cannot follow the action, do not understand the words, or do not relate to the characters.

Below is a chart you will be completing as you read My Brother Sam is Dead. It will guide you in understanding the plot, the changes in the characters, how the authors use the setting, and the lessons the authors want you to learn. It will help you remember things your teacher expects you to retain as you read the book.

**Directions:** Fill out the following chart as you read each chapter. Take time to consider the items in the chart because they will be the basis for other work your teacher will expect you to do on this novel—work that will show your understanding of the novel and the time period. For every chapter, be sure to read the guiding questions carefully. Questions differ slightly for each chapter.

<table>
<thead>
<tr>
<th>Chapter I</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
<td>(Write a three to five sentence summary, focusing on the plot elements of exposition and initiating events.)</td>
</tr>
<tr>
<td><strong>Character</strong></td>
<td>(Write about the four main characters. What do they do/say that shows their qualities?) What is each character like?</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>(Write details from the story that show the authors’ use of setting (time, place, situation) to reveal information.)</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>(Write details from dialogue/storytelling that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter II</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
<td>(Write a three to five sentence summary, focusing on the development of the plot.)</td>
</tr>
<tr>
<td>Character</td>
<td>(Write about Tim. What does he do/say that shows his qualities?) What qualities does he display?</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that show the authors’ use of setting to reveal details about the colonial way of life.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from dialogue/storytelling that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>

### Chapter III

<table>
<thead>
<tr>
<th>Plot</th>
<th>(Write a three to five sentence summary, focusing on the plot elements.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character</td>
<td>(Write about Tim. What does he do/say that shows his qualities?)</td>
</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that show the authors’ use of setting to make the action seem more realistic.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from the story that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>
Standards Focus: Literary Response and Analysis

Chapters I-III
Coretta Scott King, wife of the late Martin Luther King, wrote, “Literature is a unique resource that articulates and preserves a people's culture. The literary heritage of a people also benefits those outside that family by developing their appreciation of important differences and similarities of experience. Literature can deepen the understanding that comes from sharing in the common struggle for human dignity and freedom.”

Directions: As you read the following passages, respond to the quotations by writing your thoughts and feelings about these sentences from the novel. Respond, question, make personal connections, evaluate, reflect, analyze or interpret. Be careful that you don’t just explain the meaning of the sentences but that you explain its importance to the text. What do these words tell you about the time, the characters, the conflicts, and the lessons to be learned from reading the novel? Follow your teacher's instructions for setting up your literary response.

<table>
<thead>
<tr>
<th>Words from the text</th>
<th>Your thoughts about the words from the text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mr. Beach shook his head. “I think men of common sense will prevail. Nobody wants rebellion except fools and hotheads.” (pg. 6)</td>
<td></td>
</tr>
<tr>
<td>2. I began to daydream about being older and going to Yale with Sam and scoring some telling points myself and Sam being proud of me—even though I know that daydreams are sloth, and sloth is a sin. (pg. 13)</td>
<td></td>
</tr>
<tr>
<td>3. “Father, I am not an Englishman. I am an American and I am going to fight to keep my country free.” (pg. 21)</td>
<td></td>
</tr>
<tr>
<td>4. Then Betsy Read said, “Timmy, are you on your father’s side or Sam’s?” I wish she hadn’t asked me that question. I didn’t want to answer it; in fact I didn’t know how to answer it. (pg. 33)</td>
<td></td>
</tr>
</tbody>
</table>
Standards Focus: Physical and Mental Action Verbs

Verb Worksheet I: Written and Oral English Language Conventions

Some verbs tell action. They show what the subject is doing.

The snow fell on Tim Meeker. Tim prevailed on Sam to tell him stories.

Some verbs do not show a physical action that the reader can see. They are still an action, but show a mental action that no one can see.

I. Using Mental Action Verbs In Sentences: Directions: Fill in the blanks below with a mental action verb. You may use variations of the words in the list above, but there are many others that will also fit in the sentences. Do not use the same word or form of the word twice.

1. Tim ___________ how scornful Sam could be during their discussions.
2. As he snuggled in his pallet in the loft, Tim ___________ the stories Sam told.
3. Susannah _______________ that her son and husband would not argue.
4. Life _______________ to stay loyal to the King of England.
5. Tim _______________ about Sam as he stripped the milk from Old Pru.
6. Sam did not _______________ his father to be excited about his joining the army.
7. Sam _______________ of bravery and glory as he stood in his uniform.
8. Tim clutched his bedclothes as he _____________ his father's crying.
9. Tim _______________ often even though he knew that being slothful was a sin.
10. Life resigned himself to pain as he _____________ about Sam's decisions.

II. Recognizing Mental Action Verbs: Directions: Circle the mental action verb in the following sentences. (Physical action verbs are underlined. There is a mental action verb in EVERY sentence.)

11. Betsy Read wondered about Sam's safety after he enlisted in the army.
12. Tim worried about the future as he listened to his father crying.
13. While in the barn with the cows, Tim daydreamed about his brother Sam.
14. As he leveled the musket at Sam to shoot him, Tim hoped for the best.
   (remember a verbal with to in front of it— to shoot— is an infinitive, not a verb)

15. Without Sam in the loft with him, Tim remembered all of Sam’s stories.

16. As Sam stood in the doorway of the tavern, he thought of his family's astonishment.

17. Silently, Susannah prayed for the safety of her family throughout the war.

18. In the barn Tim waited as Sam decided whether or not to tell Tim something.

19. Tim hated to hear his father and brother during their angry arguments.

20. Life intended his family to stay out of the war and to be neutral in the troubles.

21. A neighbor blurted to the colonial soldiers that Eliphalet supported the King.

22. Usually Tim enjoyed bright Sunday mornings with sunshine and singing birds.

23. In the barn Tim wished that Sam had changed his clothing from his uniform.

24. Without his family’s knowledge, Sam wanted to steal the Brown Bess.

25. Tim envied his brother’s confidence and ability to confront their father.

III. Recognizing Verbs: **Directions:** Underline the verbs in the following sentences. In the space at the beginning of each sentence write:

   **P** if the verb shows physical action
   **M** if the verb shows mental action

   ______ 26. Sam stared at the Brown Bess in Tim's pale and nervous hands.
   ______ 27. Tim loved his brother's stories of life at Yale and the girls there.
   ______ 28. Tim hated the thoughts of Sam with the Brown Bess in a war.
   ______*29. Old Pru's milk squirted noisily as Tim was stripping the milk from her.
   ______ 30. Sam hoped to become a soldier in the Continental Army.
Assessment Preparation: Vocabulary Multiple Meaning Map

Often students write down the first meaning they see in the dictionary or don't know which definition to choose. Many words have multiple meanings, however, and in order to find the correct definition, it is often necessary to look within the sentence at the context clues for the word.

Directions: Use a dictionary to find multiple meanings for the words from the vocabulary list. Use the sentence that is given to decide which of the word’s definitions and parts of speech go in which section. Write the correct part of speech in the box and the definition on the lines below the box.

1. The Minutemen really peppered them.                  2. Life sprinkled the pepper on his stew.

---

3. Before eating, Mother peppered the duck.

---

4. Mother added salt to the venison stock.  5. Life stocked the tavern with beer.

---

6. Tim slid his hand down the barrel to the stock of the Brown Bess.
7. Tim was *stripping* Old Pru’s teats for milk.

8. Tim pulled the sledge to the *strip* of woodlot to gather firewood.

9. General Putnam *stripped* Sam of his dignity.

10. Tim *pitched* the hay into the barn.

11. The British fought the Patriots in a *pitched* battle.

12. Life covered the bucket with *pitch* from the evergreen trees on the woodlot.

13. Tim’s breath was *rasping* in his throat.

14. Life smoothed the wood with a *rasp*.

15. Sam’s attitude *rasped* on Life’s nerves.
Chapters IV – VII

Comprehension Check

As you read and take notes using the technique described on page 23, use the Comprehension Check questions to guide your understanding of the novel. If you have trouble finding an answer, reread.

Directions: Using a separate sheet of paper, answer the questions in complete sentences so that the question is included in the answer. Take care not to start your answers with “because” or “so that”.

Chapter IV

1. What happens at the tavern to make Tim realize the “war had finally come to Redding”?
2. What does his father do that makes Tim realize why Sam is so stubborn?
3. Why does Tim clamber over stone fences to reach Tom Warrups' shack?
4. How does Tim threaten Sam? Why does he do it?
5. Why couldn’t Sam explain to the Continentals that he had the Meekers’ Brown Bess?

Chapter V

1. What difficulties is the war causing in Tim’s life?
2. In spite of everything, how does Tim feel about his older brother Sam?
3. Why doesn’t Tim’s father want Tim to carry ‘business letters’ for Mr. Heron?
4. What chores is Tim doing as he grows angrier and angrier to the point of boiling over? Why is he so angry? Are his feelings reasonable? Why?
5. What does Tim realize when his father allows him to go fishing with Jerry Sanford?

Chapter VI

1. How does Tim finally manage to talk to Mr. Heron?
2. As Tim is talking to Betsy on his way to do the errand for Mr. Heron, he realizes that something does not make sense. What does not make sense? Why?
3. Why does Betsy jump on Tim and wrestle him to the ground?
4. What does Mr. Heron's letter say?
5. How do you think Tim feels when he realizes the purpose of Mr. Heron’s letter?

Chapter VII

1. Why do Tim's mother and father argue about Sam's letters?
2. Why is it dangerous to drive the cattle to Verplancks Point?
3. Why is Tim excited about going on the trip with his father?
4. As they travel to Verplancks, what stops the cow-boys from taking their cattle?
5. Why is Tim disappointed with his trip to New York?
Standards Focus: Note-taking and Summarizing

**Directions:** Fill out the following chart as you read each chapter. Take time to consider the items in the chart because they will be the basis for other work your teacher will expect you to do on this novel—work that will show your understanding of the novel and the time period.

<table>
<thead>
<tr>
<th>Chapter IV</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
</tr>
<tr>
<td><strong>Character</strong></td>
</tr>
<tr>
<td><strong>Setting</strong></td>
</tr>
<tr>
<td><strong>Theme</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter V</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
</tr>
</tbody>
</table>
### Chapter VI

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
<td>(Write a three-five sentence summary, focusing on the plot elements.)</td>
</tr>
<tr>
<td><strong>Character</strong></td>
<td>(Write about Tim. What does he do/say that shows his qualities?)</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>(Write details from the story that show the authors’ use of setting to reveal more information about the lives of the characters in the story.)</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>(Write details from the story that help you see what Tim learns about life.)</td>
</tr>
<tr>
<td>Chapter VII</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>Plot</td>
<td></td>
</tr>
<tr>
<td>(Write a three to five sentence summary, focusing on the plot.)</td>
<td></td>
</tr>
<tr>
<td>Character</td>
<td></td>
</tr>
<tr>
<td>(Write about Tim. What does he do/say that shows his strengths and weaknesses?)</td>
<td></td>
</tr>
<tr>
<td>Setting</td>
<td></td>
</tr>
<tr>
<td>(Write details from the story that show the authors’ use of setting to reveal information.)</td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td></td>
</tr>
<tr>
<td>(Write details from the story that help you see what Tim learns about life.)</td>
<td></td>
</tr>
</tbody>
</table>
Standards Focus: Literary Response and Analysis

Chapter IV-VII

Goethe, a German writer and philosopher, wrote, “I had toward the poetic art a quite peculiar relation which was only practical after I had cherished in my mind for a long time a subject which possessed me . . . until at length, after I had molded it in silence . . . something resulted which might be regarded as a creation of my own; and finally, all at once, and almost instinctively, as if it had become ripe, I set it down on paper.”

Directions: As you read the following passages, respond to the quotations by writing your thoughts and feelings about these sentences from the novel. Respond, question, make personal connections, evaluate, reflect, analyze or interpret. Be careful that you don’t just explain the meaning of the sentences but that you explain its importance to the text. What do these words tell you about the time, the characters, the conflicts, and the lessons to be learned from reading the novel? Follow your teacher's instructions for setting up your literary response.

<table>
<thead>
<tr>
<th>Words from the text</th>
<th>Your thoughts about the words from the text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I was so excited I could hardly stand it. I felt all sparkly inside—sort of scared and happy both at the same time. When lunchtime came I could hardly force myself to eat, although of course I did, so nobody would suspect anything. (pg. 46)</td>
<td></td>
</tr>
<tr>
<td>2. I leveled the Brown Bess at his stomach and I said, “Don’t come any closer Sam, or I’ll shoot you.” (pg. 55)</td>
<td></td>
</tr>
<tr>
<td>3. So time passed and the war went on. Sometimes we’d read about Patriot victories, and other times about Tory victories. It all seemed confused. It was hard to tell who was really winning—partly because sometimes both sides claimed to have won the same battle. (pg. 64)</td>
<td></td>
</tr>
<tr>
<td>4. Father shrugged. “I’ve been selling my beef at Verplanck’s Point for ten years, and I haven’t yet asked who was going to eat it.” “Times have changed, Meeker. Now we want to know who’s doing the eating. And we don’t want it to be Lobsterbacks.” (pg. 94)</td>
<td></td>
</tr>
</tbody>
</table>
Standards Focus: “Being” Verbs
Verb Worksheet II: Written and Oral English Language Conventions

Some verbs do not express action. They tell that a thing is, was, or will be. They express existence or a state of being.

The snow was cold on Tim Meeker. The oxen seemed sick.

BEING VERBS are also called linking verbs because they connect the subject with some other word or words in the sentence that either rename or describe the subject. Here are some of the most common linking verbs:

(forms of the verb to be) become(s) grow(s) smell(s) (ed)
are, is, am, became grew taste(s) (ed)
was, were, feel (s) look(s) (ed) sound(s) (ed)
be, been, being felt appear(s) (ed) seem(s) (ed)

Some linking verbs can also be used as action verbs.

The succotash tasted cold. (linking) Sarah tasted the succotash. (action)
(The succotash is being cold.) (Sarah is doing something—tasting)

I. Using Being Verbs In Sentences: Directions: Fill in the blanks below with BEING VERBS from the list above that make sense. Do not use the same word more than once. You may change the tense of the verb (example—smell, smelled) or the form of the verb (example—smell, smells).

1. Excited about seeing Sam, Tim’s smile __________________________ infectious.
2. It __________________________ as though Sam was reproving Tim.
3. Sam’s grimacing face __________________________ strange to Tom Warrups.
4. Susannah and Life __________________________ afraid of the Continentals’ attitude.
5. Tim thought Sam __________________________ to be a scornful person.
6. Sam __________________________ devastated to see Tim clutching the Brown Bess.
7. Sam __________________________ calm and peaceful, asleep in Tom’s shack.
8. Tim __________________________ envious as he thinks of Sam with the Brown Bess.
9. When Mr. Heron asks for Tim’s help, Life __________________________ unreasonable.
10. While Betsy questions him, Tim __________________________ uneasy and he blushes.

II. Recognizing Being Verbs: Directions: Circle the BEING verb in the following sentences. (Action verbs are underlined. There is a being verb in EVERY sentence.)

11. Betsy Read, a young neighbor girl, was Sam Meeker’s girlfriend.
12. Tim felt excited as he clambered over the stone fences and through the fields.
13. When the Continental soldiers entered the tavern, Tim appeared apprehensive.

14. As he leveled the musket at Sam to shoot him, Tim seemed miserable.
   (remember a verbal with to in front of it— to shoot—is an infinitive, not a verb)

15. Uncomfortable, Tim grew speculative at seeing a thin line of blood on his father.

16. Life seemed determined when he threatened to thrash Tim for disobedience.

17. Susannah became more anxious to keep the store well-stocked with goods.

18. While Mr. Heron and Father talked, Tom Warrups’ face looked blank to Tim.

19. After the skirmish with the Continentals, Susannah Meeker's stew tastes delicious.

20. Life feels that Tim should not help Mr. Heron with his messages to Fairfield.

21. Tim's stomach was churning when a neighbor said that Life Meeker was a Tory.

22. When Betsy overtakes him on the road to Fairfield, Tim seems agitated.

23. Father's trip to Verplancks became both a scary and exciting adventure for Tim.

24. A half an inch of snow is on the ground as Tim smacks the oxen on their rumps.

25. Life appears calm and cool to Tim when the cow-boys first encounter them.

III. Recognizing Verbs: **Directions:** Underline the verbs in the following sentences. In the space at the beginning of the sentence write:

   **A** if the verb shows ACTION
   **L** if the verb is showing BEING (LINKING)

   __26. Sam stared at the Brown Bess in Tim's shaking hands.
   __27. Tim enjoyed fishing for shad with Jerry Sanford in the nearby creeks.
   __28. Tim feels unable to avoid Betsy and her many questions about the letter.
   __29. With Tim behind them, the oxen edged out into the middle of the pasture.
   __30. For the first few moments in New York, Tim became unhappy at the sameness.
Assessment Preparation: Vocabulary Synonyms

Sometimes students use the same words over and over again as they write. Learning to use new words and expanding your vocabulary adds interest and variety to your writing and makes it seem more sophisticated and grown up.

Directions: In the following exercise, use one of the vocabulary words in the box to replace the italicized word in the sentence. You may need to change the word slightly to use it correctly. Then write a sentence of your own about Tim and his experiences to show that you understand the meaning of the vocabulary word.

1. The starving colonial soldiers would have no remorse about taking Tim's beef.

   vocabulary word

2. "I think something important will happen in the spring," he said.

   vocabulary word

3. In a moment I saw the emblem on his shoulder. He was a general too.

   vocabulary word

4. The fools are planning to march up to Massachusetts to interfere.

   vocabulary word

5. "I came to pay a visit and first Tim nagged me about Father and now you.

   vocabulary word

6. General Putnam, a dedicated patriot, did not take desertion from duty lightly.

   vocabulary word

7. "In my house I will decide what makes up treason," demanded Sam's father.

   vocabulary word
8. Oh, whenever cattle are stolen people write a request and complain, but it never did much good.

vocabulary word

9. My mother got up from the table, brought a plate from the rack.

vocabulary word

10. Sam got contemptuous when other people disagreed with him.

vocabulary word

11. The road was all a confusion of mud and snow marked with dozens of hoofprints.

vocabulary word

12. Angrily, Life said to Sam, "I can't bear to look at you in that disgusting costume."

vocabulary word

13. Then I went out into the kitchen, took the steel out of the rack and began to sharpen the bayonet.

vocabulary word

14. Mr. Beach thought men of common sense would win because nobody wanted rebellion except fools and hotheads.

vocabulary word

15. "I will not have ruin, I will not have treason in my house," said Life Meeker.

vocabulary word
Standards Focus: Reading Strategy: “Save the Last Word for Me”

Directions: After you have read Chapter VI of My Brother Sam is Dead, go back through the text of the novel. Choose a portion of the text that is at least 12 lines long, a part of the book that touched you somehow—made you feel angry, thoughtful, amused, confused, etc. Copy that passage in the first box below. Then in the second box explain why you chose the passage, what it means to you, what it tells you about the characters, how it made you feel, and why.

When you have finished writing, follow your teacher's instructions for Save the Last Word for Me!
Standards Focus: Literary Response and Analysis—Making Inferences

Reading Strategy: "It Says, I Say and So"

Sometimes teachers ask questions that are not directly answered in the text of the reading. The teacher wants you to think, to put together ideas, to make an inference. To help you accomplish this, complete the following exercise.

Directions: Under "It Says" write down what the text says—information the authors give you. Under "I Say" write what you think about the situation—what you already know. Under "And So" put the ideas together in complete sentences to answer the question. You will be making an inference, and to do so, you may need to repeat some of your words. An example from "Goldilocks and the Three Bears" has been done for you.

<table>
<thead>
<tr>
<th>Question</th>
<th>It Says…</th>
<th>I Say…</th>
<th>And So…</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(What the text says)</td>
<td>(What I think)</td>
<td>(My inference) (Put ideas together)</td>
</tr>
<tr>
<td>Ex. Why did Goldilocks break Baby Bear’s chair?</td>
<td>Goldilocks sat on the baby bear’s chair and she broke it. [The text doesn’t really say why it broke. Here is the problem. The reader has to think, to include what he/she knows to answer the question.]</td>
<td>Baby furniture is not made to hold grown people. It is strong, but just enough to hold a baby. Also the seat would not really be big enough for a grown girl so Goldilocks might break it.</td>
<td>Since baby furniture is neither strong enough nor large enough to hold grown people, the chair broke when a girl the size of Goldilocks sat in it.</td>
</tr>
<tr>
<td>1. Why do Sam and his father fight so much?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Question</th>
<th>It Says.... (What the text says)</th>
<th>I Say... (What I think)</th>
<th>And So... (My inference) (Put ideas together)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Why does Sam not seem to care that he is leaving his family defenseless when he steals the Brown Bess?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Why does Tim seem so concerned with sins and being sinful?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Chapters VIII – X

Comprehension Check

As you read and take notes, use the Comprehension Check questions to guide your understanding of the novel. If you have trouble finding an answer, reread.

Directions: Using a separate sheet of paper, answer the questions in complete sentences so that the question is included in the answer.

Chapter VIII

1. Why do Tim and his father stop at the clapboard farmhouse just off the Ridgefield Road?

2. How is life in Westchester County different from life in Redding?

3. Explain why Life tells Tim, "If wishes were horses, beggars would ride."

4. What does Tim's father purchase after the sale of the cattle?

5. Why does Life not want to stop for the night at Green's Tavern?

Chapter IX

1. Since they do not have an escort, what is Tim and Life's plan for traveling?

2. What has Tim been doing that he is shocked to realize he has not seen his father for a long time?

3. In his desperation to find his father, what does Tim do?

4. What does Tim discover and what does it mean?

5. When the cow-boys stop Tim, what does he do that shows his bravery and intelligence?

Chapter X

1. Why does the work at the tavern worry Tim?

2. Why is business so good at the store and so bad in the tavern?

3. In what ways is Tim aware that he is acting more and more grown up?

4. On April 26th when the Redcoats come into Redding, why do the officers go to Mr. Heron's first?

5. At the end of Chapter X, why doesn’t Tim 'feel much like being a Tory anymore'?
Standards Focus: Note-taking and Summarizing

**Directions:** Fill out the following chart as you read each chapter. Take time to consider the items in the chart because they will be the basis for other work your teacher will expect you to do on this novel—work that will show your understanding of the novel and the time period.

<table>
<thead>
<tr>
<th>Chapter VIII</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
<td>(Write a three to five sentence summary, focusing on the plot.)</td>
</tr>
<tr>
<td><strong>Character</strong></td>
<td>(Write about Tim. What does he do/say that reveals some of his best qualities?)</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>(Write details from the story that show the authors’ use of setting to establish mood and make the action seem real.)</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>(Write details from story that help you see both the new and old lessons Tim learns about life.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter IX</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
<td>(Write a three to five sentence summary, focusing on new problems.)</td>
</tr>
<tr>
<td>Character</td>
<td>(Write about Tim. What does he do/say that shows more evidence of qualities we have already learned about him?)</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that show the authors’ use of setting to reveal information.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from dialogue/storytelling that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>

**Chapter X**

<table>
<thead>
<tr>
<th>Plot</th>
<th>(Write a three to five sentence summary, focusing on the elements of plot.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character</td>
<td>(What does Tim do/say that shows his qualities? What do others say about him?)</td>
</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that show the authors’ use of setting to establish a realistic situation.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from story that reveal what Tim learns about life.)</td>
</tr>
</tbody>
</table>
Walt Whitman, an American poet and essayist, wrote “Language is not an abstract construction of the
learned, or of dictionary-makers, but it is something arising out of the work, needs, ties, joys, affections,
tastes, of long generations of humanity . . .”

Directions: As you read the following passages, respond to the quotations by writing your thoughts
and feelings about these sentences from the novel. Respond, question, make personal connections,
evaluate, reflect, analyze or interpret. What do these words tell you about the time, the characters, the
conflicts, and the lessons to be learned from reading the novel? Follow your teacher’s instructions for
setting up your literary response.

<table>
<thead>
<tr>
<th>Words from the text</th>
<th>Your thoughts about the words from the text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I didn't feel very good. My hands were cold and my face was cold, and my feet were getting wet through my boots and they were going to be cold too. (pg. 110)</td>
<td></td>
</tr>
<tr>
<td>2. Food was in short supply and so was everything else, and we could sell anything we could get our hands on—cloth, farming tools, wheat, sugar, rum, anything at all. . . But even that didn't help much. Prices kept going up and up, and depreciation of the paper money took a lot of the profit out of it. (pg. 129)</td>
<td></td>
</tr>
</tbody>
</table>
| 3. “They wouldn't shoot Jerry, would they?”
  "War turns men into beasts. It's cheaper to shoot a boy than to feed him.” (pg. 140) |                                             |
| 4. I turned and ran down the road toward Dr. Hobart's. I didn't feel much like being a Tory anymore. (pg. 145) |                                             |
Standards Focus: Helping Verbs

Verb Worksheet III: Written and Oral English Language Conventions

Helping verbs and main verbs: Verbs may consist of more than one word. A verb phrase can be made up of a main verb and one or more helping verbs.

<table>
<thead>
<tr>
<th>(Complete) verb</th>
<th>Helping verb</th>
<th>Main verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>might have read</td>
<td>might have</td>
<td>read</td>
</tr>
<tr>
<td>will eat</td>
<td>will</td>
<td>eat</td>
</tr>
<tr>
<td>was running</td>
<td>was</td>
<td>running</td>
</tr>
<tr>
<td>should have been going</td>
<td>should have been</td>
<td>going</td>
</tr>
</tbody>
</table>

A verb may be one word, such as walk. It may be two words such as is walking. It may be three words such as may have walked. It may even be four words such as may have been walking. When the following verbs are with other verbs, they are helping verbs. They may also be used alone as main verbs.

<table>
<thead>
<tr>
<th>is</th>
<th>was</th>
<th>be</th>
<th>do</th>
<th>has</th>
<th>may</th>
<th>can</th>
<th>shall</th>
</tr>
</thead>
<tbody>
<tr>
<td>am</td>
<td>were</td>
<td>being</td>
<td>does</td>
<td>have</td>
<td>might</td>
<td>could</td>
<td>should</td>
</tr>
<tr>
<td>are</td>
<td>been</td>
<td>did</td>
<td>had</td>
<td>had</td>
<td>must</td>
<td>will</td>
<td>would</td>
</tr>
</tbody>
</table>

Sometimes parts of a verb are separated from each other by words that are NOT part of the verb. (NOT and N’T are adverbs, not a part of the verb. NEVER is also not a verb.)

Tim does not always enjoy his chores       Life was never expecting his capture.

I. Finding Helping Verbs: Directions: The verb is underlined in the following sentences. Write the HELPING verbs in the blank. [Remember the verb includes all parts of the verb. This exercise is to help you realize that other verbs may HELP the main verb expand its meaning. There may be one or more helping verbs, and sometimes a helping verb may work as the main verb.]

1. ________________Tim and his father were visiting relatives in North Salem.
2. ________________They had not been planning to stay long in Verplancks with the cattle.
3. ________________In the cold weather on the trip, Tim could not feel his hands and feet.
4. ________________Tim has slept by the kitchen fire with his cousins.
5. ________________Tim was grimacing during his efforts to name all the countries.
6. ________________The oxen were noisily grunting with every flick of Tim’s whip.
7. ________________The road to Verplancks had never looked more lonely and dangerous.
8. ________________Life will not be retaliating against Sam and his principals again.
9. ________________The Meekers’ neighbors have been gracious to the Papists in the area.
10. _____________Mother would never overcome her turmoil over her husband's capture.
II. Recognizing Verbs: **Directions:** Find the verb in the following sentences. **UNDERLINE THE ENTIRE VERB** in sentence and **WRITE the HELPING verbs in the blank.** Remember, not all sentences have helping verbs, but **every sentence MUST HAVE a verb.** If there is no helping verb, write “none” in the blank.

**EXAMPLE:** was The class **was reading** a Revolutionary War novel.

11. ________ Tim and his mother were alone with the work of the tavern.

12. ________ Susannah never had intended to lose her pewter to the British.

(remember: to + a verb is never the verb in the sentence)

13. ________ Continental soldiers had ridden into Redding to capture Tories.

14. ________ Tim worried about the fusillade of shots at the Rebel messenger.

15. ________ Tim did slide through pasture stubble and over the fields.

16. ________ The troops were kneeling to fire at Captain Starr's home.

17. ________ One of the British soldiers was pitching flat on his face.

18. ________ Suddenly the officers were shouting orders to the troops.

19. ________ Ned might have been afraid of the British soldiers' attack.

20. ________ The British sword had been flashing in a bright arc.

21. ________ Unbelieving, Tim must have seen Ned's head on the ground.

22. ________ Tim had gone to fetch the doctor for the Rebel messenger.

23. ________ After the battle Tim did not feel like a Tory anymore.

24. ________ The British could not carry all the loot from the Captain's home.
Each word in the English language has a part of speech, which tells how the word works in a sentence. Some words with multiple meanings can be many parts of speech. *Walk* for instance can be a noun—“The walk to the garden flooded.” It can be a verb—“I walk down the garden path every evening at sunset.” A form of *walk* can also be an adjective—“The walking path by the river needs weeding.”

Many endings, when added to words, ‘derive’ one part of speech from another.

Common derivational endings for

**nouns** include:
- ‘-ance’ conveyance
- ‘-an’ claimant
- ‘-enc’ independence
- ‘-ency’ consistency
- ‘-ee’ employee
- ‘-er’ baker
- ‘-ism’ communism
- ‘-ist’ dentist
- ‘-ity’ community
- ‘-ment’ excitement
- ‘-ness’ kindness

**verbs** include:
- ‘-ate’ graduate
- ‘-fy,’ notify
- ‘-ish’ finish
- ‘-ize’ deodorize

**adjectives** include:
- ‘-able’ adorable
- ‘-al’ fatal
- ‘-ant’ important
- ‘-ar’ polar
- ‘-ent’ confident
- ‘-ful’ helpful
- ‘-ic’ fantastic
- ‘-ish’ childish
- ‘-ive’ active
- ‘-less’ friendless
- ‘-ous’ gracious
- ‘-y’ crazy

**adverbs** include:
- ‘-ly’ happily

Learning these endings may help you identify a word’s part of speech before you know its meaning. You might not know the meaning of verify, but you can guess it works as a verb in the sentence. Unfortunately, if you did not notice, some endings may be used to indicate more than one part of speech. For example, ‘-ate’ can be a noun ending, as in "I need a duplicate," or an adjective as in "I need a duplicate key." The ‘-ish’ ending may be a verb ending as in ‘demolish’ and it may indicate an adjective, as in ‘childish.’ To further complicate matters, spelling may change with the addition of a different derivational ending.

**Directions:** Look up the following words in the dictionary. For each vocabulary word, make a list of other words that use the same base, but have different endings, which make them different parts of speech. Use a new form of the word in one of the following sentences to make the sentence complete and coherent.

| agitators | depreciation | retaliates | commission | epidemic | sedition | constitutes | prevail | speculating | decisive | reflected | subversion | defection | resign | vile |
|-----------|--------------|------------|------------|----------|----------|-------------|---------|-------------|---------|-----------|------------|-----------|--------|------|-----|
1. Life and Mother wanted Sam to give his ____________ to General Putman and return home.

2. Eliphalet Meeker did not want Sam to ________________ his belief in the rights of his King by wearing a colonial costume.

3. The ________________ of colonial soldiers in Redding and their thievery of the neighbors' cattle worried Tim because he needed the meat for survival.

4. When the cow-boys confronted Tim, he acted __________________ by pretending they were his escort which made them worry about being caught.

5. Life considered Sam's actions in joining the rebellion to be __________________ and treasonous to his King.

6. Together, Sam and his friends joined the colonial army and ___________________ their lives to the formation of a new country.

7. The turmoil of mud and tracks in the snow led to Tim's ________________ that his father had been captured by the roving cow-boys.

8. Although he loved and admired his brother, Tim prayed that the Brown Bess would not be __________________ when he leveled it at Sam.

9. In his epilogue, an adult Tim wrote __________________ about the meaning of the war and its effects on the lives of him and his family.

10. Tim hated to see the value of his tavern and its precious stock __________________ with the value of the colonial currency.

11. The colonists were prepared to face the wrath of King George and his army for their ________________ against his laws and government acts.

12. The ________________ and confusion in the streets of Redding irritated Life Meeker because he did not want change in his life or his government.

13. The British needed an ________________ to help cure the plagues of cholera on the prison ships.

14. Life worried that Mr. Heron would undermine his fatherly influence on Tim and __________________ his loyalties.

15. The colonists were heading toward forming a new country and writing a new ________________ to guide them.
Standards Focus: Reading Strategy: "The Most Important Word"

**Directions:** After you have read chapter IX of *My Brother Sam is Dead*, go back through the text of the novel from Chapters VIII through X. As you skim read, make a list of important words that pop into your mind. For the first pages of this section you might list: danger, arguments, trip. What other words can you discover? Write the words in the top box. Then as you finish your skimming, decide which word is the most important word for you, the word that somehow captures what you have learned about life from reading these chapters. In the next box, write your most important word on the line. Also write the reasons you chose that word and at least five statements from the book that support your decision.

Possible important words include:

<table>
<thead>
<tr>
<th>Possible important words include:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

I chose __________________________ as my most important word because...

<table>
<thead>
<tr>
<th>I chose __________________________ as my most important word because...</th>
</tr>
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<tbody>
<tr>
<td></td>
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</table>

When you have completed the box and written why you chose the word you did, keep the page in your notebook. Later your teacher will give you instructions about how to use your ideas about your MOST IMPORTANT WORD.
Chapters XI – Epilogue
Comprehension Check

As you read and take notes, use the Comprehension Check questions to guide your understanding of the novel. If you have trouble finding an answer, reread.

Directions: Using a separate sheet of paper, answer the questions in complete sentences so that the question is included in the answer.

Chapter XI
1. Why does Captain Betts argue with Susannah Meeker about ‘patriotism’?
2. What bothers Tim as he listens to General Wooster talk with General Benedict Arnold?
3. Even though Sam and the troops are in Redding, why is Sam reluctant to see his family?
4. What do Sam and his mother argue about?
5. When Tim says he has a funny feeling about Sam, what has he realized about Sam’s real motives for going to war?

Chapter XII
1. What does Tim’s family find out about his father in June of 1777?
2. Why does Tim say, “I decided that I wasn’t going to be ‘on anybody’s side any more’”? 
3. Why does Tim feel as if his life is like running on a treadmill?
4. What advice does Sam give to Tim when he returns to the tavern on December 3, 1778?
5. What happens to Sam when he tries to stop the soldiers from stealing his family’s beef?

Chapter XIII
1. What does Tim realize about Sam's capture when he visits Colonel Parsons at Captain Betts' home?
2. After he visits the encampment what does Colonel Read say about why General Putnam feels it so necessary to make an example of Sam?
3. What has Susannah Meeker known for the past three weeks?

Chapter XIV
1. How does Tim decide to save his brother? What happens to his “plan?”
2. Use specific detail to tell what happens at the end of the chapter.

Epilogue
1. After the pain of Sam's death heals, what does Tim do with his life?
Standards Focus: Note-taking and Summarizing

**Directions:** Fill out the following chart as you read each chapter. Take time to consider the items in the chart because they will be the basis for other work your teacher will expect you to do on this novel, work that will show your understanding of the novel and the time period.

<table>
<thead>
<tr>
<th>Chapter XI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
</tr>
<tr>
<td>(Write a three to five sentence summary, focusing on the elements of plot.)</td>
</tr>
<tr>
<td><strong>Character</strong></td>
</tr>
<tr>
<td>(Write about Tim. What does he do/say that shows his qualities? What do others say?)</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
</tr>
<tr>
<td>(Write details from the story that show the authors’ use of setting to make the action seem real.)</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
</tr>
<tr>
<td>(Write details from dialogue/storytelling that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter XII</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
</tr>
<tr>
<td>(Write a three-five sentence summary, focusing on problems and solutions.)</td>
</tr>
<tr>
<td>Character</td>
</tr>
<tr>
<td>-----------</td>
</tr>
<tr>
<td>Setting</td>
</tr>
<tr>
<td>Theme</td>
</tr>
</tbody>
</table>

**Chapter XIII**

<table>
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<tr>
<th>Plot</th>
<th>(Write a three to five sentence summary, focusing on the plot elements.)</th>
</tr>
</thead>
<tbody>
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<td>Character</td>
<td>(What does Tim do/say that shows his qualities? What do others say?)</td>
</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that help to create a realistic setting.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from story that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>
**Chapter XIV**

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<td>(What does Tim do/say that shows his qualities? What do others say?)</td>
</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that show the authors’ use of setting to reveal the mood of the chapter.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from story that help you see what Tim learns about life.)</td>
</tr>
</tbody>
</table>

**Epilogue**

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<tbody>
<tr>
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</tr>
<tr>
<td>Setting</td>
<td>(Write details from the story that show the authors’ use of setting to reveal theme.)</td>
</tr>
<tr>
<td>Theme</td>
<td>(Write details from dialogue/storytelling that help you see what Tim learns about growing up in wartime.)</td>
</tr>
</tbody>
</table>
Standards Focus: Literary Response and Analysis

Chapter XI - Epilogue

Ralph Waldo Emerson, an American poet and essayist, wrote, "We read often with as much talent as we write."

Directions: As you read the following passages, respond to the quotations by writing your thoughts and feelings about these sentences from the novel. Respond, question, make personal connections, evaluate, reflect, analyze or interpret. What do these words tell you about the time, the characters, the conflicts, and the lessons to be learned from reading the novel? Be careful that you don't just explain the meaning of the sentences. Follow your teacher's instructions for setting up your literary response.

<table>
<thead>
<tr>
<th>Words from the text</th>
<th>Your thoughts about the words from the text</th>
</tr>
</thead>
</table>
| 1. [Sam] grinned. "Do I look different?"
   . . . "No older." she said. "You've gotten older."
   "Tim has too. I hardly recognized him."
   "He's had to grow up fast," Mother said. "He didn't have much choice." (pg. 159) |
| 2. It felt good to be part of [doing something important,] and I knew that was the real reason why he [Sam] didn't want to come home. Knowing that about Sam gave me a funny feeling. I didn't feel like his little brother so much anymore, I felt more like his equal. (pg. 163) |
| 3. I didn't know what to think. I didn't see how they could find Sam guilty—he'd fought for three years, he'd risked his life, how could they decide to punish him for something he hadn't done? It just didn't make sense. (pg. 190) |
| 4. Father said, "In war the dead pay the debts for the living," and they have paid us well. But somehow, even fifty years later, I keep thinking that there might have been another way, beside war, to achieve the same end. (pg. 211) |
Standards Focus: Simple Verb Tense

Verb Worksheet IV: Written and Oral English Language Conventions

Verbs tell when the action or state of being takes place. They tell whether the action or state of being is past, present or future. We will study about four different tenses. The following are the Simple tenses.

**Present Tense** tells about an action or state of being that happens *today* or as a *habit*. This tense of the verb is the same as the name of the verb. It also can be formed by adding an ‘s’ to the verb, sometimes with a spelling change.

(I) think       (you) smile  (we) talk        (he) walks    (it) runs      (she) worries

**Past Tense** tells about an action or state of being that happened *before now*. Adding ‘d’ or ‘ed’ forms the past tense of most verbs.

smiled      talked              walked          worried          hurried        wandered

The past tense of some verbs is shown by a change in spelling.

think-thought      run-ran     go-went       is-was        sit-sat         bring-brought

**Future Tense** tells about an action or state of being that will happen *in the future*. Adding ‘will’ or ‘shall’ to the main verb forms the future tense.

will smile     will talk     will worry   shall want  shall run  will be

(Note: "Going to" does NOT form the future tense of a verb.)

<table>
<thead>
<tr>
<th>Past Tense</th>
<th>Present Tense</th>
<th>Future Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tells about an action that happened before now.</td>
<td>Tells about an action that happens now or as a habitual action.</td>
<td>Tells about an action that will happen beyond now.</td>
</tr>
<tr>
<td>Uses the -ed form of the verb or a change in spelling.</td>
<td>Uses the base form of the word or the -s form of the verb.</td>
<td>Uses ‘will’ as a helping verb.</td>
</tr>
<tr>
<td>I walked. He talked. You pushed. We thought. He won. They rode.</td>
<td>I walk. You talk. We push. He thinks. She wins. It rides.</td>
<td>I will walk. You will talk. We will push. He will think. She will win. It will ride.</td>
</tr>
</tbody>
</table>

1. Recognizing Verb Tenses: *Directions*: In the following sentences the verb is underlined. Write the **tense** of the verb in the blank. Look at the information above and find the pattern for each tense. Write the entire word **present** for simple present, **past** for simple past and **future** for simple future.

________________ 1. Decisively, Dr. Hobart **saddled** his horse and **rode** toward the tavern.

________________ 2. After Captain Bett's visit, Tim **worries** about Jerry's safety.

________________ 3. Wearing his insignia, General Wooster **was** a visitor at the tavern.

________________ 4. Generals Wooster and Arnold **mentioned** Mr. Heron in a friendly way.

________________ 5. Tim **will ask** the Continental soldiers about his brother, Sam.

________________ 6. At the encampment Sam **looks** older, more raggedy and unshaven.

________________ 7. Sam **heard** about his father's fate from the commissary officers.
8. For a moment Susannah badgered Sam about his recent activities.

9. Sam wants the excitement of being in the Continental Army.

10. Susannah will not shirk her duties to her sons or the tavern.

11. The epidemics on the prison ships were deadly to the prisoners.

12. During a war merchandise will often grow shorter in supply.

13. Some people are unscrupulous whether it is wartime or not.

14. The soldiers had no compunction about stealing beef and supplies.

15. In the darkness, the moon, full and bright, will reflect on the snow.

II. Recognizing Verbs: **Directions:** Find the verb in the following sentences. **underline the entire VERB.** Write the tense of the verb in the blank. Write the entire word, present, past, or future to avoid confusion.

Example:  __ PAST __ While on our Revolutionary Unit, the class read different books.

16. Cattle often flounder in the deep snow in the Meekers’ pastures.

17. Tim will not defect from his decision to help his brother.

18. Anxiously, Susannah will wait all afternoon for the general.

19. To the Continental soldiers Sam is from a Tory village.

20. Colonel Read will explain the problem of Sam to Susannah and Tim.

21. Tim, anxious and frightened, notices his mother's intake of rum.

22. Sam's execution will happen on a Tuesday, February 16th.

23. Carefully, Tim whetted the blade on the bayonet to its sharpest point.

24. On his dash to the stockade, Tim's breath rasps in his throat.

25. In the epilogue Tim narrates his experiences since Sam's death.
Assessment Preparation: Vocabulary Origins—Etymology

Background—Since the British Isles were invaded and conquered by many peoples who brought their languages to their new lives, English is a mix of different languages. The Angles, Saxons, and Jutes—tribes that invaded England in the fifth century AD from what is now Germany—spoke different languages which blended to become Anglo Saxon. Next the Vikings invaded Britain adding Norse words. Christian missionaries brought the Latin alphabet. Then William the Conqueror, the King of Normandy and France, defeated the English and brought the Old French language to Britain, which became the language of the ruling class and the business class for several generations. A Renaissance of Classical learning added many Greek and Latin words. Next came the printing of the 'King James' translation of the Bible, which gave people access to the Bible in words which were easily understood. Since that time, the English language has continued to change. Settlers from Britain have moved to the USA, Australia, New Zealand, India, Asia and Africa, which also changed the language, as it has taken in words from other local languages. English continues to change and develop, with hundreds of new words arriving every year. It has truly become an international language.

Breaking down an unfamiliar word into smaller parts helps in figuring out the meaning of the word. However, you need to learn common prefixes, suffixes, and root and base words. You may also find word parts in a dictionary. Since some words often use suffixes and prefixes, you need to decide the base of the word. For example, you will not see 'deciding' listed in the dictionary, but you will see 'decide'. You find the origin of a word, the word's etymology, by looking between the [brackets] after the word's parts. Look in the front section of your dictionary near the pronunciation guide for the list of the most common word origins and their abbreviations.

Directions: Using a dictionary, find the following words from your vocabulary list. Write the base word, the origin of the base, the base word in its original language, and the meaning of the base. Using the context clues in the sentence from the novel, write a correct definition. Then write a sentence of your own, showing that you understand the meaning of the vocabulary word.

Ex. decisive  "I think something decisive will happen in the spring," he said.

Base word: decide Origin: Latin Base in original language: caedere Meaning of original base: to cut
Definition: determining or closely affecting what comes next; critically important: decisive
Sentence: My father was very decisive about the length of my short skirt. "No way!"

1. agitators  These agitators can manage to stir up the peoples' passions.

Base word: Origin: Base in original language:

Meaning of original base:

Definition:

Sentence:
2. **clambering** So I ran uphill, *clambering* over the stone and rail fences.

| Base word: | clambering | Origin: |  | Base in original language: |  | Meaning of original base: |  |
| Definition: |  |  |  |  |  |  |
| Sentence: |  |  |  |  |  |  |

3. **commission** He said he would resign his *commission* to a younger man.

| Base word: | commission | Origin: |  | Base in original language: |  | Meaning of original base: |  |
| Definition: |  |  |  |  |  |  |
| Sentence: |  |  |  |  |  |  |

4. **depreciation** The *depreciation* of the paper money took the profit out of it.

| Base word: | depreciation | Origin: |  | Base in original language: |  | Meaning of original base: |  |
| Definition: |  |  |  |  |  |  |
| Sentence: |  |  |  |  |  |  |

5. **epidemic** Father had died from an *epidemic* of cholera on a prison ship.

| Base word: | epidemic | Origin: |  | Base in original language: |  | Meaning of original base: |  |
| Definition: |  |  |  |  |  |  |
| Sentence: |  |  |  |  |  |  |

6. **epilogue** Be sure to read the *epilogue* at the end of the book.

| Base word: | epilogue | Origin: |  | Base in original language: |  | Meaning of original base: |  |
| Definition: |  |  |  |  |  |  |
| Sentence: |  |  |  |  |  |  |

7. **fusillade** There was a quick *fusillade* of shots in the British ranks.

| Base word: | fusillade | Origin: |  | Base in original language: |  | Meaning of original base: |  |
| Definition: |  |  |  |  |  |  |
| Sentence: |  |  |  |  |  |  |
8. **garrison** "All right, the British troops. From the *garrison* in Boston."

   **Base word:**
   
   **Origin:**
   
   **Base in original language:**
   
   **Meaning of original base:**
   
   **Definition:**
   
   **Sentence:**

9. **reflected** There was nearly a full moon *reflected* on the snow.

   **Base word:**
   
   **Origin:**
   
   **Base in original language:**
   
   **Meaning of original base:**
   
   **Definition:**
   
   **Sentence:**

10. **resign** He said he would resign his commission to some younger man.

    **Base word:**
    
    **Origin:**
    
    **Base in original language:**
    
    **Meaning of original base:**
    
    **Definition:**
    
    **Sentence:**

11. **retaliates** Both sides do it--one burns a house and the other retaliates.

    **Base word:**
    
    **Origin:**
    
    **Base in original language:**
    
    **Meaning of original base:**
    
    **Definition:**
    
    **Sentence:**

12. **speculating** Father said that surveyors could get rich speculating.

    **Base word:**
    
    **Origin:**
    
    **Base in original language:**
    
    **Meaning of original base:**
    
    **Definition:**
    
    **Sentence:**

13. **subversion** "I will not have subversion or treason in my house."

    **Base word:**
    
    **Origin:**
    
    **Base in original language:**
    
    **Meaning of original base:**
    
    **Definition:**
    
    **Sentence:**
Standards Focus: Literary Response and Analysis—Making Inferences

Reading Strategy: "It Says, I Say and So"

Sometimes teachers ask questions that are not directly answered in the text of the reading. The teacher wants you to think, to put together ideas, and make an inference. To help you accomplish this, go through the activity, "It Says, I Say, and So".

**Directions:** Under "It Says" write down what the text says, information the authors give you. Under "I Say" write what you think about the situation, what you already know. Under "And So" put the ideas together in complete sentences to answer the question. You will need to repeat some of your words, but you will be making an inference. An example from "No More Slothful Kitten" has been done for you.

<table>
<thead>
<tr>
<th>Question</th>
<th>It Says.... (What the text says)</th>
<th>I Say... (What I think)</th>
<th>And So... (My inference)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Why did Sariah’s heart thud when her mother said the kitten needed to go to the barn?</td>
<td>&quot;Her kitten, out in the barn with the gigantic tromping hooves of her father’s horses, the snapping beaks of her mother's geese, sharp cutting metal of the tools, even the possibility of a starving wolf slouching out of the nearby woods looking for a tasty meal.&quot; Her mother speaks more harshly now and Sariah misses their time together.</td>
<td>Sariah is lonely since her father and brothers have gone to war and her mother is more demanding. She automatically looks to the kitten for comfort and company.</td>
<td>Sariah knows that sending the kitten to the barn would expose her to dangers from the horses, geese and even wolves. Since father and brothers have gone to war and her mother has had to become more demanding and so busy, Sariah has turned to the kitten for comfort and company.</td>
</tr>
</tbody>
</table>

1. **Why do you think the authors use the word 'cow-boys' instead of 'cowboys'?**
<table>
<thead>
<tr>
<th>Question</th>
<th>It Says.... (What the text says)</th>
<th>I Say... (What I think)</th>
<th>And So... (My inference) (Put ideas together)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. How do you think Tim feels about having to do more chores?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. How would you feel if you were General Putnam and had to make the decision of what to do with Sam Meeker? Why?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Directions: Using your worksheets and your novel, answer the following questions about My Brother Sam is Dead. Use your own paper and write your answers in complete sentences.

1. Write at least three sentences telling who the main character is, giving a detailed description.

2. Write at least five sentences describing the character's most important quality. Make sure you use details from the story to prove your point.

3. Write at least three sentences telling the setting, when and where the story of the novel takes place. Use details from the novel to support your ideas.

4. Make a list of the ten most important events of the plot from the beginning to the end of the novel. Write in complete sentences, using effective detail.

5. Put a star by the sentence from your list of ten important events showing what you think is the climax of the story. Explain your reasoning.

6. Write a paragraph about the theme of the book—the lessons you learned from reading this novel.

7. Write a paragraph discussing what you especially did or did not like the novel. Did you enjoy the novel in general? Why?
Bonus: Writing Practice and Applications
*Standards Focus: Understanding Foreshadowing*

Authors often write clues about what is going to happen in their novel. As the story unfolds, the reader might realize that things that have been said or actions that have happened earlier have led up to events in the novel. This is called *foreshadowing*. Authors might use a description of something to foreshadow an important event in a work. Sometimes foreshadowing occurs with hints about a character's behavior. Also, authors often use dialogue to foreshadow important events that will occur later in the novel.

**Directions:** Read the following excerpts from *My Brother Sam is Dead*. Explain what event the authors are foreshadowing with their descriptions and dialogue. Explain why the event was important enough for the reader to be warned that it would occur.

1. "My brother Sam was standing there wearing a uniform. Oh, my, he looked proud... He was wearing a scarlet coat with silver buttons and a white vest and black leggings halfway up to his knees."

2. "Oh, Sam," Mr. Beach said, "I think you'll find that loyalty is a virtue everywhere. We've had these things before—that vicious nonsense of all those madmen dressing up like Indians and throwing tea into Boston harbor... A month later everybody's forgotten it—except the wives and children of the men who've managed to get themselves killed." "Sir, it's worth dying to be free." [Sam said.]
3. "Tim, please,"[Life] said calmly as he could . . . . They'll throw you in a prison ship and let you rot. You know what happens to people on those prison ships? They don't last very long. Cholera gets them or consumption or something else, and they die."

4. Mother nodded. "Right at the beginning Life said it would be that way. He said, 'In war the dead pay the debts for the living.'"

5. "Have you got any cattle, Tim?"
   I was proud that he asked me instead of Mother. "Eight," I said. "They're not much to look at."
   "Butcher them and hide the meat. Or sell it . . . . Sell what you can. I promise you, the stock will be stolen."
Standards Focus: Understanding Point of View

When an author writes a story, one of the first decisions he/she makes is who will tell or narrate the story. The narrator is either a character within the story or someone outside the story who relates the events and actions to the reader. The two types of point of view, which are called first-person or third-person, differ in who is telling the story.

In the third-person point of view the narrator stands outside the story and refers to the characters as he, she, his, her, or they. Sometimes the narrator is all knowing. This omniscient point of view allows the narrator to enter into the minds of all of the characters and tell the reader all their secret thoughts and emotions. When the author uses the limited omniscient point of view, the narrator's insight is limited to the minds of only a few or even one character.

In the first-person point of view the narrator is a character in the story who tells the story as he or she experiences or understands it. First-person point of view is easy to identify by the use of first-person pronouns: I, we, me, us, my, and our. The reader sees the action only through the eyes of the narrator and understands events only as the narrator understands them. Sometimes the narrator is the character looking back on his/her life.

Sometimes Tim does not understand what is happening because he is naïve and inexperienced in the realities of war. The reader has to judge the accuracy of Tim's observations and imagine what the characters are thinking.

Directions: Read the following excerpts from My Brother Sam is Dead. Consider that the reader only sees the action from Tim's point of view and he does not know what the other characters might be thinking. Write what the underlined person might be thinking from his/her point of view. You will be using first-person point of view.

1. Father had his head down on the table, and he was crying. 'I'd never seen him cry before in my whole life; and I knew there were bad times coming.'

2. Mr. Heron nodded. "Actually I didn't want to talk about Sam. I want to talk about Tim. I have a little job I thought Tim might do for me. I need a boy to walk down to Fairfield for me . . . . Nobody's going to bother a boy."
   "What's he going to be carrying?" Father said.
   "Oh just some business letters," Mr. Heron said casually. "Nothing important."
3. "I was beginning to get worried about Mother. She'd never been one for drinking much—just a glass of rum punch occasionally when she was chilled or sick. But she'd begun to take it more. Not that she was drunk all the time or anything like that. But sometimes I'd come upon her standing by herself with her eyes empty and staring and a little glass of rum in her hands. She'd hardly notice I was there until I spoke to her."

4. "The soldiers charged for the Betts' door, bashed it open with the butt ends of their rifles, slammed into the house. Five minutes later they came out again, pushing in front of them Captain Betts, Mr. Rogers, and Jerry Sanford. Jerry was dead white. He was trying not to cry, but the tears were squeezing out of his eyes and he kept wiping his face with his sleeve."

5. "I hadn't seen Sam, but now they brought him out from somewhere in a bunch of soldiers. They sort of shoved him into the empty space in front of the gallows. He had a sack over his head, too, and I wondered what it was like to be inside of that . . . . Three soldiers stepped in front of him and raised their muskets. They were so close the gun muzzles were almost touching Sam's clothes."
Standards Focus: Understanding Figurative Language

To captivate readers, authors often use figurative language, ideas communicated beyond their literal meaning, to create an image in the reader's mind. Some common types of figurative language, which are also called “figures of speech,” are simile, metaphor and personification.

In a simile, two seemingly dissimilar things are compared, using the words 'like,' 'as,' or 'as if.' For example, "Tim ran through the trees as if monsters were chasing him." "Sam stood in the doorway, like a statue wearing a colonial costume."

In a metaphor, two seemingly dissimilar things are compared without using the word "like" or "as." For example, "Sam stood the doorway, a statue dressed in the uniform of a colonial soldier."

In personification, human characteristics are given to non-human objects. For example, "The dying embers in the tavern fireplace moaned and whispered to silence."

Directions: Read each of the following sentences. Underline the words of figurative language. Identify the type of figurative language being used. Explain the image that the words are creating. Then write a sentence of your own using the same type of figure of speech, following the instructions.

Example: Captain Arnold will lead us through the Lobsterbacks like a hot knife slicing through butter.
Type of figurative language simile
The image _the words show how easily Captain Arnold will be able to defeat the British________
The spoon dug through the thick corn pudding like a sharp plow in damp loam.__________
Write a sentence of your own creating an image of cutting.

1. Tim could hear Father breathing as if he had climbed a mountain.
Type of figurative language ____________
The image________
___________________________
Write a sentence of your own creating an image of breathing.

2. Ahead of him Tim could see the trail of his footsteps, drawn like a line across the fields and fences that divided them up.
Type of figurative language ____________
The image________
___________________________
Write a sentence of your own creating an image of a trail.

3. When Betsy Read approached, Tim hastily shoved Mr. Heron's note back into his shirt as if it had burned his hand.
Type of figurative language ____________
The image________
___________________________
Write a sentence of your own creating an image of a handling something unpleasant.

4. Tim could hear no sound but the wind breathing faintly in the hemlock trees.
Type of figurative language ____________

©2008 Secondary Solutions - 68 - My Brother Sam is Dead Literature Guide
5. "The soldiers are killing anyone. They're animals now, they're all beasts," Mother said.
Type of figurative language

6. The oxen were pieces of stone as Tim forced them through the snow packed road.
Type of figurative language

7. General Putnam will hang any soldier he catches stealing. He's tough as nails but he's honest.
Type of figurative language

8. Sam slammed backwards as if he'd been knocked over by a mallet.
Type of figurative language

9. The bayonet lay in the center of the stockade, a silver sliver shimmering in moonlight.
Type of figurative language

10. When Tim sees the cow-boys ahead, he slaps the oxen on their rumps as if he hadn't any worries about who was standing in the road.
Type of figurative language
Standards Focus: Understanding Uses of Dialogue

The conversation between the characters interests many readers the most. Hearing what is happening from the characters’ interchanges is like eavesdropping on a conversation; the reader becomes a firsthand witness to the action, or so it seems. The author uses dialogue very artfully to manipulate the reader’s feelings and draw him/her into the story.

A good writer never uses dialogue carelessly as padding, decoration or just for entertainment. Each time dialogue appears, it serves one of the following purposes:

- sets up the situation and indicates action
- presents ideas and establishes themes
- helps to introduce and develop characters
- helps create tone and mood

Situation and Action: In literature, dialogue can reveal with a few words what is happening and prepare the reader for what is going to happen later in the story.

Ideas and Themes: People speak to express thoughts, to pass on information and ideas to others. Authors use dialogue to help the characters express and reveal the lessons the author wants the reader to understand.

Introduce and Develop Characters: Authors can tell readers about the character in two ways. They can tell the reader all about the character, or allow the reader to observe the character in action, learning about the character's personality and attitudes by what he/she says.

Tone and Mood: Dialogue can show the attitude, or tone, expressed in a piece of writing, just as readers use tone in their own dialogue. Think of the indignant tone you use when you are defending yourself, or the triumphant tone you use when you have made the honor roll. The dialogue of the characters can also express mood, which refers to the atmosphere that surrounds an incident or scene.

Directions: Read the following excerpts of dialogue from My Brother Sam is Dead. Decide which use of dialogue from the bullet points above the authors are demonstrating with this conversation.

1. [Sam said,] "The Minutemen. The damn Lobsterbacks marched out of Boston yesterday. They were looking for Mr. Adams and Mr. Hancock and they marched up to Lexington. Some of the Massachusetts Minutemen tried to stop them there in the square but there were too many British . . . . and when they turned around and went back, the Minutemen hid in the fields along the roads and massacred them all the way back to Boston."

How are the authors using the dialogue? 

What is being revealed to the reader?

2. "God meant man to obey. He meant children to obey their fathers, He meant men to obey their kings. As a subject of the Lord Our God I don't question His ways. As a subject of His Majesty, George the third, should you question his ways? Answer me this, Sam—do you really think you know better than the King and those learned men in Parliament?"

How are the authors using the dialogue? 

What is being revealed to the reader?
3. "Stand back, Sam, or I'll shoot you in the stomach." Suddenly I began to cry. . . .
"Timmy, don't be crazy. It isn't loaded . . . ."
"Jesus, Sam, Jesus, they're down there and they're going to kill Father if he doesn't give
them the Brown Bess."

How are the authors using the dialogue?
__________________________________________________________________________

What is being revealed to the reader?
__________________________________________________________________________

4. It began to snow just after noon . . . .
"Maybe it'll stop, " I said.
"No," [Father] said, "We're in for it now."

How are the authors using the dialogue?
__________________________________________________________________________

What is being revealed to the reader?
__________________________________________________________________________

5. "Pull up the oxen," the man with the lantern shouted.
I stopped the oxen up and walked forward . . . .
"It's the boy," he said.
"Yes sir," I said. "Father said the escort would be along soon, but when you didn't come,
I was worried that the cow-boys would get to me first."
"We're not the—" one of the men started to say.
. . . . Father said there'd be at least a half-dozen men in the escort. He said just fall flat
when the shooting started."

How are the authors using the dialogue?
__________________________________________________________________________

What is being revealed to the reader?
__________________________________________________________________________

6. "I know how to handle the wagon, Father. I've done it lots of times."
"Around here, yes. But not with thirty cows to look after as well. Besides the woods are
full of those cow-boys over there. They claim they're patriots, gathering beef for the
troops, but really they're nothing more than thieves."

How are the authors using the dialogue?
__________________________________________________________________________

What is being revealed to the reader?
__________________________________________________________________________

As you read the dialogue in the remainder of the novel, consider the authors' purposes for the words.
Standards Focus: Plot Mountain
Literary Response and Analysis Graphic Organizer

An effective plot contains five separate elements that work together to keep the reader interested. The *exposition* shows the reader the characters, the situation at the beginning of the novel, and prepares the reader for the conflicts to follow. The *initiating event* starts the problems for the main characters, begins the changes in their lives. Then *development* occurs. A problem arises, creating a cause for action. The effect of the action causes a new problem. So the story goes, from problem to action to a new problem to a new action until the story reaches the *climax*, an event that forever changes lives, a point where the characters' and the reader's emotions mount to a high point. Finally, the story comes to a *resolution* which ties up the loose ends and completes the story.

**Directions:** On the following chart, label the plot elements in the boxes. On the line write the event in the novel that fits each plot element.
Standards Focus: Character Web
Literary Response and Analysis Graphic Organizer

**Directions:** Since Tim is the main character of *My Brother Sam is Dead*, write about him on the following lines. Who is Tim Meeker, his family, his home, his town, his age, his connection to the war? *Include at least one quote from the novel that supports your ideas.*

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Next decide on Tim’s four most outstanding and important personality qualities—qualities he displays throughout the novel. Look back at your note-taking worksheets for ideas. Write one quality on each Personality/Quality line. Then on the lines below the Personality/Quality line, write about several of Tim’s actions from the story that show why you believe he is that type of person. *Include at least one quote from the novel in each section to support your ideas.*

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Personality/Quality

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| 2.                  | 2.                  |
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Personality/Quality

| 1.                  | 1.                  |
| 2.                  | 2.                  |
| 3.                  | 3.                  |
| 4.                  | 4.                  |
| 5.                  | 5.                  |
| 6.                  | 6.                  |
Standards Focus: Setting Chart

Literary Response and Analysis Graphic Organizer

Authors use the details of setting to do more than show a time and a place. Setting can be used (1) to show a different way of life, (2) to make the action of the characters seem more real, (3) to show the mood or feeling of the writing, (4) to develop the circumstances of the time and place, and (5) to establish a theme or lesson the author wants to express. Authors use details such as sight, sound, smells, tastes, objects, clothing, utensils, transportation, weapons, and even weather to establish the uses of setting.

**Directions:** Of the five uses of setting listed above, choose three and write them on the lines labeled “Element of Setting.” Then, fill in the chart with specific details from the story that support your ideas of how the authors used the setting in *My Brother Sam is Dead*. Look back at your novel notes for ideas.

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Standards Focus: Theme Web

 Literary Response and Analysis Graphic Organizer

Authors want the reader to learn from their writing efforts, to learn a meaning, moral, or message about life or human nature—the theme of their literary work. Most often in writing, the author will not explicitly state the theme or the lesson, but rather leave it to the reader to detect. In fact, different readers may find different themes in the same piece of literature. The important part of analyzing the theme is looking at the evidence you can find to support your ideas.

**Directions:** In the center box, write a sentence stating your idea of the main theme of *My Brother Sam is Dead*. Then write the evidence that proves your idea by writing down specific ideas from your notes.

Skim your notes for key phrases that say something about life or people in general that supports your idea of the theme. What do the authors say about lessons to be learned in life in their storytelling?

Skim your notes for phrases that say something about the characters. What kinds of persons inhabit the story? What do they say about their life? What do they say to each other? What do they think about their life? What do their comments teach you about the theme?

Review your notes looking for details about what happens to the main character. How does he change? What does Tim learn about life from what happens to him? What do these changes help you understand about the theme?

Review your notes looking for the conflicts in the story. When a conflict is resolved, what new problems cause conflict? How do they relate to the lesson learned? What lessons about life, the theme, do the characters or reader learn from resolving this conflict?

The Theme - the lesson:
Standards Focus: Literary Response and Analysis

Model for Writing an Analysis

Directions: Read the following short story which reflects aspects of life during the Revolutionary War period. As you read, look for the elements of the plot, the characters, the setting and the theme. The story will be a model for your writing on My Brother Sam is Dead.

"No More Slothful Kitten" by Cleta V. Belt

"Sariah, the pies are almost ready to take to Widow Hutchinson and Mister Read," Mother said as she deftly tucked in the corners of the old quilts, to wrap the steaming pie she had just taken from the bricked oven beside the fireplace. Her face, red and sleek with perspiration, shone as she bent toward the hearth and adjusted the spit roasting a haunch of venison.

Sariah watched as her mother arched her back, kneading it momentarily, and sat down at the table, rubbing the raisins to clean off the dirt. She still had to remove their seeds before she could make her raisin pies for their evening meal. In a moment the second pie would be finished, and she would wrap it. Mother was always busy, always helping, always doing her ‘good deeds.’

With a shake of her head at her own inadequacies, Sariah brushed the last bits of dust over the slightly raised doorway with the straw broom, and swept them beyond the worn stone steps of the clapboard farmhouse. As she stepped across the room to place the broom in its nook by the fireplace, she unconsciously bent down and picked up the gray kitten nuzzling at the frayed laces of her heavy leather boots. Its pink nose peeked around the lacy edge of her thick, quilted petticoat and the hem of her homespun gown. She giggled softly as Mittens licked under her chin, the tiny moist tongue like a miniature rasp on her delicate skin, tickling her.

"Sariah Elizabeth," her mother repeated, her tone laced with the edge of steel that had never been there before her father, Nathan Hunt, and her older brothers Matthew and Enoch had left for the colonial war. How she missed them, but they were doing their duty for the new country that was struggling to overthrow the oppression of the British King George. She thought wistfully of her mother's voice, gentler, less determined, before all of the tasks of running their farm had fallen to her and her three young children. Sariah, at age twelve, towered over her younger brothers Jonathan and Micah who, at this moment were in the barn pitching hay to their remaining horses.

"Sariah Elizabeth Hunt, now. Put on your cloak. The pies are ready."

Sariah focused her attention on her mother and blinked in surprise. The two pies were neatly folded into a package, surrounded by the thickness of two crazy quilts and tied tightly with frazzled yarn to keep them warm for the short trip down the lane. Why must Mother give away the tender bits of venison when they were so needed in their own home?

Mittens’ tongue had soothed her into a reverie, and Sariah mentally shook herself, but not soon enough to hear her mother add, “Sariah, daydreaming is a sin. And cold pies curdle in the stomach.” Then that edge of steel sharpened and her mouth tightened as Sariah saw Rhoda Hunt’s gaze move to the kitten in her hand. “And the kitten goes to the barn today. The Lord despises even her slothfulness. Everyone on the Hunt farm must share in the work. There are mice in the barn for her to kill, and she’s been too long in the warmth of the kitchen."

Sariah’s heart thudded with dismay. She still remembered the morning she and her mother had discovered the mouser from the barn with her litter of kittens, born on what had been a spotless kitchen floor. She must have sneaked in through the opened door when her brother had gone out to the outhouse. He was always leaving the doors just slightly ajar, and her mother was always reproving him for that. The cat and her brood had already been banished from the kitchen, but somehow Sariah had convinced her mother that Mittens, the runt and only kitten with a name, needed her tender care for just a little longer.

For one second she imagined her kitten out in the barn, with the gigantic tromping hooves of her father’s horses, the snapping beaks of her mother’s geese, the sharp cutting metal of the tools, even the possibility of a starving wolf crouching in the nearby woods looking for a tasty meal. She shuddered with fear, and for a second pulled the tiny animal to her chest, its heart beating like a drummer boy’s rat-a-tat-tat against her fingers. Then, regretfully, she set the fluffy creature on the floor with one hand, leaned the broom against the hand-hewn lumber of the wall, and grasped her linsey-woolsey cloak from the peg.
brought her sled from the barn to the front porch earlier, making her arms ache and she was glad she had time—one that had not recurred in her family since.

The pie's warmth seeped onto her chest, even through the thickness of the blankets and her clothing, as she clambered up the steps. Worried, she knocked rapidly on the door, and at the woman's response, hurried into the room, expecting to find the thin, frail wisp of a woman lying on the floor, hurt. But Widow Hutchinson sat in her rocking chair, a small wooden box at her feet, and her toes tapping the wooden floor in concert with the squeaking of the chair, sniffing into a lace-edged handkerchief, and dabbing at her face. She looked up at Sariah, her red-rimmed eyes painful holes in her gaunt, weathered cheeks. "Abner's gone," she moaned. "He's gone forever." More sobs filled the silence.

"Is that all?" Sariah thought with relief. "I'm sure he's somewhere near. Would you like me to look for him?" she said loudly in deference to the widow's deafness, her gaze already flickering through the window to the tangle of overgrown bushes beside the walkway to search for the errant cat in her favorite lounging spot.

"No," the widow murmured, her voice muffled by the handkerchief. Then her toe touched the box at her feet. "He's gone. Tom Fletcher will be here any moment to bury my poor Abner. What will I do without him? Now I'll just have my knitting to keep my hands young." She spread her gnarled, age-spotted hands against her rough homespun skirt, and glanced at the towering bundle of stockings in the basket beside her. Two wooden needles, stuck into the wicker edge, stood tall like Continental soldiers, ready for battle, for work, for glory. "I've already sent two basketfuls to the state militia and I don't know what to do with these." Her gaze then rested plaintively on Sariah. "I will have no one to talk to . . ."

Wordlessly, Sariah nodded, bent over, and tucking the pie into the crook of one arm, patted the old woman's hand, her mitten colorful against the pale parchment of the widow's skin. "I know," she murmured, unable to think of anything to say as she thought of the clatter and ruckus in her home with her two younger brothers always jostling and tussling—in spite of their mother's reminders of propriety.

The heaviness of the pie tugged at her shoulders from her awkward position. "Let me lay out your meal for you. Mother made her venison pie for today." Sariah turned toward the pine cupboard, laid the bundle on the table, and unwrapped it. The fragrant steam with its scents of herbs, garlic, and rich gamy meat made her mouth water, and for a second, she forgot the old woman's lonely plight. Then she stuffed her mittens in the deep pocket of her cloak, grabbed a pewter plate from the shelf and began dipping up the appetizing pie. Handing the meal to the widow, Sariah started when a knock rattled the door.

Opening it, she saw the roughly cut hair and pimpled face of Tom Fletcher, the crippled son of a
nearby farmer. His limp had kept him from his life's goal, to join the Continentals as a drummer boy. At fourteen he was old enough now and devastated that his father still refused to let him join the state's militia, the Sixteenth Regiment Connecticut Militia.

"Tom's here, Mistress Hutchinson, and I must get Mother's pie to Mister Read before it cools and the fat congeals. You know how fussy Mother is about her meals." Hastily, she retreated as Tom entered and picked up the small box. Wails of pain reverberated through the air, and Sariah scampered down the stone steps, guilty at the relief she felt about her escape from the widow's grief. When would she ever think of others, of doing good deeds as her mother did?

Once in the lane her boots scrunched in the coating of snow and she heard the thunder of hooves pounding down the road behind her. She pulled the sled onto the verge to avoid the oncoming rider, grateful again for the thick stockings as the deeper snow covered the toes of her scuffed boots.

She held her breath in admiration and pride as she watched the Continental messenger gallop by, his tricorn hat clamped firmly on his head, the dark span of his Brown Bess thumping against his back, his saber at his side gleaming in the sunlight. The tails of his great coat billowed behind him like the sails of an ocean-going vessel, his face tight with determination as he traveled through the valley with urgent news of the war for someone, maybe even General Fairfield, the commander of the Danbury militia.

She only prayed the news was good, that the British had been defeated so her family could come home. When the cloud of drifting snow settled, she again continued her journey down the lane to Mister Read's home, only two more farms down, thinking how easy it was for soldiers to do good deeds, to fight to gain freedom for their country.

Before her hand hit the door for its second knock on Mister Read's door, it opened on squeaking, leather hinges. Mr. Read professed himself to be a man of God and he proudly wore his poverty like a cloak of righteousness. His worn waistcoat, rumpled and stained with food, barely met over the roundness of his belly. Thread-bare, and wash-lightened homespun breeches met his thin stockings at the knees, tiny patches of skin showing through the holes, and his big toes, bare to the cold air, poked through the worn spots like pale, hairy turnips.

He took his pipe from his mouth, exhaled, and the smoke curled around his head like a ghostly wreath as his voice rumbled welcome. "Good day, child." One massive hand spread across his bulging belly and rubbed it in anticipation. "Aha, another of Mistress Hunt's delicious venison pies. I can taste the delicacy of her garden carrots and the crunch of the parsnips already. And the gravy! Add to that my favorite meat, and venison pie... MMM"

With a sweeping gesture, he motioned for Sariah to enter and pointed toward the table, already set with his thick wooden handled spoon. The movement of his hand unintentionally pointed out an odd-shaped contraption and a partially unwrapped package that lay on the edge of the braided rug before the fireplace.

Mister Read caught her glance and chuckled, his huge belly swaying in counterpoint to his thunderous laugh. "My twins. They always think on the same path. May, who lives in Philadelphia, sent me a roasting kitchen. Mary, who lives in Boston, also sent me one. Now what will an old widower like me do with two roasting kitchens?" He stepped toward it, one hand extended to touch the edge of the metal box, its open side already facing the fire. Then his finger lingered against the crank that would turn the spit which ran through the roasting kitchen from end to end.

Sariah gazed at the contraption, the man's threadbare stockings, and in her mind's eye she saw the widow's basket of stockings, and her mother stretching her back as she stood upright after roasting meat over the fireplace. Suddenly, her mood lightened with plans of good deeds!

She could envision her mother sitting in the rocking chair, resting as she turned the raised crank on the roasting kitchen, the widow caressing the soft fur of a new companion, her kitten, and Mister Read's naked toes warm and hidden by Widow Hutchinson's thick stockings. It was a good thing that talking was not a sin because she had some arranging and organizing to do, good deeds to perform. "I have just the idea," Sariah said, her heart warming to the idea of a cozy, safe, home for her not so slothful kitten... and good deeds for all.
No More Slothful Kitten
Writing Model Essay—Plot

An old cliché states, "As the plot thickens, . . ." Yet without an effective plot, readers quickly lose interest. In "No More Slothful Kitten" by Cleta V. Belt, Sariah, a colonial girl, discovers the joy of using her ingenuity to do good deeds and making two smart bargains to help her neighbors, as well as her overworked mother. In analyzing the effectiveness of plot, one needs to detail the a. exposition, the information about the set up of the story, determine the b. inciting incident, the event that begins the story; examine the c. developing events, the events that add conflict and lead the reader to the climax; and discuss the d. climax (or high point) where the conflict is most apparent. A final explanation of the e. resolution, the tying up or solving of all the problems, completes an analysis of plot.

In the exposition, the reader learns that Sariah, who lives in the colonial town of Danbury three years into the Revolutionary War, has to deliver two venison pies to a neighboring widow and widower. The reader also realizes in the beginning that Sariah's father and older brothers have left the farm to fight in the war. Her overworked mother has to remind Sariah several times about her tasks. However, as "Mittens' tongue had soothed her into a reverie," Sariah's attention has been captured by the caresses of the runt kitten she has been allowed to keep in their kitchen. 1. "Sariah's heart [thuds] with dismay," and her life changes when her mother tells her that the kitten must be relegated to the barn, that everyone must help on the farm, that she must do her tasks. "Now."

As the story develops, Sariah trudges through the snow, pulling her sled loaded with meals for her neighbors. When she reached the Widow Hutchinson's house, "she could hear, muffled by the thick wooden walls, thin wails of pain." Rushing in, expecting to find the widow hurt, Sariah learns that the widow's cat has died, leaving her alone and with nothing to do but knit stockings. The neighbor boy arrives and Sariah escapes, relieved at not having to deal with Widow Hutchinson's grief. At Mister Read's house, she is disturbed by the poor condition of his clothing, especially the holey stockings that let his naked toes peep out. As she sets the venison pie on the table, Sariah notices an odd contraption and an unwrapped package. The widower's twin daughters, who live in different colonial towns, have both sent him a roasting kitchen for reflecting heat back into a fireplace, a tool to make cooking over an open fire easier. Perplexed by his bounty, Mister Read wonders what he will do with two roasting ovens.

The climax of the story occurs when Sariah envisions changes in the lives of the people around her. She sees her mother resting in a rocking chair as she cranks the spit on a roasting kitchen. She imagines Widow Hutchinson consoled with the comfort of Sariah's kitten, and keeping the tiny creature safe from the dangers of the barn. She dreams of the widow sharing her bounty of stockings with Mister Read, and Mister Read giving her the roasting oven, since she has found a source of warm stockings for him.

The story resolves as Sariah realizes she can be like her mother and do good deeds.

Thus, the actions of the plot initiate a change in Sariah as she realizes how she can save her kitten, develop as her visits to neighbors reveal problems and lead the reader to the final point of climax when Sariah realizes she has the answers for everyone. The plot resolves with the delight of a young girl who has found joy in good deeds.
Directions: Using the writing model on the plot of "No More Slothful Kitten" and the following questions as a guide, rethink and rewrite your rough draft on the plot of My Brother Sam is Dead. You may check off the boxes as you work through your rough draft.

A. Reread the first paragraph of the model composition on plot. This is an introductory paragraph.

☐ 1. Did you write an introduction to your composition or jump right into telling about what happened in the book? You should be analyzing the novel, not just summarizing it.
   
   *If you did not write an introduction, write one before you continue. Then answer the following questions about your introduction.*

☐ 2. Reread the first sentence. This is a hook, a device to catch the reader's interest. Does your first sentence 'hook' the reader's interest? If not, write a hook for your composition.

☐ 3. Reread the first italicized sentence. This sentence basically introduces your novel to the reader. In your introduction did you identify the title and author, then briefly tell the plot of your novel? If you didn't, do so now.

☐ 4. Look at the pieces of the next sentences labeled a., b., c., d., and e. Each part mentions and defines the elements of plot that will be developed in greater detail in the composition. You need to discuss the exposition, inciting incident, development, climax, and resolution. Did you mention these elements in your introduction as well as define their use in the novel? If you didn't, insert a sentence or two telling about these elements of plot you are using as a basis for your composition.

B. Reread the second paragraph of the model composition.

☐ 5. Look at the italicized sentence at the beginning of the paragraph. This topic sentence tells the reader about the exposition of the novel mentioned in the introduction. Does your first paragraph have a strong topic sentence that tells the reader the expository information of My Brother Sam is Dead? If not, write a strong topic sentence now.

☐ 6. Look at the underlined sentence marked 1. This sentence uses specific detail to identify the initiating event, the plot action that begins the problems of the novel, and changes the main character's life. Does your paragraph have a sentence that points out the initiating event of My Brother Sam is Dead? If not, write one.

C. Reread the third paragraph of the model composition.

☐ 7. Look at the italicized sentence at the beginning of the paragraph. This is the topic sentence that tells the reader about the next element of the plot mentioned in the introduction. Look at your next paragraph/s. You might need more than one paragraph to discuss the development of the plot. Does each sentence discuss one of the important events in the novel? You should cover about half of the book in five sentences to give a concise summary of the development.

D. Reread the fourth paragraph of the model.
8. Look at the italicized sentence that begins the paragraph. This topic sentence tells the reader about the climax (high point of the plot) mentioned in the introduction. Study your next paragraph. Do you explain the high point of *My Brother Sam is Dead*? If not, insert a sentence about the climax using specific details. Do you use the name of this part of the plot? If not, be sure to use the word “climax.”

E. Reread the first sentence in the fifth paragraph of the model. The model story quickly resolves as Sariah realizes she can be like her mother and do good deeds. *My Brother Sam is Dead* has a slower resolution. You will need a complete paragraph to fully explain the resolution.

9. Did you write a paragraph explaining the resolution of the novel? If not, do so.

10. Also, *My Brother Sam is Dead* has a denouement, (epilogue) which explains the character’s life after the story. Do you mention the details of this part of the plot? If not, do so.

F. Reread the last paragraph. This paragraph concludes the composition. It restates and reinforces the ideas presented in the introduction and body of the composition.

11. Does your composition have a concluding paragraph? If not, write one.

12. Look at the underlined words. Each of these refers to one of the elements of plot. Do you restate your ideas about the elements of the plot in a concise manner, as illustrated in the model essay? If not, do so.

G. Reread the sentence in quotations in the second and third paragraphs.

13. Each of these sentences is a direct quotation from the novel. They are used to reinforce the main idea of the paragraph. When writing about literature, effective writers always copy important words from the text as supporting evidence. Remember that this direct quote needs to be in quotation marks. If you are quoting dialogue, use single quotes around the exact words. "The three little pigs said, 'Go away, Wolfie!'" Are there at least five places in your composition you could strengthen with a direct quote? If you haven't already done so, add at least five direct quotes to support your ideas.

Look at your changes. Using the model, you should have revised your rough draft and created an effective analysis of the plot of your novel. Proofread your paper, have a friend proofread it, then rewrite it. Do not put the identifying letters and numbers of the model (a, b, c, 1, etc.) in your final draft. In addition, do not use italics or underlining in your final draft unless they are there to emphasize a title or reinforce an idea. In the example, they are only there to help you recognize sections of this composition for your revision.
**No More Slothful Kitten**

**Writing Model Essay—Character**

A true indication of a person’s character is the actions she/he takes. *In “No More Slothful Kitten,” a colonial short story by Cleta V. Belt, the author creates Sariah Hunt who solves problems for two neighbors and one slothful kitten.* In discussing **character**, one has to look at the qualities the author reveals about the people or characters in the story. Belt uses **indirect characterization** to let the reader learn about this young colonial girl. The reader can see Sariah’s personality traits, her **a. obedience**, **b. growing compassion**, and **c. ingenuity**, by what she says and does, and by what others say in response to her.

**Sariah displays her obedience by her willingness to deliver her mother’s venison pies to two needy neighbors.**  
1. She makes no effort to avoid the task even though 1a. it has snowed the night before and 1b. she must travel on foot through the cold winter weather. Furthermore, 2. she has even planned ahead for her duty, 2a. moving her sled from the barn to the area of the front porch, 2b. knowing she will be burdened with two bundles of quilt-wrapped pies. Although she would much rather stay in the warm kitchen to play with her kitten, 3. she readily helps her mother, all too aware before her mother reminds her that 3a. since her father and older brother are "doing their duty for the new country that was struggling to overthrow the oppression of the British King George," 3b. everyone must help.

**Sariah’s compassion grows as she makes her visits to her neighbors on the snowy day.**  
1. She willingly offers to look for the Widow Hutchinson’s lost cat, but when she realizes the cat has died, her 2. compassion weakens, and 2a. wordlessly, she goes about her duty, forgetting for a moment the woman’s plight as she inhales the aroma of the pie. Tom arrives to bury the cat, and 2b. Sariah scampers down the steps to continue her duty, relieved she does not have to deal with the widow’s grief. 2c. At Mister Read’s his poverty provokes a critical comment, “Mr. Read professed himself to be a man of God and he proudly wore his poverty like a cloak of righteousness.” Yet 3. she overlooks his appearance to help him with his meal. When 4. she realizes the man has received two roasting kitchens, her compassion unfolds. She can use the second roasting kitchen to assist those who need her help.

**Her ingenuity changes her day and her attitude as she envisions the changes she can bring about in the lives of those around her.**  
1. She can take the roasting kitchen to help her mother, and 2. bring poor Mister Read warm thick stockings. Her mother had already doomed her kitten to the barn where she must work, so she is certain her mother will not mind 3. her giving the animal to the widow for company. Sariah has also figured out what the widow can do with her piles of 4. extra knitted stockings—cover Mister Read’s bare toes. All she has to do is talk and organize, to perform good deeds of her own creation.

Sariah realizes that her **obedience** has placed her in a position to finally do some good deeds, to feel the joy of **compassion** as her **ingenuity** creates a way to help her mother and her two needy neighbors, and change her slothful kitten's life from the dangers in the Hunt barn to the comfort and coziness of the Widow Hutchinson’s love and affection.
Standards Focus: Writing Evaluation and Revision: Character

Directions: Using the writing model on the character in "No More Slothful Kitten" and the following questions as a guide, rethink and rewrite your rough draft on the main character of My Brother Sam is Dead. You may check the boxes as you work on your rough draft.

A. Reread the first paragraph of the model composition on character. This introductory paragraph tells the reader the topic of your composition.

☐ 1. Did you write an introduction to your composition or did you just jump into telling about what happened in the book? You should be analyzing the novel, not just summarizing it.

   If you did not write an introduction, write one before you continue. Then answer the following questions about your introduction.

☐ 2. Reread the first sentence. This is a hook, a device to catch the reader's interest. Does your first sentence 'hook' the reader's interest? If not, write a hook for your composition.

☐ 3. Reread the first italicized sentence. This sentence basically introduces your novel to the reader. In your introduction did you identify the title, the author, and briefly tell the plot of your novel? If you didn't, do so.

☐ 4. Look at the pieces of the next sentence labeled a., b., and c. Each underlined part mentions one of Sariah's qualities or personality traits that will be developed in greater detail in the composition. If you didn't state Tim's qualities, insert a sentence or two telling about the aspects of his character you are using as a basis for your composition. Focus on three main qualities.

B. Reread the second paragraph of the model composition on character.

☐ 5. Look at the italicized sentence at the beginning of the paragraph. This topic sentence tells the reader about the first characteristic mentioned in the introduction. Does your first paragraph have a strong topic sentence which tells the reader about one of Tim's characteristics? If not, do so.

☐ 6. Look at the underlined sentences marked 1., 2., and 3. These sentences use specific details to support the idea that Sariah shows obedience. Does your paragraph have at least three specific examples that support your idea of an important character trait of Tim in My Brother Sam is Dead, a trait he displays in several chapters? If not, do so.

☐ 7. Look at the sentences marked 1a. and 1b., 2a. and 2b., and 3a. and 3b. These sentences use specific detail to support the examples of the ways that Sariah shows obedience. Does your paragraph have at least two specific details that support the examples of the ways that Tim displays an important character trait, a trait he displays in several chapters? If not, do so.

C. Reread the third and fourth paragraphs of the model composition on character.
8. Look at the italicized sentence at the beginning of paragraphs three and four. These are the topic sentences that tell the reader about Sariah's important traits as mentioned in the introduction. Do your next paragraphs each have a strong topic sentence which tells the reader about one of Tim's characteristics? If not, include them.

9. In paragraphs three and four, look at the sentences numbered 1., 2., 3., and 4. These underlined sentences use specific detail to support the idea that Sariah shows compassion. Does your paragraph have at least three specific examples that support your idea of one of Tim's characteristics, a trait he displays in several chapters? If not, do so.

10. Do you notice the details in the fourth paragraph that give supporting evidence of the ways Sariah shows ingenuity, as you did in the third paragraph on compassion? Does your next paragraph have at least two specific details that support each of the examples of the ways that Tim displays an important character trait, a trait he displays in several chapters? If not, do so. What can you add to the next?

D. Reread the last paragraph. This paragraph concludes the composition. It restates and reinforces the ideas presented in the introduction and body of the composition.

11. Does your composition have a concluding paragraph? If not, write one.

12. Look at the underlined words. Each of these refers to one of the aspects of Sariah's character and gives an example of each. Do you restate your ideas about Tim's characteristics in a concise manner as illustrated in the model essay? If not, do so.

E. Reread the sentence in quotations in the second and third paragraphs.

13. Each of these sentences is a direct quotation from the novel. They are used to reinforce the main idea of the paragraph. When writing about literature, effective writers always copy important words from the text as supporting evidence. Remember that this direct quote needs to be in quotation marks. If you are quoting dialogue, use single quotes around the exact words. "The three little pigs said, 'Go away, Wolfie!'" Are there at least five places in your composition you could strengthened with a direct quote? If you haven't already done so, add at least five direct quotes to support your ideas.

Look at your changes. Using the model, you should have revised your rough draft and created an effective analysis of the character of Tim Meeker. Proofread your paper, have a friend proofread it, then rewrite it. Do not put the identifying letters and numbers of the model (a, b, c, 1, etc.) in your final draft. In addition, do not use italics or underlining in your final draft unless they are there to emphasize a title or reinforce an idea. They are there only to help you recognize sections of this composition for your revision.
The setting of a story is much more than just the “time and place” in which the story occurs. "No More Slothful Kitten" by Cleta V. Belt takes place in Danbury, Connecticut three years into the Revolutionary War. The author uses the details of this setting in three effective ways. She shows the reader details which establish the time, place, and circumstances of the story, and uses details of setting to make the action seem more real; and show the reader a different way of life—the colonial way of life. By developing details about the feeling of the place and time, making the action seem more real, and showing how the colonists lived, the author gives the reader a view of New England in the mid-1700's.

The author uses details of setting to establish the time, place and circumstances of the story. The reader learns from Sariah's thoughts that the men of her family have gone to war, "doing their duty for the new country that was struggling to overthrow the oppression of the British King George." The reader meets Tom, the neighbor boy, who had not been allowed to "join the state's militia, the Sixteenth Regiment Connecticut Militia, three years earlier." Thus, the reader learns indirectly through characters' thoughts and actions that the story takes place in Danbury, Connecticut three years into the war and the Hunt family faces life without the men of the family, the crux of Sariah's need to help her mother and her kitten.

A different way of life becomes evident through the author's use of setting details. The reader instantly realizes this story does not take place in contemporary time when the author mentions "the bricked oven beside the fireplace" and "the open hearth" where Mistress Hunt is preparing a meal while Sariah uses a straw broom instead of a vacuum to clean. The different way of life is also depicted in descriptions of colonial cooking utensils. Through the details the author uses, the reader sees Sariah's mother "adjust[ing] the spit roasting a haunch of venison," a long piece of metal supported between two andirons in front of the fireplace. Also Mister Read has two new roasting kitchens, each a "metal box with an open side that could face a fire . . . with the crank that would turn the spit that ran through the roasting kitchen from end to end." Even the clothing shows a different way of life as the reader notices Sariah's quilted petticoats, a homespun gown, her linsey-woolsey cloak with its bone buttons, hand-knitted gloves and hand-me-down boots. Throughout the story the author uses details of the setting to show various aspects of colonial lifestyle.

Belt also uses the details of the setting to make the actions seem more real. At the beginning the reader sees Sariah's family doing typical colonial farm chores. To keep the pies warm, Mrs. Hunt wraps them in two crazy quilts. Sariah is pulling her sled through the snow, the usual colonial wintertime method of travel, while her brothers pitch hay in the barn for the horses. The author also uses ordinary reactions and sounds of colonial New England to make the action seem more real. The reader shivers from the cold when Sariah relishes the warmth of her thick woolen stockings in her heavy leather boots. As Sariah travels down the lane, the reader "hears" the wooden runners squeaking against the thin layer of snow, and the colonial messenger's horse's hooves thundering down the lane, passing Sariah and covering her with wisps of snow. Effectively used details of setting make the actions of the characters seem more interesting and believable.

Thus, the reader can understand the circumstances, time and place of the story, see examples of cooking and clothing to see the differences in colonial life, and watch the actions of the characters become real as they are enhanced by the details of setting. The author's development of these details enriches the setting and the reader can visualize Sariah's home and neighborhood in Danbury, Connecticut, 1778.
Standards Focus: Writing Evaluation and Revision: Setting

Directions: Using the writing model on the setting of "No More Slothful Kitten" and the following questions as a guide, rethink and rewrite your rough draft on the uses of setting in *My Brother Sam is Dead*. You may check the boxes as you work on your rough draft.

A. Reread the first paragraph of the model composition on setting. This introductory paragraph tells the reader the topic of your composition.
   1. Did you write an introduction to your composition or did you jump right into telling about what happened in the book? You should be analyzing the novel, not just summarizing it. If you did not write an introduction, write one before you continue. Then answer the following questions about your introduction.
   2. Reread the first sentence. This is a hook, a device to catch the reader's interest. Does your first sentence 'hook' the reader's interest? If not, write a hook.
   3. Reread the first italicized sentence. This sentence basically introduces your novel to the reader. In your introduction did you identify the title, the author, and briefly tell the setting of your novel? If you didn't, do so.
   4. Look at the pieces of the next sentence marked a., b., and c. Each part mentions one of the authors' uses of setting that will be developed in greater detail in the composition. If you didn't state the authors' uses of setting, insert a sentence or two telling about the aspects of setting you are discussing in your composition.
   5. Look at the last sentence of the paragraph. This concluding statement sums up the ideas that will be developed in the remainder of the composition, and serves as a transition to the following paragraphs. Did you include a concluding sentence in your introduction? If not, do so.

B. Reread the second paragraph of the model composition on setting.
   6. Look at the italicized sentence at the beginning of the paragraph. This topic sentence tells the reader about the first use of setting mentioned in the introduction. Does your first paragraph have a strong topic sentence which defines for the reader one of the authors' uses of setting? If not, write one.
   7. Look at the italicized sentence at the end of the paragraph. This concluding sentence tells the reader the basic situation of the setting. Do you conclude your paragraph with a restatement of the topic sentence?

C. Read the third paragraph of the model composition on setting.
   8. Look at the italicized sentence at the beginning of the paragraph. This topic sentence tells the reader about the first use of setting mentioned in the introduction. Does your first paragraph have a strong topic sentence which defines for the reader one of the authors' uses of setting? If not, write one.
   9. Look at the sentences marked 1., 2., and 3. These underlined sentences use specific detail to support the idea that the authors use setting to show a different way of life. Does your paragraph have at least three specific examples that point out the specific details about your idea about how the authors use setting? If not, write them.
   10. Look at the sentences marked 1a., 1b., and 1c, 2a. and 2b., and 3a.-3e. These sentences use specific detail to support the examples of the ways the authors show a different way of
life by describing utensils and clothing in a time that is not now. Does your paragraph have at least two specific details that support the examples of the ways that the authors use setting? If not, include them.

D. Reread the fourth paragraph of the model composition on setting.

11. Look at the italicized sentence at the beginning of the paragraph. This topic sentence tells the reader about another way the authors use setting mentioned in the introduction. Does your next paragraph have a strong topic sentence which tells the reader about how the authors use setting? If not, write one.

12. Look at the sentences marked 1. and 2. These sentences use specific detail to support the idea that the author uses setting to make the action seem more real. Does your paragraph have at least three specific details that support the examples of the ways that the authors use setting? If not, write them.

13. Look at the details in 1a.-1c, and 2a.-2c. that give supporting evidence of the authors' use of setting to make the action seem more real. Does your paragraph have at least three specific details that support the examples of the ways that authors use setting? If not, include them.

E. Reread the last paragraph. This paragraph concludes the composition. It restates and reinforces the ideas presented in the introduction and body of the composition.

14. Does your composition have a concluding paragraph? If not, write one.

15. Look at the underlined words. Each of these refers to one of the ways the author uses setting and gives an example of each. Do you restate your ideas about the authors' uses of setting? If not, do so.

F. Reread the sentence in quotations in the second and third paragraphs.

16. Each of these sentences is a direct quotation from the novel. They are used to reinforce the main idea of the paragraph. When writing about literature, effective writers always use direct quotes. Remember that the direct quote needs to be in quotation marks. If you are quoting dialogue, use single quotes. "The three little pigs said, 'Go away, Wolfie!'" Are there at least five places in your composition that would be strengthened by a direct quote? If you haven't already done so, add at least five direct quotes to support your ideas.

Look at your changes. Using the model you should have revised your rough draft and created an effective analysis of the authors' uses of setting. Proofread your paper, have a friend proofread it, then rewrite it. Do not put the identifying letters and numbers of the model (a, b, 1, etc.) in your final draft. They are there only to help you recognize sections of this composition for your revision.
No More Slothful Kitten

Writing Model Essay—Theme

Did you know that even when you are reading only for the pure enjoyment of it, there is usually as lesson to learn? In writing authors often express a message, a lesson about life which can be learned by the reader, the “theme” of a piece of literature. Authors express and emphasize these lessons in several ways. They a. make the readers aware of their own feelings about the situation of the novel, b. show characters' thoughts and conversations, c. suggest lessons through character development, and d. use the action or events of the story to suggest themes. In "No More Slothful Kitten" by Cleta V. Belt, the author explores the subject of compassion and develops the theme that by using one's ingenuity, one can expand his/her capabilities for compassion. As Belt develops this theme, the reader also learns about the difficulties of colonial life during wartime, a secondary theme in the story.

Throughout the story the reader sees the difficulties of life on the farm with the men gone to war. Since her father and two older brothers have gone away, everyone is expected to help around the farm. While Sariah sweeps the kitchen with the straw broom, her younger brothers Jonathan and Micah have to pitch hay for the horses, and her kitten must leave the warmth of the kitchen to kill mice in the barn. Through Sariah's eyes, the reader sees her mother laboring over the fireplace, making venison pies for her neighbors. Furthermore, their tools and clothing reflect the difficulties of their life. Sariah pulls a sled to deliver the pies, and, although she has just knitted new mittens to replace her brother's hand-me-downs, she still wears his worn boots. Finally, the women's reactions mirror their troubles.

However, the primary lesson the author wants the reader to learn deals with the development of compassion. Sariah, from the beginning of the story, compares herself negatively to her mother who "was always busy, always helping, always doing her 'good deeds.' " Sariah takes the pies to the neighbors out of obedience, not caring. When she hears Widow Hutchinson sobbing, she does hurry to the door, worried that she has fallen, but quickly shifts to dispassion when she smells the fragrant steamy pies. After Tom arrives, she scrambles down the stairway, relieved that she has not had to deal with the old woman's grief. At Mister Read's home, she criticizes the man's show of poverty, not even thinking that the man's lack of wealth is just a level below her own. However, when she sees the extra roasting kitchen and visualizes her mother's aching back as she cooks at the fireplace, her compassion begins to evolve. She realizes she can help the widow with companionship and her overfull-stocking basket. She can exchange the extra roasting kitchen for stockings to cover Mr. Read's naked toes. Her awareness of the joy of good deeds expands as she envisions creative solutions to everyone's problems.

Thus as the reader enjoys Sariah's story and sees the difficulties of colonial life, the reader also learns through Sariah's changes in attitude how compassion can be developed, and that it often takes ingenuity to devise ways to act with compassion.
Standards Focus: Writing Evaluation and Revision: Theme

Directions: Using the writing model on the theme of "No More Slothful Kitten" and the following questions as a guide, rethink and rewrite your rough draft on the themes in My Brother Sam is Dead. You may check the boxes as you work on your rough draft.

A. Reread the first paragraph of the model composition on theme. This introductory paragraph tells the reader the topic of your composition.

☐ 1. Did you write an introduction to your composition or did you jump right into telling about what happened in the book? You should be analyzing the novel, not just summarizing it. If you did not write an introduction, write one before you continue. Then answer the following questions about your introduction.

☐ 2. Reread the first sentence. This is a hook, a device to catch the reader's interest. Does your first sentence 'hook' the reader's interest? If not, write a hook.

☐ 3. Look at the pieces of the next sentence labeled a., b., c., and d. Each part mentions one of the author's methods for expressing theme. If you didn't define theme and how authors express it, insert a sentence or two telling about the aspects of theme to clarify them for the reader.

☐ 4. Reread the italicized sentence. This sentence basically introduces your novel to the reader even though it comes later in the paragraph. In your introduction did you identify the title, the author, and briefly tell the theme of your novel? If not, do so.

☐ 5. Look at the last sentence. This concluding statement mentions a secondary theme that the writer considers to be an important element of the story. Do you need to mention 1-2 secondary themes you find important in the novel? If so, do so. However, you should focus your paper on one main theme. You do not want to analyze multiple secondary themes which will dilute your focus.

B. Reread the second paragraph of the model composition on theme.

☐ 6. Look at the italicized sentence at the beginning of the paragraph. This topic sentence identifies for the reader the secondary theme mentioned in the introduction. Does your paragraph have a strong topic sentence which identifies for the reader a second important theme in the novel? If not, write one.

☐ 7. Look at the sentences marked 1., 2., and 3. These underlined ideas use specific detail to support the idea that life in the colonies during the war was difficult. Does your paragraph have at least three specific examples that point out the specific details about your discussion of an important theme? If not, write them.

☐ 8. Look at the sentences marked 1a.-1c., 2a.-2c., and 3a., and 3b. These ideas use specific detail to support each of the different examples of the difficulties of life during war. Does your paragraph have at least two specific details to support each of the different examples of the theme you are discussing? If not, include them.
C. Reread the third paragraph of the model composition on theme.

9. Look at the italicized sentence at the beginning of the paragraph. This topic sentence identifies for the reader the most important theme as mentioned in the introduction. Does your next paragraph have a strong topic sentence which identifies for the reader the most important theme? If not, write one.

10. Look at the sentences marked 1., and 2. These underlined ideas use specific detail to support the theme that Sariah lacks compassion, but it develops with her ingenuity. Does your paragraph have at least three specific details that support the examples of the important theme you are discussing? If not, write them.

11. Look at the details marked 1a., 1b., 1c., and 1d. that give supporting evidence of the author’s idea that Sariah feels that she lacks compassion? Does your paragraph have at least three specific details that support the examples of the important theme you are discussing? If not, include them.

12. Look at the details marked 2a. and 2b. that give supporting evidence of the author’s idea that Sariah's compassion develops with her ingenuity. Does your paragraph have at least three specific details that support the examples of the important theme you are discussing? If not, write them.

D. Reread the last paragraph. This paragraph concludes the composition. It restates and reinforces the ideas presented in the introduction and body of the composition.

13. Does your composition have a concluding paragraph? If not, write one.

14. Look at the underlined words. Each restates the themes of the short story. Do you restate your ideas about the authors' themes? If not, do so.

E. Reread the sentences in quotations in the second and third paragraphs.

15. Each of these sentences is a direct quotation from the novel. They are used to reinforce the main idea of the paragraph. When writing about literature, effective writers always copy important words from the text as supporting evidence. Remember that this direct quote needs to be in quotation marks. If you are quoting dialogue, use single quotes around the exact words. "The three little pigs said, 'Go away, Wolfie!'" Are there at least five places in your composition you could strengthen with a direct quote? If you haven't already done so, add at least five direct quotes to support your ideas.

Look at your changes. Using the model you should have revised your rough draft and created an effective analysis of the authors' themes. Proofread your paper, have a friend proofread it, then rewrite it. Do not put the identifying letters and numbers of the model (a, b, 1, etc.) in your final draft. They are there only to help you recognize sections of this composition for your revision.
My Brother Sam is Dead
Quiz: Chapters I-III

Directions: Choose the best answer for each of the following questions from Chapters I-III. Write the Letter of the correct answer on the line provided.

_____ 1. What news did Sam bring home that so upset his family?
   a. The British soldiers have marched on Lexington and Concord
   b. He has decided to quit school at Yale and become a farmer
   c. He and Betsy Read are getting married at Christmas
   d. The British soldiers are marching toward Redding to arrest all Patriots

_____ 2. When Tim went to the barn to do his chores, he was irritated with Sam because
   a. all Sam can do is talk about how lovely Betsy Read is, and how much he loves her
   b. Sam comes out without changing out of his uniform so he cannot help Tim
   c. Sam haughtily tells Tim in detail how he should be stripping the milk from Old Pru
   d. Tim knows how special Sam is to his father, and he is jealous

_____ 3. As Sam and Tim talked in the barn, Tim was shocked to realize
   a. Sam has joined the Continental Army under Benedict Arnold and plans to take the Brown Bess
   b. that Sam is a selfish young man who only thinks of himself
   c. that Sam had already been into the barn and milked Old Pru
   d. his father had bought eight more cows for him to milk every day

_____ 4. Tim said that he knew "there were bad times coming" because
   a. Sam and his father are fighting again, and Sam has run off to Tom Warrups' shack
   b. he has heard his father and mother arguing over whether or not Sam can join the army
   c. he sees his father with his head down on the table, crying—a sight he has never seen
   d. Susannah, his mother, has decided to run the tavern by herself

_____ 5. The town of Redding is divided into two parts because
   a. the Hudson River runs through the valley, with half of the village on each side
   b. the Papists from Connecticut have moved into the village with the Anglicans
   c. the Danfield-Fairview Road runs through the valley with the Tories on both sides
   d. the Presbyterian church lies in the Redding Center, while the Anglican church sits on Redding Ridge

_____ 6. Tom Warrups, the Indian, worries that the people of Redding will realize
   a. that he has joined the Continental Army to fight against the Tories
   b. he is hiding Sam in his hut
   c. he is a great Indian chief who wants to regain the Redding Valley for his tribe
   d. Life, Tim's father, has been selling him whisky and tobacco at cheap rates

_____ 7. Tim lied to his father about helping Jerry Sanford with a log because
   a. Jerry is a Presbyterian and, as such, is an enemy of those in the Anglican church
   b. Jerry's father and Life have argued for years about the water rights to their land
   c. Life thinks that Jerry has been stealing shad from the creek on Life's land
   d. Tim wanted to run to Tom Warrups' shack to see Sam

_____ 8. Susannah expects Tim to help with the chores around the tavern, even scrubbing and washing because
   a. her husband it too busy selling wine in the tavern and talking to the Continentals
   b. Sam used to do those chores, but he has gone back to Yale to finish his schooling
   c. Tim refuses to do the outdoor chores such as chopping wood and caring for the livestock
   d. she believes in keeping everything clean since "Food tastes better in a clean house."
**My Brother Sam is Dead**

**Vocabulary Quiz: Chapters I-III**

**Directions:** Match the vocabulary word in 1-8 with the correct definition from a-h. Then match the vocabulary words in 9-16 with the correct definition from i-p. Write the letter of the correct definition on the line provided.

<table>
<thead>
<tr>
<th>Vocabulary Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>fetched</td>
<td>a. showered or pelted with many small objects</td>
</tr>
<tr>
<td>garrison</td>
<td>b. those who try to stir up people in support of a social or political cause</td>
</tr>
<tr>
<td>peppered</td>
<td>c. went after and came back with; brought; got</td>
</tr>
<tr>
<td>constitutes</td>
<td>d. sets up; establishes</td>
</tr>
<tr>
<td>prevail</td>
<td>e. says suddenly, without stopping to think</td>
</tr>
<tr>
<td>agitators</td>
<td>f. a fortified place with troops, guns, etc.; a military post or station</td>
</tr>
<tr>
<td>blurts</td>
<td>g. removing the last milk from (a cow) with a stroking movement of the thumb and forefinger</td>
</tr>
<tr>
<td>stripping</td>
<td>h. to gain the advantage or mastery; to be victorious; to triumph</td>
</tr>
<tr>
<td>bayonet</td>
<td>i. to give up an office, position, etc.</td>
</tr>
<tr>
<td>subversion</td>
<td>j. offensive to the senses or sensibilities; repulsive</td>
</tr>
<tr>
<td>vile</td>
<td>k. an official certificate conferring rank, especially a document issued by the government</td>
</tr>
<tr>
<td>meddle</td>
<td>l. the act of overthrowing or destroying something established</td>
</tr>
<tr>
<td>clutched</td>
<td>m. filled with or showing extreme, often indignant, contempt for someone or something</td>
</tr>
<tr>
<td>commission</td>
<td>n. grabbed or seized with a hand or a claw</td>
</tr>
<tr>
<td>resign</td>
<td>o. to concern oneself with or take part in other people's affairs without being asked or needed</td>
</tr>
<tr>
<td>scornful</td>
<td>p. a detachable, daggerlike blade put on the muzzle end of a rifle, for hand-to-hand fighting</td>
</tr>
</tbody>
</table>
Directions: Fill in the blank with the word or words that best complete the meaning of the sentence.

1. Tim was holding ___________________________ when he first heard the horses of the Continental Army as they rode into Redding.

2. Tim realized that “war has finally come to Redding” when the Continental soldiers came into the tavern and demanded his father give them ____________________________.

3. Tim clambered over stone fences and raced through fields to reach ____________________________.

4. As Tim ran across the fields back to the tavern, he looked back and saw ____________________________.

5. Sam could not explain to the Continentals that he had the __________________________ because he was supposed be in Danbury buying cattle.

6. When Sam and Tim returned to the tavern, they saw Life with __________________________ on his face.

7. For Tim, the worst part of the war was that __________________________ was beginning to become scarce.

8. Life refused to let Tim take messages for Mr. Heron because he thought Mr. Heron was a __________________________.

9. Tim talked to Mr. Heron about carrying the message when he carried a __________________________ home for him from the tavern.

10. Betsy tried to stop Tim from delivering the letter because she was afraid that Sam would __________________________.

11. Susannah stood up to Life and, even though he would not like it, she __________________________.

12. Against his better judgment, Life decided to take Tim with him to __________________________.

13. The cow-boys said they were attacking Life because they thought that he was planning to __________________________.

14. The cow-boys galloped off in the other direction when they saw __________________________.

15. When Tim and his father left Connecticut and crossed into __________________________, Tim was disappointed because it looked the same.
**My Brother Sam is Dead**  
**Vocabulary Quiz: Chapters IV-VII**

**Directions:** Match the vocabulary word in 1-9 with the correct definition a-i. Write the letter of the correct definition on the line provided.

1. **churning**  
   - a. an obsolete term that means “set in order” for battle

2. **clamber**  
   - b. to give a severe beating to; flog

3. **stock**  
   - c. a person who is acquiring a trade, craft, or skill under specified conditions

4. **petition**  
   - d. brief fights or encounters between small groups, usually a part of a larger battle

5. **pitched**  
   - e. the handle, usually wooden, to which the barrel of a rifle, shotgun, etc. is attached

6. **skirmishes**  
   - f. moving or stirring vigorously or violently

7. **speculating**  
   - g. to climb with effort or clumsily

8. **apprentice**  
   - h. buying or selling stocks, commodities, land, etc., usually in the face of higher than ordinary risk, hoping to take advantage of an unexpected rise or fall in price

9. **thrash**  
   - i. a formal writing or document containing a request addressed to a specific person or group and often signed by a number of people

**Directions:** Use one of the above words in each of the following sentences to complete the sentence. Write the number of the word on the line in front of the sentence.

10. Perhaps I could take him on as an  
    - 
11. So I ran uphill,  
    - 
12. The Patriots can win these  
    - 
13. . . . but as soon as the British catch them in  
    - 
14. Sam stared at me. "If you don't stop arguing with me, I'll  
    - 
15. Father said surveyors knew about the good deals on land and could get rich  
    - 
16. Oh, whenever it happened people would get up a  
    -
My Brother Sam is Dead
Quiz: Chapters VIII-X

**Directions:** Answer the following questions from Chapters VIII-X using complete sentences. Give as many specifics as possible to support your response and show your understanding.

1. How does the Platt family describe life in Westchester County?

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

2. As Life and Tim return home, describe their plan for traveling through the danger.

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

3. When Tim hurried to find his father, what did he discover and what does it mean?

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

4. How did Tim display his bravery and intelligence when the cow-boys stopped him?

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

5. At the end of Chapter X why does Tim say he "doesn't much like being a Tory"?

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
My Brother Sam is Dead

Vocabulary Quiz: Chapters VIII-X

Directions: Choose the correct spelling of the following vocabulary words. Write the letter of the correct spelling on the line in front of the group of words.

1. a. enlistment  
   b. enlistmant  
   c. enlistment  

2. a. recalcitrance  
   b. reecalcitrants  
   c. recalsitrants  

3. a. forage  
   b. foreage  
   c. forage  

4. a. grimmaced  
   b. grimaced  
   c. grimased  

5. a. retaliattes  
   b. retaliates  
   c. retalliates  

6. a. sedition  
   b. sadition  
   c. sedision  

Directions: Match the words above to the definitions below. On the line, write the number of the correct word from the list.

9. food for domestic animals; fodder  
10. made a twisting distortion of the face, as in expressing pain, contempt, disgust, etc.  
11. the stirring up of discontent, resistance, or rebellion against the government in power  
12. an enrollment for service in some branch of the armed forces  
13. the state of refusing to obey authority, custom, regulation, etc; stubborn defiance  
14. returns like for like; especially to return evil for evil; pays back injury for injury  

Directions: Use a vocabulary word from list above to complete the sentences below. On the line in front of the statement, write the number of the word.

15. The road was all a _______ of mud and snow marked with dozens of hoof prints.  
16. Or we might see a soldier whose _________ was up, walking home.  
17. You try hauling one of those _______ up from the bottom sometime and you’ll find out.  
18. He said that Sam was too smart a boy to become a part of ____________.  
19. Life ___________ and shook his head. Then he got down from his horse.  
20. Both sides are doing it—one side burns a house and the other side ____________.  
21. Other cattle were edging into the pastures alongside the road looking for ____________.  
My Brother Sam is Dead
Quiz: Chapters XI-Epilogue

Directions: Choose the best answer for each of the following questions from Chapters XI-Epilogue. Write the letter of the correct answer on the line provided.

_____ 1. Why had the colonial messenger ridden into Redding?
   a. He had urgent news for General Parsons about the war
   b. He wanted to see the town known as a Tory stronghold
   c. He wanted to warn the militia that the British were after the munitions stored in Danbury
   d. His horse had thrown a shoe and he needed a blacksmith to repair the shoe quickly

_____ 2. After the British troops left Redding and headed north to Danbury, the townspeople realized that
   a. they were wrong to support the British side of the war
   b. Jerry Sanford had been captured and Captain Betts had been killed
   c. Tim's family's tavern was the only building that was undamaged
   d. Tim had saved the wounded soldier's life by removing a ball from his ribs

_____ 3. When the Generals Wooster and Arnold entered the tavern, Tim recognized them as generals
   a. since Sam had written many letters to the family describing his leaders
   b. because Tim had seen them before the war in meetings with his father
   c. since he saw the insignias on their shoulders signifying that they were generals
   d. because Tim's mother, Susannah, treated them with such politeness and respect

_____ 4. When Sam arrived at the tavern on December 3, 1778, he
   a. felt badgered as his father argued with him about helping with the tavern
   b. irritated Tim by telling Tim how the tavern should be run
   c. looked handsome in his neat, clean Continental Army uniform
   d. warned Tim to butcher the eight cows they had and hide the meat

_____ 5. On one of Sam's visits, they heard a loud thump and a cow bawling. Tim was surprised to see
   a. their father leading a herd of twenty cows through the gate into the barn
   b. Susannah out in the barn, crying as she tried to get milk for her family from the last cow
   c. three men coming toward him with Sam in the middle, his hands tied behind him
   d. Colonel Parsons leading the Meekers' eight cows out of the barn to slaughter for food

_____ 6. General Putnam, a soldier who did not shirk duty nor take defection lightly, had to decide
   a. whether or not to listen to Betsy Read who came to beg for Sam's release
   b. whether to listen to the advice of Colonel Parsons about how best to slaughter the cattle
   c. how to maintain order in his troops who were discouraged by the lack of food and supplies
   d. whether or not to punish the Meekers for slaughtering the last eight cows in the valley

_____ 7. What did Sam say when Tim asked him how the Continentals could find him guilty?
   a. "I guess I didn't score enough telling points."
   b. "They knew I came from a Tory family, and didn't trust me anymore."
   c. "My mother came to visit the General and insulted him so he would not listen to my story."
   d. "The two men who stole the cattle lied about me because they feared punishment."

_____ 8. Finally, after days of planning with Betsy Read and talking with his mother about Sam, Tim
   a. decided one last time to appeal to the General for Sam's life
   b. went to church and prayed for the men who were going to die on Tuesday morning
   c. whetted the bayonet, putting an edge on it that would slice a man like a hot nail going through butter
   d. refused to go attend his brother's execution by the British army
My Brother Sam is Dead
Vocabulary Quiz: Chapters XI-Epilogue

**Directions:** Choose the correct spelling of the following vocabulary words. Write the letter of the correct spelling on the line in front of the group of words.

___ 1. a. rasping ___ 4. a. epilogue ___ 7. a. dicisive ___ 10. a. fusillade
   b. raspping   b. epuloge    b. decisive    b. fusilade
   c. rassping   c. epilogge    c. desisive    c. fusilladde

___ 2. a. defection ___ 5. a. unscrupulus ___ 8. a. insighnia  ___ 11. a. floundoring
   b. difection   b. unscruplous   b. insigeia    b. floundering
   c. deffection   c. unscrupulous   c. insignia     c. flundouring

___ 3. a. forboding ___ 6. a. cumpunction ___ 9. a. dipreciation  ___ 12. a. milisha
   b. foreboding   b. compunction   b. depresiation   b. millitia
   c. forrboding   c. compunktion   c. depreciation   c. militia

**Directions:** Match the words above to the definitions below. On the line, write the number of the correct word.

___ 13. the abandonment of loyalty, duty or principle; desertion
___ 14. badges, emblems or other distinguishing marks of rank, membership, etc.
___ 15. to make a rough, grating sound
___ 16. a simultaneous or rapid and continuous discharge of many firearms
___ 17. a sharp feeling of uneasiness brought on by a sense of guilt
___ 18. determining or closely affecting what comes next; critically important; crucial

**Directions:** Use a vocabulary word from the list above to complete the sentences below. In the blank in front of the statement, write the number of the word.

___ 19. Since the cattle hated ________________________ around in the deep snow, they balked constantly.
___ 20. General Putnam is a dedicated patriot who does not take ________________________ from duty lightly.
___ 21. Prices kept going up, and ________________________ of the paper money took much of our profit.
___ 22. There was a commotion in the British ranks and a quick ________________________ of shots.
___ 23. In a moment Tim saw the ________________________ of a general on his shoulder.
___ 24. Your teacher required you to read the ________________________ at the end of the novel.
___ 25. Tim struggled, his breath ________________________ in his throat, and then he reached the ridge.
Directions: Choose the best answer for each of the following questions from My Brother Sam is Dead. Write the letter of the correct response on the line provided.

1. What upsetting news did Sam bring to his family?
   a. He had decided to quit school at Yale.
   b. He was marrying Betsy Read at Christmas.
   c. The British soldiers had marched on Lexington and Concord.
   d. The British soldiers were marching toward Redding.

2. Tim heard his father crying and realized that “there were bad times coming” because
   a. his parents were arguing about Sam
   b. he had never heard his father cry
   c. his father would never forgive Sam for disobeying him
   d. he would have to do all of the work around the tavern

3. In the plot, the event that started the story and changed lives occurred when
   a. Tim realized that Sam had stolen their father's gun
   b. Sam arrived home and announced that he was joining the army
   c. Mr. Beach explained that only madmen support the war
   d. Sam and Life argued about politics

4. In the following sentence, "Sam always got scornful when other people disagreed with him," scornful means
   a. embarrassed and shy
   b. irritated and furious
   c. full of contempt
   d. worried and fretful

5. After reading about Sam and his father, the reader could conclude that
   a. Sam had absolutely no respect for his father
   b. Sam wanted to be independent from his father
   c. Tim liked to watch his father and brother become angry with each other
   d. Sam had a difficult life living with a dominating father

6. When Sam said, "Captain Arnold will lead us through the Lobsterbacks like a hot knife slicing through butter," he was using figurative language to show
   a. how Captain Arnold’s leadership would help to defeat the British Redcoats
   b. what an excellent chef Captain Arnold was
   c. how hungry the colonial army was after years of war with the British
   d. how weak the Lobsterbacks, the British army, were during this time in history

7. When Tim described his chores, the authors were using the setting to show
   a. the anger of Tim's unwillingness to help his family
   b. the circumstances of the Revolutionary War in colonial Massachusetts
   c. the difficulties of being an only child in wartime
   d. a different way of life—the activities necessary during the colonial times
8. As fall began, Betsy Read visited the Meeker family. Her reasons are best summarized as
   a. an effort to share the war news by reading Sam's letters
   b. attempts to stay close to Sam's family because she hears nothing from him
   c. an effort to make let Tim know that Sam has returned
   d. attempts to flirt with Tim who is becoming more interesting than Sam

9. As Tim watched the Continental officers beating Life, he realized that
   a. he had to get the Brown Bess that Sam had stolen
   b. life in New England was becoming difficult for Patriots
   c. the Continental Army treated the villagers of New England harshly
   d. Life Meeker was unwilling to show his support for the King of England

10. Life refused to allow Tim to carry messages for Mr. Heron because
    a. Life had lost one son to the war and would not be involved
    b. Mr. Heron was a Tory who owned a slave
    c. Life had argued for years with Mr. Heron and he did not trust him
    d. Life knew Tim would have trouble on the long road to Fairfield

11. As Tim was talking to Betsy on the Fairfield road, the reader learned about Tim when he
    a. said he was blushing from telling so many lies because lying is a sin
    b. bragged to Betsy about the shad he caught while fishing with Jerry
    c. realized he should not argue with Betsy about the war
    d. wrestled her to the ground, trying to get the letter he had shown her

12. The trip to Verplancks can best be summarized in the following manner:
    a. Tim learned his father's job was easier than he thought
    b. colonial New England was peaceful in spite of the war in the southern colonies
    c. thieves, such as 'cow-boys,' have harassed honest people forever
    d. being a Tory sympathizer increased the dangers to Life Meeker

13. As Tim and his father returned to Redding, Life decided
    a. to spend every night in the taverns on the road home
    b. that they had to return on the road where the cow-boys were
    c. to reward Tim for the chores he did at the tavern
    d. that Tim had been a poor traveling companion

14. When the cow-boys stopped him, Tim saved himself by acting as if
    a. his father would be coming any minute, ready to defend his wagon
    b. colonial soldiers from Verplancks were waiting in ambush to protect him
    c. he was expecting them, and had been instructed to fall flat when the shooting started
    d. he was a Patriot who was taking a wagonload to the next town

15. After Tim's father was captured, life in the tavern was different because
    a. Susannah was certain that the Continentals would kill Life because he was a Tory
    b. Tim and Susannah even had to do chores on Sunday
    c. prices stopped going up and lower depreciation meant that they were making a profit
    d. Susannah stopped writing letters to Sam

16. When Tim said "I didn't feel much like being a Tory anymore," the reader could conclude that
    a. seeing the British wound the Rebel messenger made Tim too angry to fight
    b. watching the British capture Jerry Sanford was the last straw
    c. seeing the British as they charged into Captain Starr's home made Tim change his mind
    d. realizing that the British were not going to spend their money in the tavern hurt his feelings
17. When Susannah said, "War turns men into beasts," the authors were using dialogue to
   a. establish the situation and indicate the action the Rebels were taking
   b. help develop Susannah's character as a woman who enjoyed war
   c. help create a mood of desperation caused by the lack of food
   d. establish the theme that war changes people

18. From the wounded Rebel messenger, Tim learned that
   a. the Redcoats were using a new musket ball that explodes
   b. his ride was a trap to lure the Redcoats into an ambush on the road to Danbury
   c. the British were being chased by General Benedict Arnold, Sam's troops
   d. Susannah wanted Tim to join Captain Betts who ordered the trainband to attack

19. When General Wooster joined General Benedict Arnold in the Meekers' tavern, Tim
   a. thought it strange as they discussed William Heron, a Tory sympathizer, in a friendly way
   b. learned that Sam had been sent to oversee the attack on Danbury
   c. saw Sam among Arnold's troops, but he was afraid to say anything to him
   d. sneaked into the barn to check the cattle they had hidden

20. Why did Tim say, "For the first time in my life I knew that Sam was wrong about something"?
   a. Tim saw that war had turned Sam into a beast who stuffed his mouth with bread
   b. Susannah had been so upset that her son refused to come home
   c. Tim realized Sam stayed in the army because he loved the glory
   d. Sam had assured Tim and his mother that Life would be released from prison

21. The climax of the plot, that moment of highest suspense that changes lives, occurred when
   a. Colonel Read told Susannah that Sam was to be executed
   b. Tim threw the bayonet into the stockade and realized he could not save Sam
   c. Tim told Colonel Parsons that Sam could not steal cattle
   d. Tim saw Sam between two soldiers, accused of being a thief

22. Tim worried about his mother
   a. because she waited to explain to General Putnam how wrong he was about Sam
   b. who sat on the porch, yelling angrily at every soldier who passed the tavern
   c. because she vowed never to serve another soldier in the tavern
   d. who stood, her eyes empty and staring, holding a glass of rum

23. The main idea of the epilogue would be the following:
   a. Tim, writing a few years after his brother's death, has found evidence of Sam's innocence.
   b. Tim, writing as a 64 year old man, thinks America might have won freedom without a war
   c. Tim, writing as an adult with grown children, understands Sam's arguments with his father
   d. Tim, writing for his mother, expresses her vow not to serve soldiers

24. One of the major themes or lessons the authors want to teach in *My Brother Sam is Dead* is
   a. war tends to make people's ideas about politics and freedom come into agreement
   b. people will argue about the wrongs in their lives whether there is a war or not
   c. wanting to serve in a war and suffer starvation and death should be the goal of every young man
   d. avoiding the glories of war can lead to a long, happy life, whereas glorying in battle can lead to death

25. As readers watched Tim struggle to grow up, they might learn
   a. an appreciation for the relationships that children have with their parents
   b. that growing up in war is easier than growing up in today's society
   c. that Tim was an excellent example of not obeying your parents
   d. that Tim's efforts to become independent paralleled those of the new America
**My Brother Sam is Dead**

**Final Vocabulary Test**

**Directions:** Choose the correct spelling of the following vocabulary words. Write the letter of the correct spelling on the line.

1. a. agitater  
   b. agetator  
   c. agitator  

2. a. prevail  
   b. prevale  
   c. previal  

3. a. constitutes  
   b. constututes  
   c. constituttes  

4. a. speckulating  
   b. speculating  
   c. speculateing  

5. a. reesign  
   b. resign  
   c. resine  

6. a. retaliates  
   b. ritaliattes  
   c. retaliates  

7. a. dicisive  
   b. decissive  
   c. decisive  

8. a. dufection  
   b. defection  
   c. defecion  

9. a. forbodding  
   b. foreboding  
   c. forboding  

10. a. grimace  
    b. grimmice  
    c. grimase  

**Directions:** Match the words above to the definitions below. Write the number of the correct word in the blank provided.

11. a strong feeling, prediction, portent, or presentiment, of something bad or harmful  
12. to buy or sell stocks, land, etc., usually in the face of higher than usual risk  
13. to return like for like; especially to return evil for evil; to pay back injury for injury  
14. a person who tries to stir up people in support of a social or political cause  
15. determining or closely affecting what comes next; critically important; crucial  
16. the abandonment of loyalty, duty or principle; desertion  
17. to give up an office, position, etc.  
18. to gain the advantage or mastery; to be victorious; to triumph  
19. to make a twisting distortion of the face, as in expressing pain, contempt, disgust, etc.  
20. sets up; establishes  

**Directions:** Using the vocabulary words above, decide the part of speech for the words whose numbers are given in parentheses. Write out the word “verb”, “noun”, “adjective”, or “adverb”.

21. (3) ____________________  22. (1) ____________________  23. (4) ____________________  
24. (7) ____________________  25. (9) ____________________
Directions: Use a word from vocabulary list on page 102 to complete the sentences below. Choose the correct word and write it on the line.


27. These __________________________(s) always stir up the people's passions for a week or so . . . .

28. Surveyors always knew about the good deals on land and could get rich ______________________.

29. Both sides are doing it—one side burns a house and the other side ____________________________.

30. Susannah said, "I have a terrible ___________________________ about Sam and I want to pray."
Final Exam: Multiple Choice Version

Directions: Choose the best answer for each of the following questions from My Brother Sam is Dead. Write the correct letter on the line provided or on your answer sheet.

_____ 1. What news had Sam brought home that so upset his family?
   a. He had decided to quit school at Yale and become a farmer
   b. He and Betsy Read were getting married at Christmas
   c. The British soldiers had marched on Lexington and Concord
   d. The British soldiers were marching toward Redding to arrest all Patriots

_____ 2. When Mr. Beach argued with Sam about loyalty, he refers to
   a. the French and Indian War when Indians fought the British
   b. the Boston Tea party when madmen dressed up like Indians to defy the English army
   c. Edmund Burke and other men in the English Parliament who sided with the Colonials
   d. the Battle of Louisbourg when he carried his best friend's body home to his mother in a sack

_____ 3. When Tim went to the barn to do his chores, Sam entered in his uniform. Choose the correct sequence of the following events:
   1. Sam tells Tim he is joining the Rebel army and makes Tim swear not to reveal the reason for his visit
   2. Tim milks Old Pru, pretending not to be interested, waiting for Sam to tell him his news
   3. Sam teases Tim about girls and 'telling points' at Yale
   4. Tim tells Sam that he cannot take the Brown Bess and leave the family defenseless
   a. 2, 1, 4, 3  b. 1, 4, 3, 2  c. 4, 2, 3, 1  d. 3, 2, 1, 4

_____ 4. Tim heard his father crying and realized that "there were bad times coming" because
   a. his parents were arguing about Sam all of the time
   b. he had never seen or heard his father cry before
   c. he knew his father would never forgive Sam for disobeying him
   d. Sam had left home and he would have to do all of the work around the tavern

_____ 5. The most important way Redding was different from towns in England was that
   a. Redding had both an Anglican church and a Presbyterian church
   b. no river ran through Redding as is true of all English towns
   c. the town was very pro-Patriot while English towns would be loyal to the King George
   d. the town had only a few hundred residents while English towns have thousands

_____ 6. In the plot line, the initiating event or inciting incident, (the event that starts the story and changes lives), occurred when
   a. Tim went to Tom Warrups' shack and realized that Sam had stolen their father's gun
   b. Sam arrived home dressed in a Lobsterback uniform and announced that he was joining the army
   c. Mr. Beach explained that only madmen and agitators were supporting the war
   d. Sam and Life argued about politics and the realities of war

_____ 7. When Tim lied to his father about helping Jerry Sanford with a log, Tim revealed to the reader that
   a. although he talked about sins, he did not believe in obeying God's commandments
   b. he was lazy and hated to attend church with his parents
   c. at that time his love for his brother was greater than his need to be an obedient son
   d. he had been influenced by Jerry and his 'bad ways'

_____ 8. In the following sentence, "Sam always got scornful when other people disagreed with him," scornful means
   a. embarrassed, and shy  c. full of contempt
   b. irritated and furious  d. worried and fretful
9. After reading about the arguments between Sam and his father, the reader could conclude that
a. Sam had absolutely no respect for his father, his politics, or his loyalty to the king
b. Sam had reached the age when he wanted to be independent from his father
c. Tim started the fights to watch his father and brother become angry with each other
d. Sam had a difficult life living with a dominating father who favored Tim

10. When Sam said, "Captain Arnold will lead us through the Lobsterbacks like a hot knife slicing through butter," he was using figurative language to show
a. how easily the colonial army under Captain Arnold's leadership would defeat the British Redcoats
b. what an excellent chef Captain Arnold was when he was not in the army
c. how hungry and desperate for supplies the colonial army was after years of war with the British
d. how weak the Lobsterbacks, the British army, were during this time in history

11. When Tim was talking about the war, and said, "... The argument didn't have two sides the way an argument should, but about six sides," the authors' purpose was to
a. show that Tim was both a naïve and immature young man who did not understand politics
b. demonstrate the complexities of the New England governmental system
c. show that Tim's character was confused by his father's loyalties to the colonial cause
d. explain to readers the many different opinions about the war during this time in history

12. When Tim described his chores at the tavern, the authors were using details of the setting to show
a. the tone of that section, the anger of Tim's unwillingness to help his family
b. the situation and circumstances of the story, the Revolutionary War in colonial Massachusetts
c. a thematic lesson about the difficulties of being an only child in wartime
d. a different way of life, the activities needed to run a tavern during the colonial times

13. As summer turned to fall, Betsy Read visited the Meekers' tavern. Her reasons are best summarized as
a. an effort to share the news of the war with the Meekers by reading Sam's letters to them
b. attempts to stay close to Sam's family because she heard nothing from him
c. an effort to make sure Tim wouldn't tell his father when she received news that Sam had returned
d. attempts to flirt with Tim who was growing up and seemed to be more interesting than Sam

14. As Tim watched the scene of the Continental officers beating on Life, he realized that
a. he was the only one who could save his parents, by retrieving the Brown Bess that Sam had stolen
b. life in the New England countryside was becoming more difficult for dedicated Patriots
c. the Continental Army treated all of the villagers of New England harshly
d. Life Meeker was unwilling to stand up to the Continentals, to show his support for the King of England

15. While Tim watched the Continental officers attack his father and mother, he finally understood that
a. his father was a meek and mild man who would argue with his sons, but not authorities
b. Sam was right to take the Brown Bess or his father might have used it on the soldiers
c. the Continental Army was looking for Tom Warrups, the best scout in the area, who had deserted
d. the war had finally come to Redding, partly because Redding had the reputation of being a Tory town

16. After Tim clambered over stone fences and raced to Tom Warrups' shack to find Sam asleep, what is the correct sequence of the following events?
1. Tim, embarrassed and ashamed, began crying and sobbing as he leveled the gun at Sam
2. Sam told Tim that he could not explain to the soldiers because he was supposed to be in Danbury
3. Tim and Sam sneaked into the barnyard to see Life standing there with dried blood on his face
4. Carrying the Brown Bess, Tim began running toward the tavern across the snow-covered pastures
a. 2, 1, 3, 4 b. 4, 1, 2, 3 c. 3, 4, 2, 1 d. 1, 3, 4, 2

17. Life refused to allow Tim to carry messages for Mr. Heron because
a. although Mr. Heron claimed to be a Tory, Life had lost one son to the war and would not be involved
b. Mr. Heron, a rich neighbor, was a Tory who owned a black man and had other servants

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c. Life had argued with Mr. Heron for years over water rights and did not trust him
d. Life knew that Tim would not be able to stay out of trouble on the long road to Fairfield

18. As Tim sat in the barn boiling with anger at his father, he began to compare himself to Sam. Tim was
a. getting almost as tall as Sam so why shouldn't he be able to join the army, too
b. getting to be just like Sam, always arguing with their father and never backing down in the fights
c. better at milking Old Pru because he could strip her milk faster and fill more buckets
d. anxious to have some glory, too, so that he could tell Sam stories and gain his respect and pride

19. As Tim was talking to Betsy Read on the Fairfield road, the reader learned about Tim's character when he
a. said that he was blushing from telling so many lies and was concerned because lying is a sin
b. bragged to Betsy about the size of some of the shad he had caught while fishing with Jerry Sanford
c. realized he had made a bad mistake by arguing with Betsy about the principles of the war
d. wrestled her to the ground, trying to retrieve the letter he had mistakenly shown to her

20. As Life began his trip to Verplancks, he had checked almanacs and Tim described the snowy ground. The most important reason for the authors to include these details of the setting would be to show
a. the changes in character, how immature Tim was to think he knew about driving cattle in the snow
b. the realistic aspects of the actions of the characters as they argued about the best trail to take
c. a different way of life, the boredom of living through the snowstorms in colonial New England
d. a mood, the dangerous nature of the road to Verplancks, filled with cow-boys and bad weather

21. In the following sentence "Others [cattle] were edging out into the pastures alongside the road, looking for forage," the word forage means
a. a protected place to huddle during the storm c. food and grass to eat
b. the cowherd to lead the herd to Verplancks d. a low piece of ground where the cattle sleep

22. The authors call the men who attack Life and Tim “cow-boys.” The reader can assume the authors may
a. intend to show that words have changed through history, and “cow-boys” has become “cowboys”
b. want to indicate a difference between cowboys of the Wild West who protect cattle, and these thieves
c. be indicating that during colonial times spelling was not as important as it is in today’s language
d. want to show the difference between the lawlessness in New York and the peace in Connecticut

23. In the following sentence, "Tim could see the trail of his footsteps, drawn like a line across the fields and fences that divided them up," the authors are using figurative language called a
a. hyperbole b. simile c. metaphor
d. personification

24. The trip to Verplancks can best be summarized in the following manner:
a. Tim learned that his father's job of providing for his family was even easier than he thought
b. colonial New England was a peaceful area in spite of the war going on in the southern colonies
c. thieves, such as “cow-boys,” have harassed honest people during the history of mankind
d. being a Tory sympathizer from a Tory town had increased the dangers to Life Meeker

25. As Tim and his father returned to Redding with their load of goods for the tavern, Life decided
a. to splurge and spend every night warm and snug in the taverns and inns on the road home
b. that with the snowy weather, they would have to risk returning on the road where the cow-boys were
c. to reward Tim with an increase in his allowance for the chores he does at the tavern
d. that Tim has not matured in the last few months and has been a poor traveling companion

26. Tim walked with the wagon while his father scouted the road ahead. As he walked Tim decided to
a. name all of the countries in the world, but he had trouble deciding whether or not to count America
b. stop and have lunch, sitting in the sunshine in the wagon to eat beer and biscuit
c. stop worrying about being seen by the cow-boys because they were no longer herding the cattle
d. visit with the other groups of travelers he passed on the road while waiting for his father to return
27. When Tim was stopped by the cow-boys, he saved himself by acting as if he thought that
   a. his father and friends from town would be coming any minute, armed and ready to defend his wagon
   b. the colonial soldiers from Verplancks were waiting in ambush on the next corner and would protect him
   c. they were the armed escort he was expecting, and he was instructed to fall flat when the shooting started
   d. he was a Patriot supporter who was taking a wagonload of goods to the next town on the road

28. After Tim realized that he had not seen his father for a long time, what is the correct sequence of the following actions?
   1. He followed Grey's tracks, jogging down the road, until he saw a turmoil of mud, snow and hoof prints
   2. Tim pulled the oxen to the side of the road and kicked away some snow so they would have grass
   3. He finally realized he should be like his father and take the oxen, the goods, and the wagon home
   4. Tim decided to be daring like Sam and track the cow-boys until he could find his father
   a. 1, 4, 2, 3  b. 3, 2, 1, 4  c. 2, 1, 4, 3  d. 4, 3, 2, 1

29. After Tim's father was captured, life in the tavern was different from before because
   a. Susannah cried all the time, certain that the Continentals would kill Life because he was a Tory
   b. Tim and Susannah even had to do chores on Sunday, and farmers were desperate to buy anything
   c. prices stopped going up, and lower depreciation of paper money meant they were making a profit
   d. angry at the war, Susannah stopped wanting to write letters to Sam or read the ones he sent

30. One of the biggest changes in the lives of the Meekers was in Tim. He said that
   a. with his father gone, he waited until Mother turned her head and scooped some molasses into his milk
   b. all he could think about was what he could brag to Sam about to show him he's all grown up
   c. now he could refuse to go to church and never listen to Mr. Beach pray for the King and Parliament
   d. instead of thinking of ways to avoid work, he was taking charge and planning how to get more done

31. In the spring of 1777 the British troops come to Redding. The authors described the soldiers, their cannons and ammunition wagons, and their powder horns and bayonets. They were using setting details
   a. to make the actions of the war seem more real to the reader as the Revolution came to Redding
   b. to establish the circumstances of the Revolutionary War as it was fought in the South
   c. to show the change in the mood of the town as the powerful Continentals attacked the Redcoats
   d. to show the lesson of discouragement as Tim and the children cowered in fear of the British

32. In the following sentence, "There was a commotion in the British ranks and a quick fusillade of shots," fusillade means
   a. an ambush by soldiers in the trees  c. a random firing of muskets
   b. a single person discharging his weapon  d. a rapid and continuous discharge of many guns

33. When Tim said "I didn't feel much like being a Tory anymore," the reader might conclude that
   a. seeing the British wound the Rebel messenger as he rode into town made Tim too angry to fight
   b. watching the British capture Jerry Sanford, with tears squeezing out of his eyes, was the last straw
   c. observing the British cruelties as they charged into Captain Starr's home, beheaded Ned and burned the house made Tim change his mind about whom to support in the war
   d. realizing that the British were not going to spend their money in the tavern hurt his feelings

34. One reason the authors had the British attack on Redding happen in the spring might be because
   a. spring is a time of hope and regrowth, and they are contrasting that with the despair and pain of war
   b. it is more logical that the British troops would attack a Tory town in the springtime
   c. Tim would never have been able to run across the fields to witness the killings during the wintertime
   d. it was easier for the British to set up camp in the training ground of Redding when it was warm

35. When Susannah said, "War turns men into beasts," the authors were using dialogue to
   a. establish the situation of war and indicate the action that the Rebels were taking
   b. help present and develop Susannah's character as a woman who enjoyed the intensity of war
   c. help create a tone and mood of desperation and hunger caused by the lack of supplies and food
   d. present an idea of the cruelty of war and establish the theme that war changes people
36. The attack on Redding by the British Redcoats might best be summarized in the following manner:
a. The British, worried by the accumulation of munitions in Redding, had come to raid the town
b. The actions of the British only added to Tim's confusion about which side he should be on, even though he had just told a British soldier that he was a Tory
c. The British had come into town to capture Jerry Sanford, a famous Rebel spy
d. The actions of the British were to show the town the power of the Redcoat army

37. Tim, Dr. Hobart and the others in the tavern learned from the wounded Rebel messenger, that
a. the Redcoats were using a new kind of musket ball that expands and explodes
b. his ride was a trap to lure the Redcoats into an ambush by the Patriots on the road to Danbury
c. the British, after munitions in Danbury, were being chased by General Benedict Arnold, Sam's troops
d. Susannah was anxious to have Tim join the battle as Captain Betts ordered the trainband to attack

38. When General Wooster joined General Benedict Arnold for a glass of rum in the Meekers' tavern, Tim
a. thought it strange as they discuss William Heron, a supposed Tory sympathizer, in a friendly way
b. learned that Sam had been sent by the General to oversee the attack on Danbury
c. saw Sam, older and raggedy, among Arnold's troops, but he was afraid to say anything to him
d. sneaked into the barn to make certain that the cattle they had hidden there were safe

39. After Sam came home with Tim, he avoided going into the tavern because of the Generals. What is the correct sequence of the following events?
1. Tim irritated Sam by arguing with him over Sam needing to write a letter to get Father out of prison
2. Susannah argued with Sam about his desire to reenlist because she needed him at the tavern
3. Tim lit a lantern in the barn and Sam noticed that he had changed, that he seemed more grown up
4. Tim told his mother to leave Sam alone because nothing she could say would change his mind
   a. 3, 1, 2, 4   b. 2, 4, 1, 3   c. 1, 3, 4, 1   d. 4, 2, 3, 1

40. Why did Tim say, "For the first time in my life I knew that Sam was wrong about something"?
   a. Tim saw that war had turned Sam into a beast who tore his ham and stuffed his mouth with bread
   b. Susannah had been so upset that her son refused to come home and help with the tavern
   c. Tim realized Sam stayed in the army, as cold and miserable as he was, because he loves the glory
   d. Sam had assured Tim and his mother that life was all right, that he would be released from prison

41. In June of 1777 Tim and his mother learned that Jerry Sanford and Life had something in common
   a. Each of them had written letters home asking for forgiveness for their mistakes
   b. Both of them had been imprisoned on a ship where they had slop to eat, became sick and died
   c. Both of them had been arrested because evidence showed that they were Rebel spies
   d. Each of them had been buried with honors by the British troops stationed on Long Island

42. When Sam said, "Butcher them [the cattle] and hide the meat. . . . Sell what you can. I promise you the stock will be stolen," the most important way the authors were using dialogue was to
   a. show Sam's point of view about his fellow soldiers stealing cattle because they were starving
   b. show the reader their theme of how war affects people, making people less honest and respectable
   c. create a metaphor, a piece of figurative language, that compared the soldiers to cattle thieves
   d. foreshadow Sam's capture for stealing the Meekers' cows and his execution as a cattle thief

43. The climax of the plot, that moment of highest suspense that changes lives, occurred when
   a. Colonel Read told Susannah that Sam was to be executed, news that she had known for three weeks
   b. Tim threw the whetted bayonet into the empty stockade and realized he could not save Sam
   c. Tim waited and waited to tell Colonel Parsons that Sam could not steal cattle that belonged to him
   d. Tim saw Sam in the moonlight, caught between two soldiers, accused of being a cattle thief
44. Not only did Tim have to worry about the cattle, the tavern and Sam, but he worried about his mother:
   a. who stood by herself, her eyes empty and staring, with a little glass of rum in her hands
   b. because she spent every day waiting to explain to General Putnam how wrong he was about Sam
   c. who sat on the porch, yelling angrily at every soldier who passed the tavern
   d. because she had vowed never to serve another soldier in the tavern as long as she lives

45. In the following sentence, "The one thing Putnam cannot do at this point is show clemency," clemency means:
   a. misunderstanding and forgiveness
   b. gentleness and love
   c. leniency and mercy
   d. anger and hatred

46. As Colonel Parsons explained that the General must keep his troops in order no matter what, the reader could infer or conclude that:
   a. food and supplies were the most important issue in winning a war
   b. in order to win wars, Generals must make difficult decisions even if it meant executing someone
   c. frightened men, changed into beasts by the difficulties of war, can still tell the truth when they lie
   d. Colonel Parsons agreed with General Putnam because he, too, believed that Sam was a thief

47. As the authors described Sam's execution, their probable reason for having Tim express such detail is to:
   a. scare the reader into never stealing anything for fear of execution
   b. show Tim's continuing dedication to his brother, his pride in him and his love
   c. allow the reader to see first hand the bloodiness of the firing squad
   d. show Tim that the General was correct in ordering Sam to be executed

48. The main idea of the epilogue would be the following:
   a. Tim, writing as an 64 year old man, still thinks that there might have been a way to win freedom other than war
   b. Tim, writing a few years after his brother's death, has found new evidence that Sam was innocent
   c. Tim, writing as an adult with grown children, finally understood Sam's need to argue with his father
   d. Tim, writing for his mother, expressed her hatred of Continental soldiers, her vow not to serve them

49. One of the major themes or lessons the authors want to teach in My Brother Sam is Dead is:
   a. war tends to make people's ideas about politics and freedom come into agreement
   b. people will argue about the wrongs in their lives whether there is a war or not
   c. avoiding the glories of war can lead to a long, happy life, whereas glorying in battle can lead to death
   d. wanting to serve in a war and suffer starvation and death should be the goal of every young man

50. As the reader watched Tim go through the struggles of growing up, they might learn:
   a. that Tim's efforts to mature and become independent paralleled the struggles of the new America
   b. an appreciation for the relationships that children have with their parents as they mature
   c. that growing up in war is easier than the struggles of growing up in today's society
   d. that Tim was an excellent example of not obeying your parents' wishes and beliefs
**Teacher Guide—My Brother Sam is Dead**

**Novel Summary**

**Chapter I:** In April, Sam, the oldest son of the Meeker family of Redding, Connecticut, arrives home, clad in a Continental Army uniform, to tell his family that the British have marched against Lexington and Concord in Massachusetts to capture the Patriots’ munitions stores. Empty-handed, the Lobsterbacks have returned to Boston, only to be massacred along the way by the colonial Minutemen. Sam and his father, Eliphalet, known as Life, argue vehemently about loyalty to King George and the necessities of freedom until his father demands there be no more talk of it. When Tim goes to the barn to do his chores, Sam follows, intending to make Tim swear not to reveal his secrets: he has joined the Continental Army and intends to steal the family's gun, the Brown Bess. The next morning Sam and his father again argue about the principles and realities of war, and Life orders him to leave. After Sam's departure, Tim hears his father crying and he knew “there were bad times coming.”

**Chapter II:** Tim explains that Redding is divided into two parts, one Anglican and Tory, the other Presbyterian. He and his father discuss Sam’s ideas before going to church where Mr. Beach preaches for the King and loyalty. After the meeting, Tom Warrups, a local Indian, secretly tells Tim that Sam is at his place. Tim lies to his father as an excuse to get away on the Sabbath, and he runs to Tom’s shack where he meets Sam and his girlfriend, Betsy Read, who try to convince Tim of the rightness of war with England. Tim sees the Brown Bess and realizes that Sam has stolen it. The idea that his father needs the gun for protection, as does Sam, confuses Tim, but he agrees not to tell as he hurries home, crying, ashamed by his tears.

**Chapter III:** During the summer, life goes on as usual in Redding with news of the war filtering through the town, and people discussing it in the Meekers’ tavern. Tim does his chores and plays and fishes when he can with his friend, Jerry Sanford. Betsy Read visits the tavern often until Susannah Meeker, Tim’s mother, exasperated at Betsy’s laziness, would shoo her away, saying, “Idle hands makes the Devil’s work.” Then in September Betsy comes to the tavern and nods her head. Sam is back.

**Chapter IV:** Excited, Tim tries to do his chores, thinking of excuses to get away to see Sam. When he hears the sounds of men, he hurries to the tavern doorway to see Continental soldiers demanding that Life give them his weapons. As the men strike Life, he says that his Patriot soldier son has stolen the gun. Tim realizes that the war has come to Redding, and he must retrieve the gun to save his father. He races to the shack to find Sam asleep, the gun tucked under the blankets beside him. Taking advantage of his knowledge of Sam’s sleep habits, Tim sneaks the gun out and heads back toward the tavern, only to be followed by a thunderous Sam. When Sam reaches him, Tim swivels around, points the gun at his brother and threatens to shoot. After Sam wrestles the gun from Tim, he tells Sam about the soldiers’ demands, but Sam cannot admit to being in Redding because he is supposed to be in Danbury. Together they run to the tavern to find a slightly wounded Life alone in the tavern, and Sam hurries toward the woodlot, the gun tucked under his arm.

**Chapter V:** By January 1776 food is getting short for both the soldiers and the colonists. Tim misses Sam, and wishes he could do something glorious too. Time passes and the war goes on while the town hears news of battles, misleading and confusing as to who is winning the war. In April, Mr. Heron, a rich local Tory and surveyor, comes to the tavern to convince Life not only to allow Tim to finish his schooling, but to let him carry some messages to Fairfield for him. Life refuses, saying he has already sacrificed one son to the war. When Mr. Heron leaves, Tim’s father tells him that the letters were not about business. Angry with his father and wanting a taste of adventure, Tim argues with Life about the messages until his father angrily explains that war is not about glory; it is about death. Tim, unwilling to discuss it further with his father, realizes that he can use the idea of going fishing as an excuse to sneak away.

**Chapter VI:** Tim tries for two days to talk to Mr. Heron without his father noticing. Finally, Tim is asked to carry a keg of run to Mr. Heron’s home and while he is there, they plan his excursion to Fairfield. On the road Tim encounters Betsy who questions him about his activities. He begins to blush as he realizes he is lying himself into a corner. When Betsy realizes he is carrying a message that could affect the colonial soldiers, especially Sam, she wrestles Tim to the ground and grabs the letter. They fight and while Betsy runs off with the letter, and cursing Tim, she throws the note to the ground. Tim retrieves it, only to read, “If this message is received, we will know that the messenger is reliable.”
Chapter VII: Life and Susannah argue over whether or not the family should answer Sam's letters from the battlefield. Susannah, uncharacteristically, stands up to her husband and decides to write to her son. As fall approaches, Life begins planning his annual trip to Verplancks Point in New York to sell cattle and buy goods for the tavern. Aware of the dangers of the trip, specifically news that the area is rife with cattle thieves who attack travelers, Life does not want to take Tim, but he needs the help. Finally, they start the trip, but on the road six armed cow-boys stop them, demand to know their business and become irate when Life reveals he is from Redding, Tory country, which means the cattle will feed British soldiers. They force Life to dismount and are beating him when approaching horsemen frighten them off, leaving Life wounded, but the cattle safe. The men, Loyalists from the nearby county, escort the Meekers to the border of New York colony where Tim is surprised to see it looks just like home, not the foreign country he expected.

Chapter VIII: As they travel through New York colony to Verplancks Point, Tim and his father stop to visit the Platts, relatives of the Meekers, where they discuss the comparative peace around Redding as opposed to the lawlessness of the Platt's neighborhood, Winchester County, where Tories and Rebels live in almost open warfare. Tim talks about the war with his cousin to whom he reveals his Tory sympathies. Once in Verplancks Point they sell the cattle, fill the wagon with goods and head home, planning to go by another route to avoid the cow-boys, only to encounter a snow storm that forces them to return on the same road by which they had come. Unwilling to stop at a tavern and announce their presence in the area, they forge on through the storm until they reach the Platt's home.

Chapter IX: On the trip home, the Meekers plan for Tim to stay with the wagon while Life scouts ahead, returning periodically to check on Tim. After lunch Tim passes time, naming the countries of the world, when he realizes he has not seen his father for a long time. Tim imagines the many possible reasons for his absence before deciding to follow the hoof prints of his father's horse. Frantic and worried, he follows Grey's tracks into a grove of hemlocks where he sees a turmoil of mud and snow marked with dozens of hoof prints. He realizes the cow-boys have lain in ambush for his father, jumped him and taken him someplace. His first instinct is to be brave like Sam and rescue his father, but then he decides his father would want him to be logical and save the goods in the wagon. He forges on, planning what to do and say if the cow-boys accost him. When they do, he calmly approaches, pretending they are an escort to see him safely through the dangerous area. He adds drama to the situation when he states that he has been told to fall to the ground when the shooting starts. Some of the cow-boys grow apprehensive at his story, but when a dog barks in the distance, they all get rattled and ride off, leaving Tim alone to return to the tavern with his wagonload of goods.

Chapter X: Convinced that Life will not be harmed, Tim and Susannah tackle the increased work load of keeping the tavern going, even sinning by working on the Sabbath. Tim worries about the chores, the depreciation of the paper money which eats at their profit, trying to get letters to Sam, and the multitude of changes in their lives. The biggest change, however, is within Tim, as he stops avoiding work and plans ways to work more effectively and profitably. Winter turns to spring and in April, British troops enter Redding. The soldiers set up camp in the common while the officers head to Mr. Heron's home. As Tim talks to a soldier from Dublin about Tim's Tory sympathies, he sees the officers leave Mr. Heron's, burst into Captain Betts' home and come out with the captain, another Redding patriot, and Jerry Sanford. A Patriot messenger unknowingly rides into the melee and is shot by the British. The troops march off with their prisoners, and Tim races down the road to tell Dr. Hobart about the wounded man. Catching up with the departing troops, Tim leaves the road and parallels the troops as he races through the fields. He hears shots and, hiding behind a stone wall, he watches as the soldiers attack Captain Starr's house, behead the captain's Negro servant, loot the house and set it on fire. As Tim hurries toward the doctor's house, he decides that he doesn't feel much like being a Tory anymore.

Chapter XI: From the wounded messenger the townspeople learn that he was coming to warn the Redding militia that the British, trying to capture the munitions stored in nearby Danbury, are being chased by Continental troops under General Benedict Arnold, Sam's commander. As Captain Betts is arguing with Susannah about Tim's joining the local soldiers to follow the British, a troop of Continental soldiers, the Connecticut Militia under General Wooster, comes into town. Joined by General Arnold, General Wooster goes into the tavern and they confuse Tim by speaking about Mr. Heron in a friendly manner. Tim heads outside to see the troops in the nearby church. When he goes in, he notices Sam, raggedy and unshaven, coming toward him. Hugging and crying, they talk about recent events and Tim convinces his brother to visit their mother. Even though she has not seen Sam in two years, Susannah badgers him about leaving the war and staying home to help her. Tim urges her not to
argue with Sam and Sam returns to his duty. As he does so, Tim senses that Sam stays in the army not just for duty, but also for the chance at glory. This realization of Sam's frailty makes Tim feel like Sam's equal.

Chapter XII: In June 1777 the Meekers learn that not only has Life died on a British prison ship during a cholera epidemic, but Jerry Sanford has also died. Tim partially blames Sam for their father's death and decides he is not going to be on anyone's side in the war. Another year passes and Tim feels as if he is treading water while the war goes on, prices spiral upward, and merchandise grows shorter in supply. In spite of no one actually starving to death, hunger becomes a reality in everyone's life. In December, Sam returns to the tavern, traveling with General Putnam's troops who set up an encampment near Redding. After the Meekers talk about starvation and the bestiality war has caused in the soldiers, Sam warns Tim to sell or butcher their eight cattle before the soldiers find them and kill them for their own food. Appalled by that news, Tim and his mother listen as Sam admits to his own unscrupulous behavior when it comes to obtaining food. Cold and miserable, life in the encampment causes the soldiers to frequent the tavern in search of liquor, and the people of Redding get used to seeing the Rebel troops around. Sam, working as a messenger for Colonel Parsons, visits the tavern weekly, still urging Tim to butcher the cattle. In January during one of Sam's visits, the Meekers hear a ruckus outside and discover that four cattle are missing. Sam chases after them while Tim pens up the remaining cows. In the moonlight Tim sees Sam returning between two men. The two thieves have turned on Sam and have accused him of stealing the cattle.

Chapter XIII: Tim visits Colonel Parsons to try to get him to understand that Sam did not steal his own family's cattle, but Colonel Parsons seems disinterested. Susannah talks to General Putnam and learns from him that Sam had left his post that night, so officially he is a deserter. Colonel Read, Betsy's grandfather, visits the Meekers days later to explain that the two men who brought Sam are afraid of being executed so they have accused Sam. Sam is to be court-martialed. Tim, worried about his mother whose drinking is increasing, tries to see Sam, but he is not allowed near the encampment. Colonel Read comes into the tavern with the news that Sam is to be executed on February 16th. Again Tim approaches Colonel Parsons, who, although he now believes Tim, also knows that the General must take control of his troops even if it means an execution. Colonel Parsons gives Tim a letter allowing him to see the General to plead for clemency for Sam. The General promises to consider the plea and allows Tim to visit his brother where they have a heavy-hearted, but light-worded goodbye.

Chapter XIV: The Meekers wait, but the General notifies them he is refusing the plea for clemency. Susannah and Tim attend a special church service for the accused, but Tim is too agitated to stay. That night he worries his mother by whetting his father's bayonet and leaving the tavern to save his brother, planning to throw the weapon over the stockade wall so that Sam might use it to escape. He sneaks near the encampment, is unable to kill a sleeping guard and tosses the bayonet. Dashing up the hill through the snow to avoid the soldiers chasing him, he turns in time to avoid a musket ball in the shoulder, as he sees the empty stockade. He knows his efforts were to no avail. Nothing can be done to save Sam. The next day Tim attends the execution alone. He sees Sam's dead white face as he manages a weak grin while he and the troops pass by. Tim wonders if the sack they have put over Sam's head is hot and itchy. Tim watches as the muzzles of the execution squad almost touch Sam's clothes. He screams when Sam slams backwards as if he had been knocked over by a mallet. He looks on as Sam, his clothes on fire, jerks until another soldier shoots him again.

Epilogue: Writing as a sixty-four year old man, Tim is celebrating the fiftieth anniversary of the founding of the nation and commemorating the short life of his brother. After Sam's death he and his mother had lived in Redding until the end of the war when they moved to Pennsylvania where Tim worked as a surveyor, a skill he learned from Mr. Heron. He bought a tavern in Wilkes-Barre, built a sawmill and a store, and founded a bank. He married, had children and grandchildren. His mother never got over Sam's death, often telling her grandchildren stories about him. Tim, remembering the words of his father, "In war the dead pay the debts of the living," wonders even fifty years later if there might have been a way other than war for his country to have achieved its freedom.
Notes for the Teacher from the Author of this Literature Guide

1. Please note: Verplancks is spelled Verplanks intermittently throughout the novel. Tell students that the two are one and the same.

2. Using Pre-Reading Strategy: Story Impressions,* page 20: A pre-reading strategy in which students use a list of words and phrases taken from the text to write a paragraph that tells what they think the story will be about. Since predicting is based on the ability to use previous knowledge, these students will use what they already know to understand what they are about to encounter in the story. As students work on the chosen words, they will create a bridge to comprehension and pay more attention to the text to see if their impressions match the actual story. Discuss the words as a class, have students write their story impressions, then share them with the class explaining how they linked the words. Emphasize that their paragraph does not have to be accurate, just logical and coherent.

3. Using Literary Response and Analysis Worksheets—Because of space constraints four quotes have been included on each page, severely hindering the space for student writing. Consider having the students respond to only three of the quotes. Be sure to provide guidelines for the student, clarifying for them how much you want them to write for each response.

4. Using Reading Strategy: Save the Last Word for Me,* page 39: A strategy in which students choose a portion of text they have read and particularly like, discuss the passage in small groups, and finally have the “last word” about what the passage means. Some readers who have been told too often that they are wrong are reluctant to take the risk of sharing their ideas. They learn to distrust their ideas and eventually don’t bother to even form them. They need to learn to trust their ideas and realize that readers, even good readers, constantly refine their ideas based on what they know. In STLWFM the student copies a portion of the text of the novel, a portion that affects them in some manner, into the upper square on the worksheet. The student writes what the passage means to him/her. In another class period the students are broken up into small groups of 4-5. Each person reads his/her passage, and each of the other students must make a comment about the meaning of the person’s quotation, each being required to say something new. When each of the others has commented, the writer shares what he/she has written. At that point no one can refute, add to, change or argue with what is said. The last word belongs to the student. Then another person shares until all in the group have had “The Last Word.”

5. Using Reading Strategy: It Says, I Say and So,* pages 40-41: A question-answer strategy in which students complete a chart by using information from the text and their own personal knowledge to answer inferential questions. The following introduction will aid students in understanding inferential thinking.

Write the following on the board or an overhead:

The wilfer brundled the scorsey. The scorsey brundled the maslert. The maslert brundled the foobernet.

Ask the students to write the answers to the following oral questions on a sheet of paper.

a. What did the wilfer brundle?
b. Did the scorsey brundle the maslert or the foobernet?
c. What brundled the foobernet?

Go over the answers orally with the students.

a. The wilfer brundled the scorsey.
b. The scorsey brundled the maslert.
c. The maslert brundled the foobernet.

Point out to the students that they do not need to understand any of the words to be able to answer the questions. But what about the final question?

d. Would you rather be a scorsey, a maslert or a foobernet?

The students will see that it would help to understand the words before making that decision. It would definitely help to understand what brundled means. Is it positive or negative? Then the students would draw on their understanding of the words, combine it with what the text says, and then draw a conclusion about their preference. Go over the example on the worksheet pointing out that sometimes
teachers ask questions that are not answered in the text. The student learns that he/she must think differently or make an inference.

6. **Assessment Preparation—Vocabulary Derivatives**, pages 48-49: Make a list on the board of all forms of each word. Have students participate by giving their input. Discuss the meanings of each word. Leave the words on the board as the students finish the examples.

7. Using **Reading Strategy: The Most Important Word**, page 50: A reading strategy in which students decide which word in a text they think is the most important, based on specific evidence in the text. When students are asked, "What message are you carrying away from this story," they often have no answer. Used as a post reading strategy in short stories, or during reading in longer works, the students decide which word in the text is the most important. As they decide which word is most important, they begin to think and consider the meaning of the story to themselves. Having students look for the most important word not only increases meaningful discussion about the text, but it also improves the students’ abilities to summarize, see the relationship in actions, and identify the main ideas in the story. Have the students fill out the worksheet on The Most Important Word individually.

Remind the students to use Literature Guide worksheets to aid in their writing. Put the students in groups of 4-5 to discuss their ideas, with their objective being to come to a consensus about The Most Important Word. They can then, at the teacher’s discretion, write an essay individually about the word or one person from the group might present the group’s ideas to the class. Then as a class, the students can discuss and eliminate the words to finally agree on The Most Important Word. A second method might be to have all students report their word to the class, then get into groups of people with the same word to discuss why they chose that word. This information can be the basis for an essay or reported back to the class for a final elimination and discussion. Introduce the strategy by modeling it with a shorter text such as a picture book or poem about the Revolutionary War. Then talk about the thought process you went through to decide which word was most important. You might also modify the assignment by having the students find the most important passage or scene in the story, narrow that down to the most important sentence, and then the Most Important Word.

8. **Vocabulary Etymologies**, pages 58-60—

‘Base’ refers to the word the students must find in order to locate the etymology [ ] with the complete information about the root of the word.

‘Origin’ refers to the original language of the word.

‘Base in Original Language’ refers to the word in the original language that holds the meaning of the word, the root students should begin to recognize in sophisticated language.

‘Meaning of Original Base’ refers to the definition of the original base word, rather than the vocabulary word the student looks up to find the etymology. The vocabulary word may be a different part of speech, and thus may have a different definition.

‘Definition’ refers to the dictionary definition of the vocabulary word as given.

9. Many of the activities in the Literature Guide are geared toward the students writing an analysis of an element of literature as it pertains to *My Brother Sam is Dead*. If you glance at the note-taking guide you will see changes in each section that reflect ideas the student should be looking for in compiling the notes and that will better enable him/her to be prepared for the composition. Once the novel and the note-taking have been completed, each student is assigned one of the following topics: plot, character, setting or theme. The assignment may be random or by any method you prefer. Then the student is assigned one of the four Graphic Organizers, depending on the student’s topic. It works well to have each topic printed on different colored paper, ‘setting’ on blue, ‘character’ on green, etc. This worksheet becomes the student’s prewriting for planning the composition, guiding him/her to plan ideas for several paragraphs, to include specific details, and to use direct quotations. The student writes a least two pages of a composition on the assigned topic. Collect and keep the rough draft compositions and the prewriting worksheet.

Introduce the short story, "No More Slothful Kitten," a short story set in the same time period as the novel, and have the students read the story, looking for aspects similar to *My Brother Sam is Dead*. Discuss the story with the students in any manner you choose.

Hand out copies of the Writing Models to each student. **Each topic should be printed on different colored paper to coordinate with the prewriting Graphic Organizers. The next activity may be done as a whole class since each of the model compositions follows basically the same organization. Students
understand setting better when they are given direct instruction on setting, etc. Dealing with each group of students seated in specific areas, go over the model composition, discussing the following: the organization of introductions, bodies, and conclusions; the use of topic sentences and concluding sentences in paragraphs; the building of details to support topic sentences and the addition of secondary details to add further support; and the use of direct quotations to support and give further evidence of statements.

Once you have discussed each of the topics and the model assignment with the students, hand back their rough drafts and prewriting. Instruct them to reread their prewriting and their compositions. If, after reading the writing models, they feel that they need to add more information to their prewriting, encourage them to do so, but they do not need to make changes to the rough draft, yet. Hand out the Writing Model Revision Worksheets, again color coded to plot, character, setting and theme. Again you might have the plot students sit in a specific area of the room, setting in another, etc. If your budget allows, the students do the next part more enthusiastically with 'stickies', so hand out a small clump of about ten to each student. With their rough draft and their prewriting in hand, guide the students through the first section of the Revision Worksheet, and have them write any revised material on the 'stickies' which are then stuck to the rough draft in the appropriate places. Since you are dealing with four different topics, it works better to have them complete the work independently or in small groups with others on their topic.

Once the entire Revision worksheet is completed, which can take two class periods, the students, even the excellent writers, should have several revisions to make to their rough drafts. Have them write a mid draft of the revisions, a neat readable copy of the additions and changes, which will enable a proofreader to examine the work prior to a final draft. Upon completion of the final draft, think about copying a rubric for each student to attach to the final draft, which aids not only in your grading, but the student's understanding of the grade received. Give points for completion of each draft.

** Consider discussing no more than two topics during a forty-minute class period. During these class times, it is effective to have the other ⅓ of the class working on another assignment. A possible choice would be to assign the four sheets on Figurative Language, Foreshadowing, Point of View and Dialogue. As you rotate through the ⅓ of the class and their topic, the others will have a consistent set of assignments that will be due on a date following your class discussions.

* Beers, Dr. Kylene, Reading Strategies Handbook for Middle School, Holt, Rhinehart and Winston, Austin, Texas.
# My Brother Sam is Dead Vocabulary with Definitions

Vocabulary List with Definitions and Parts of Speech for *My Brother Sam is Dead*

## Chapter I-III pp. 1-45

<table>
<thead>
<tr>
<th>Word</th>
<th>Part of Speech</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. fetch(ed)</td>
<td>vb (3)</td>
<td>to go after and come back with; bring; get</td>
</tr>
<tr>
<td>2. garrison</td>
<td>n (4)</td>
<td>a fortified place with troops, guns, etc.; a military post or station</td>
</tr>
<tr>
<td>3. pepper(ed)</td>
<td>vb (5)</td>
<td>to shower or pelt with many small objects</td>
</tr>
<tr>
<td>4. constitute(s)</td>
<td>vb (6)</td>
<td>to set up; establish</td>
</tr>
<tr>
<td>5. prevail</td>
<td>vb (6)</td>
<td>to gain the advantage or mastery; to be victorious; to triumph</td>
</tr>
<tr>
<td>6. agitator(s)</td>
<td>n (7)</td>
<td>a person who tries to stir people up in support of a social or political cause</td>
</tr>
<tr>
<td>7. blurt(s)</td>
<td>vb (15)</td>
<td>to say suddenly, without stopping to think</td>
</tr>
<tr>
<td>8. strip (ing) stripping</td>
<td>vb (17)</td>
<td>to remove the last milk from (a cow) with a stroking movement of the thumb and forefinger</td>
</tr>
<tr>
<td>9. bayonet</td>
<td>n (18)</td>
<td>a detachable, daggerlike blade put on the muzzle end of a rifle, for hand to hand fighting</td>
</tr>
<tr>
<td>10. subversion</td>
<td>n (21)</td>
<td>the act of overthrowing or destroying something established</td>
</tr>
<tr>
<td>11. vile</td>
<td>adj (22)</td>
<td>offensive to the senses or sensibilities; repulsive; disgusting</td>
</tr>
<tr>
<td>12. meddle</td>
<td>vb (27)</td>
<td>to concern oneself with or take part in other people's affairs without being asked or needed</td>
</tr>
<tr>
<td>13. clutch(ed)</td>
<td>vb (30)</td>
<td>to grab or seize with a hand or a claw</td>
</tr>
<tr>
<td>14. commission</td>
<td>n (34)</td>
<td>an official certificate conferring rank, especially a document issued by the government</td>
</tr>
<tr>
<td>15. resign</td>
<td>vb (34)</td>
<td>to give up an office, position, etc.</td>
</tr>
<tr>
<td>16. scornful</td>
<td>adj (34)</td>
<td>filled with or showing extreme, often indignant, contempt for someone or something</td>
</tr>
</tbody>
</table>

## Chapter IV-VII pp. 46-84

<table>
<thead>
<tr>
<th>Word</th>
<th>Part of Speech</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. churn(ing)</td>
<td>vb (48)</td>
<td>to move or stir vigorously or violently</td>
</tr>
<tr>
<td>2. clamber (ing)</td>
<td>vb (52)</td>
<td>to climb with effort or clumsily</td>
</tr>
<tr>
<td>3. stock</td>
<td>n (53)</td>
<td>the handle, usually wooden, to which the barrel of a rifle, shotgun, etc. is attached</td>
</tr>
<tr>
<td>4. petition</td>
<td>n (63)</td>
<td>a formal writing or document containing a request addressed to a specific person or group and often signed by a number of people</td>
</tr>
<tr>
<td>5. pitch(ed)</td>
<td>vb (65)</td>
<td>to set in order for battle: obsolete except in <em>pitched battle</em></td>
</tr>
<tr>
<td>6. skirmish(es)</td>
<td>n (65)</td>
<td>a brief fight or encounter between small groups, usually a part of a larger battle</td>
</tr>
<tr>
<td>7. speculate (ing) (speculating)</td>
<td>vb (66)</td>
<td>to buy or sell stocks, commodities, land, etc., usually in the face of higher than ordinary risk, hoping to take advantage of an unexpected rise or fall in price</td>
</tr>
<tr>
<td>8. apprentice</td>
<td>n (68)</td>
<td>a person who is acquiring a trade, craft or skill under specified conditions</td>
</tr>
<tr>
<td>9. thrash</td>
<td>vb (71)</td>
<td>to give a severe beating to; flog</td>
</tr>
</tbody>
</table>
Chapter VIII-X pp. 85-126

1. enlistment n (86) an enrollment for service in some branch of the armed forces
2. recalcitrance n (87) the state of refusing to obey authority, custom, regulation, etc; stubborn defiance
3. forage n (94) food for domestic animals; fodder
4. grimace(ed) vb (95) to make a twisting distortion of the face, as in expressing pain, contempt, disgust, etc.
5. retaliate(s) vb (101) to return like for like; especially to return evil for evil; to pay back injury for injury
6. sedition n (102) the stirring up of discontent, resistance, or rebellion against the government in power
7. seine(s) n (105) a large fishing net with floats along the top edge and weights along the bottom
8. turmoil n (119) tumult; commotion; uproar; confusion

Chapter XI-Epil. pp. 127-211

1. commissary n (128) an army officer in charge of supplying soldiers with food and supplies
2. depreciation n (129) a decrease in the purchasing power of money
3. fusillade n (141) a simultaneous or rapid and continuous discharge of many firearms
4. forceps n (147) tongs or pincers for grasping, compressing and pulling, used especially by surgeons and dentists
5. militia n (147) any military force composed of citizens rather than professional soldiers called up in times of emergency
6. insignia n (153) badges, emblems or other distinguishing marks as of rank, membership, etc.
7. badger(ed) vb (161) to torment
8. epidemic n (165) a rapidly growing disease
9. compunction n (174) a sharp feeling of uneasiness brought on by a sense of guilt
10. unscrupulous adj (174) not restrained by ideas of right and wrong; unprincipled
11. shirk vb (175) to neglect or evade doing work, duty, etc.
12. decisive adj (179) determining or closely affecting what comes next; critically important; crucial
13. reflect(ed) vb (180) to give back an image or likeness
14. flounder(ing) vb (183) to struggle awkwardly or move as if in deep mud or snow
15. foreboding n (184) a strong feeling, prediction, portent, or presentiment, especially of something bad or harmful
16. defection n (185) the abandonment of loyalty, duty or principle; desertion
17. clemency n (194) leniency or mercy, as toward an offender or enemy
18. whet vb (201) to sharpen by rubbing or grinding; to hone
19. rasp(ing) vb (206) to make a rough, grating sound
20. epilogue n (209) a closing section added to a novel, play, etc., providing further comment or information
My Brother Sam is Dead
Colonial Project Ideas

1. Create a model colonial room. Your room should include at least five examples of colonial wood furniture. Do research in books from the library or on Internet sites to add more details to your room.

2. Create a model of the colonial encampment in Redding, Connecticut. Do research in books from the library or Internet sites to add more details to your fort. Your fort should also include interior buildings. If you wish to include people or animals, these will need to be hand-made or wooden.

3. Create a model colonial room with furniture and pewter or other household items. Your room should include at least three examples of colonial wood furniture and five examples of pewter ware or other household items.

4. Create an open-front model with colonial furniture of an inn from colonial Massachusetts. Do research in books from the library or Internet sites to add more details to your model. Include appropriate furniture for an inn. Include some miniature examples of games that the colonial men might have played in an inn.

5. Create a model of a New England village. Do research in books from the library or Internet sites to add more details to your model.

6. Create a patchwork doll-sized quilt. You will need to make the quilt of sixteen squares with the squares at least 3-4 inches. Embroider or appliqué a design on top of some of the squares to enhance your quilt. Your quilt needs to be hand-made, NOT store bought.

7. Create a model of the Redding area showing Redding Center and Redding Ridge. Do research in the library or on an Internet site to learn more about colonial Redding.

8. Create an open-front model of a colonial kitchen area. Do research in the library or on an Internet site to learn about colonial kitchens. Create at least three pieces of furniture and five kitchen items.

9. Create two corn husk dolls. Do research in the library or on an Internet site to learn more about colonial clothing. Dress one of your dolls as a colonial man and the other as a colonial woman. Your dolls need to be at least 10” high.

10. Create a model of a colonial farm. Do research in the library or on an Internet site to learn more about a colonial farm. Make sure you include miniature implements and outbuildings. Do not include any plastic miniatures.

11. Create three stand-up paper dolls to show colonial costumes. Do research in the library or on an Internet site to learn more about colonial clothing. Dress your dolls, one as a man, one as a woman, and one as a child, in colonial undergarments. Create at least three changes of clothing which can be put on your paper dolls.

* Models should be no smaller than 18”x18” and no larger than 24”x24”.
My Brother Sam is Dead
Pre-Reading Ideas and Activities

1. Complete the Authors Biography about Christopher and Lincoln Collier and the questions about the authors on pages 11-12.
3. Read “The Midnight Ride of Paul Revere” and discuss/journal its meaning as it pertains to the beginning of the Revolutionary War.
4. Discuss/journal about a time when a sibling said or did something that got the attention of everyone in your family. Reflect upon how you felt to see him/her at the center of attention. What would you have changed about the situation and why?
5. Discuss/journal about a time in your family when the members strongly disagreed. What was the situation? Which side were you on, and why? How was the situation resolved?
6. Discuss/journal about a time when you felt betrayed by someone you thought you could trust. What was the situation? What do you think should have happened? How do you feel about the situation now? How do you feel now about the betrayer?
7. Discuss/journal the characteristics you would like to have in an older sibling. What would be the ideal characteristics of this person who would share much of your life, guide you, teach you, enjoy being with you and support you? Discuss/journal a time in the future when you would each reveal your feelings for the other and reflect on your past experiences.
8. Discuss/journal about a time when you saw a horrific action, something that shocked and surprised you. What was the situation and how did you react? Use the five senses to describe this event to make it seem real to the listener/reader. What is the most lasting impression that you still have about that event and why does that impression still stay in your mind?
9. Discuss/journal about a time when someone in authority made a decision that you thought was unfair. What was the situation and what did the person in authority do? What did you think was unfair about it? Why do you think the person made that decision? What would you have done in the person’s place? How do you feel about the situation now?
10. Sometimes you can look back and think, “I should have done this instead. I should have followed that advice.” Discuss/journal such a situation. What was the advice and why did you not follow it. How did the situation unfold, and why do you wish you had followed the advice.
11. Discuss/journal about a time when you tried and tried but could not accomplish a goal that would affect someone you care about. What were you trying to accomplish? Why was it important to the other person? What steps did you take to accomplish that goal? How did your failure affect the other person? How do you feel about the situation now?
My Brother Sam is Dead
Post-Reading Ideas and Alternative Assessment

1. Visually illustrate the meaning of the novel. Think about what the novel meant to you and draw a symbolic representation of your interpretation of the text. Think about themes, draw conclusions about the meaning of the novel, think about the cause and effect relationships in the book, and use your symbols to summarize the novel. Your drawing will not be an actual scene from My Brother Sam is Dead, but rather, your ideas of things that stand for what happens in Tim's life. Also consider that this will be a sketch, not necessarily a work of art, and may use stick figures and simple drawing. The best examples will demonstrate strong symbolism in your drawing.

2. Create a hanging mobile of the most important events in the novel. Use pictures you can find on the Internet or personal drawings to show the events. Create a large card for each event and hang them from a wire hanger or similar manner in multiple levels, and in ways that show the relationships between the events. Be sure to label the events for clarity.

3. On an 18”x24” piece of poster board create a poster for your novel. Include a items important to Tim, an illustration of an important scene, an important quotation from the novel, and the title of the book. Make the poster visually appealing and complete in the detail from the novel.

4. Imagine you are the ghost writer for Tim’s story. You have moved into his town, met him as an adult and heard bits and pieces of Sam’s story from your neighbors. Make a list of at least 10 questions you would ask Tim to be sure he tells all of the details of Sam’s story. On an 18”x24” piece of poster board, make a storyboard showing the 18 most important events in the story, the basis for your writing a novel about Tim’s brother Sam.

5. Create a six foot banner timeline showing the major events of the Revolutionary War and how they coincide with the events during the years of Tim's story about his brother. Include pictures, drawings, and/or magazine cutouts to illustrate both portions of the timeline. Be creative and neat.

6. Look on the Internet or in the library for instructions on making a pop-up book. Create a book of at least six pages, each with a neatly colored illustration of an important scene from My Brother Sam is Dead. Also, include a brief written summary of each event so that your book can be a simple, pop-up version of the story.
**My Brother Sam is Dead**  
**Essay/Writing Ideas**

1. Imagine that Susannah decides to sell the tavern, but she needs to help find employment for Tim. Writing as if you are Susannah, compose a letter of recommendation for Tim to become an apprentice at The Boar's Head Tavern in nearby Danbury.

2. Pretend that you are Life, imprisoned on the British ship but with access to paper and pen. Write a letter to your family telling about your capture, your experience in prison, and your feelings about the British who have imprisoned you.

3. Imagine that you are a reporter for the *Verplancks Vision*. Write a newspaper article about the contention between the Loyalists and the Rebels from the point of view of a supporter of King George.

4. Imagine that you are two neighbors, one on each side of the war question. Write two letters to the *Redding Review*: one explaining reasons for supporting the colonial war, and one explaining reasons for not supporting the colonial war.

5. Pretend that you are Sam. Write two letters home telling about your experiences in battle, your experiences with your war buddies, and your feelings about the war. Write one from his early experiences and the other from later experiences.

6. Imagine that you are Sam when he is in the stockade. Write a dialogue of conversations between Sam and his cellmate about his meeting with Tim and his feelings about being captured, accused and found guilty. Remember that dialogue must move the story forward.

7. Write a different ending to the novel in which the General orders a stay of execution for Sam at the last moment. Be sure to include a speech by the general to explain his actions.

8. Pretend you are a reporter for the *Redding Review*. Write an article based on your interview of Sam as he is awaiting execution in the stockade.

9. Write a journal of Sam's last days, from his final visit to his family to the moments before his execution. Be sure to include his thoughts about Tim after their last visit.

10. Imagine you are General Putnam. Write a letter to your superior, General George Washington, explaining your decision to execute a colonial soldier, Sam Meeker.

11. Pretend that you are Betsy Read. Write two different letters to Sam about the difficulties the Meekers are having after Life is captured.
**Sample Project Rubric**

<table>
<thead>
<tr>
<th>Category</th>
<th>Score of 5</th>
<th>Score of 4</th>
<th>Score of 3</th>
<th>Score of 2</th>
<th>Score of 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Elements</td>
<td>Includes more than required elements as stated in the directions/instructions.</td>
<td>Includes all required elements as stated in the directions/instructions.</td>
<td>Includes all but one of the required elements as stated in the directions/instructions.</td>
<td>Missing more than one of the required elements, as stated in the directions/instructions.</td>
<td>Several required elements are missing from the project.</td>
</tr>
<tr>
<td>Creativity</td>
<td>Exceptionally clever and unique. Ideas and creations enhance the project beyond expectations.</td>
<td>Clever and unique. Ideas and creations enhance the project.</td>
<td>Clever and somewhat unusual. Ideas seem just above ordinary, but do enhance project.</td>
<td>Little creativity or originality. Ideas are satisfactory in the creation of the project.</td>
<td>Little or no creativity, with weak or no attempts at originality.</td>
</tr>
<tr>
<td>Neatness/Attractiveness</td>
<td>Exceptionally attractive and particularly neat in design, building, and presentation of project.</td>
<td>Very attractive and neat in design, building, and presentation of project.</td>
<td>Attractive and neat in design, building, and presentation of project.</td>
<td>Acceptable attractiveness marred by some elements of messiness and lack of planning.</td>
<td>Messiness, poor design and poor building detract from quality.</td>
</tr>
<tr>
<td>Authenticity of project: Evidence of Research</td>
<td>Overwhelming evidence of efforts to create realistic details using today's materials.</td>
<td>Excellent evidence of efforts to create realistic details as much as possible.</td>
<td>Considerable evidence of efforts to create realistic details with some lapses.</td>
<td>Some evidence of efforts to create realistic details with many lapses.</td>
<td>Little or no evidence of efforts to create realistic details.</td>
</tr>
<tr>
<td>Overall Effectiveness</td>
<td>Engaging, provocative, and captures the interest of the audience. Work clearly shows a sense of pride and exceptional effort.</td>
<td>Quite well done and holds the audience's interest well. Work shows a sense of pride and good effort.</td>
<td>Well done and interesting; presented in a unique, organized manner that shows pride and effort.</td>
<td>Satisfactorily done and somewhat effective. Shows some pride and some effort.</td>
<td>Neither acceptably done nor effective. Shows little pride or effort in work.</td>
</tr>
</tbody>
</table>
**Sample Writing Rubric**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>90-100 points: Your clear writing answers what the prompt asks you. Your errors in spelling and punctuation are so few that they do not distract the reader.</td>
</tr>
<tr>
<td></td>
<td><strong>Voice, Organization and Conventions (45-50)</strong></td>
</tr>
<tr>
<td></td>
<td>1. You write in an exceptionally expressive manner that shows originality.</td>
</tr>
<tr>
<td></td>
<td>2. Your strong writing organization compels the reader to move easily through the text.</td>
</tr>
<tr>
<td></td>
<td>3. You have an inviting beginning and a satisfying conclusion.</td>
</tr>
<tr>
<td></td>
<td>4. Your writing shows unusually strong understanding of spelling, punctuation, grammar and usage.</td>
</tr>
<tr>
<td></td>
<td>5. You make only a few (or no) errors.</td>
</tr>
<tr>
<td></td>
<td>6. You do not have any run-on sentences or fragments.</td>
</tr>
<tr>
<td></td>
<td><strong>Content, Fluency, and Word Choice (45-50)</strong></td>
</tr>
<tr>
<td></td>
<td>1. Your exceptionally clear, focused and interesting writing uses carefully selected details to create clear images in the reader’s mind.</td>
</tr>
<tr>
<td></td>
<td>2. You use extensive variety in your sentence structure, length and beginnings that add intense interest to your writing.</td>
</tr>
<tr>
<td></td>
<td>3. Your exceptionally interesting, precise words energize your writing and evoke strong images in the reader’s mind.</td>
</tr>
<tr>
<td></td>
<td>4. You use mature, sophisticated language.</td>
</tr>
<tr>
<td></td>
<td>5. You have analyzed the elements of literature very effectively and used relevant quotations.</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>80-89 points: Your very good writing does what the prompt asks of you, but your predictable ideas make it less interesting. You make some errors in spelling and grammar, but they do not distract the reader.</td>
</tr>
<tr>
<td></td>
<td><strong>Voice, Organization and Conventions (40-44)</strong></td>
</tr>
<tr>
<td></td>
<td>1. You write in an expressive and lively manner.</td>
</tr>
<tr>
<td></td>
<td>2. Your predictable writing organization moves the reader through the text.</td>
</tr>
<tr>
<td></td>
<td>3. You have a developed beginning and conclusion, but they lack the interest of an A paper.</td>
</tr>
<tr>
<td></td>
<td>4. Your writing shows strong understanding of spelling, punctuation, grammar and usage.</td>
</tr>
<tr>
<td></td>
<td>5. You make a few errors.</td>
</tr>
<tr>
<td></td>
<td>6. You do not have any run-on sentences or fragments.</td>
</tr>
<tr>
<td></td>
<td><strong>Content, Fluency, and Word Choice (40-44)</strong></td>
</tr>
<tr>
<td></td>
<td>1. Your clear, focused writing uses ordinary details to create clear pictures in the reader’s mind.</td>
</tr>
<tr>
<td></td>
<td>2. You use much variety in your sentence structure, length and beginnings that add interest to your writing.</td>
</tr>
<tr>
<td></td>
<td>3. Your effective words work well in your writing.</td>
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<tr>
<td></td>
<td>4. You use a variety of accurate, specific words to create clear images in the reader’s mind.</td>
</tr>
<tr>
<td></td>
<td>5. Sometimes you use sophisticated language incorrectly.</td>
</tr>
<tr>
<td></td>
<td>6. You addressed the element of literature effectively but sometimes used superficial quotes to prove your points.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>70-79 points: Your satisfactory writing does what the prompt asks of you, but your writing only develops part of your ideas well. You make several errors in spelling and grammar, but they are not distracting to the reader.</td>
</tr>
<tr>
<td></td>
<td><strong>Voice, Organization and Conventions (35-39)</strong></td>
</tr>
<tr>
<td></td>
<td>1. Your mechanical writing creates some interest.</td>
</tr>
<tr>
<td></td>
<td>2. Your simple writing uses some details that create a picture in the reader’s mind.</td>
</tr>
<tr>
<td></td>
<td>3. Your interest in the topic seems inconsistent.</td>
</tr>
</tbody>
</table>
You have inconsistent writing organization, with an underdeveloped or too obvious beginning and ending.

Your writing shows some control of punctuation, spelling, grammar and usage.

Content, Fluency, and Word Choice (35-39)

You make many minor errors that are not overly distracting to the reader.

You have few run-on sentences or fragments.

You have satisfactory control with simple sentences, but weak control over complex sentences.

You need a variety of sentence lengths and beginnings.

You use a variety of ordinary words that do not energize your writing or create strong images.

You mentioned the element of literature satisfactorily, but lacked the quotes to prove your point.

D 60-69 points: Your unclear writing drifts away from the prompt. You need to use more accurate details. You do not notice the many errors you make in spelling, punctuation, and the correct usage of words.

Voice, Organization and Conventions (30-34)

Your flat writing shows little energy or life.

Your writing lacks a clear organization structure with an extremely underdeveloped beginning, body, and/or ending.

Your writing shows weak understanding of punctuation, spelling, grammar and usage.

Your mistakes distract the reader from understanding.

You have several run-on or fragment sentence errors.

Content, Fluency, and Word Choice (30-34)

Your unclear writing uses unimportant details or repeats details.

Your choppy and/or rambling writing repeats the same subject-verb patterns.

Your ordinary words lack precision or variety and do not capture the reader’s interest.

You do not effectively discuss the element of literature.

You did not use quotations.

Your paper does more summarizing than analyzing.

F 50-59 points: Your unclear writing drifts away from the prompt. You need to use more accurate details. You do not notice the many errors you make in spelling, punctuation, and the correct usage of words.

Voice, Organization and Conventions (25-29)

Your very flat writing creates little interest.

Your disorganized writing confuses the reader with a lack of beginning, body, and/or ending.

Your writing shows little understanding of English conventions.

Your many important mistakes keep the reader from understanding your writing.

You have many sentence errors.

Content, Fluency, and Word Choice (25-29)

Your unclear writing has limited ideas that show little development.

Your sentences tend to be incomplete or rambling with incorrect structures that make your writing confusing.

You use uninteresting or slangy words that detract from the meaning of your paper.

You need to write so that others can read it.

You do not discuss an element of literature.
## Sample Response to Literature Rubric
Adapted from the California Writing Assessment Rubric
California Department of Education, Standards and Assessment Division

<table>
<thead>
<tr>
<th>Score of 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Clearly addresses all parts of the writing task.</td>
</tr>
<tr>
<td>- Provides a meaningful thesis and thoughtfully supports the thesis and main ideas with facts, details, and/or explanations.</td>
</tr>
<tr>
<td>- Maintains a consistent tone and focus and a clear sense of purpose and audience.</td>
</tr>
<tr>
<td>- Illustrates control in organization, including effective use of transitions.</td>
</tr>
<tr>
<td>- Provides a variety of sentence types and uses precise, descriptive language.</td>
</tr>
<tr>
<td>- Contains few, if any, errors in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader’s understanding of the writing.</td>
</tr>
<tr>
<td>- Demonstrates a clear understanding of the ambiguities, nuances, and complexities of the text.</td>
</tr>
<tr>
<td>- Develops interpretations that demonstrate a thoughtful, comprehensive, insightful grasp of the text, and supports these judgments with specific references to various text.</td>
</tr>
<tr>
<td>- Draws well supported inferences about the effects of a literary work on its audience.</td>
</tr>
<tr>
<td>- Provides specific textual examples and/or personal knowledge and details to support the interpretations and inferences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Score of 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Addresses all parts of the writing task.</td>
</tr>
<tr>
<td>- Provides a thesis and supports the thesis and main ideas with mostly relevant facts, details, and/or explanations.</td>
</tr>
<tr>
<td>- Maintains a generally consistent tone and focus and a general sense of purpose and audience.</td>
</tr>
<tr>
<td>- Illustrates control in organization, including some use of transitions.</td>
</tr>
<tr>
<td>- Includes a variety of sentence types and some descriptive language.</td>
</tr>
<tr>
<td>- Contains some errors in the conventions of the English language. These errors do not interfere with the reader’s understanding of the writing.</td>
</tr>
<tr>
<td>- Develops interpretations that demonstrate a comprehensive grasp of the text and supports these interpretations with references to various text.</td>
</tr>
<tr>
<td>- Draws supported inferences about the effects of a literary work on its audience.</td>
</tr>
<tr>
<td>- Supports judgments with some specific references to various text and/or personal knowledge.</td>
</tr>
<tr>
<td>- Provides textual examples and details to support the interpretations.</td>
</tr>
</tbody>
</table>
### Score of 2

- Addresses *only parts* of the writing task.
- Suggests a central idea with *limited* facts, details, and/or explanations.
- Demonstrates *little* understanding of purpose and audience.
- Maintains an *inconsistent* point of view, focus, and/or organizational structure which may include *ineffective or awkward* transitions that do not unify important ideas.
- Includes *little* variety in sentence types.
- Contains *several errors* in the conventions of the English language. These errors may interfere with the reader’s understanding of the writing.
- Develops interpretations that demonstrate a limited grasp of the text.
- Includes interpretations that *lack* accuracy or coherence as related to ideas, premises, or images from the literary work.
- Draws *few* inferences about the effects of a literary work on its audience.
- Supports judgments with *few, if any*, references to various text and/or personal knowledge.

### Score of 1

- Addresses *only one part* of the writing task.
- *Lacks* a thesis or central idea but may contain *marginally related* facts, details, and/or explanations.
- Demonstrates *no* understanding of purpose and audience.
- *Lacks* a clear point of view, focus, organizational structure, and transitions that unify important ideas.
- Includes *no* sentence variety; sentences are simple.
- Contains *serious errors* in the conventions of the English language. These errors interfere with the reader’s understanding of the writing.
- Develops interpretations that demonstrate *little* grasp of the text.
- *Lacks* an interpretation or *may* be a simple retelling of the text.
- *Lacks* inferences about the effects of a literary work on its audience.
- *Fails* to support judgments with references to various text and/or personal knowledge.
- *Lacks* textual examples and details.
My Brother Sam is Dead

Answer Key

Due to space constraints, many answers will not be given in complete sentences. Answers will vary.

Pages 11-12: Exploring Expository Writing

Authors' Biographies Answers may vary
1. answers may vary
2. answers will vary with year
3. Christopher begins with an idea for teaching a specific historical period or event. He then researches everything about the time period, creates profiles for characters, writes descriptions for characters, setting and makes notes. Once he has outlined the story, he sends everything to James who writes a first draft of the novel. They send drafts back and forth until each is satisfied with the details and the excitement.
4. answers will vary, but should be supported
5. In 1994 MBSID won the Phoenix Honor Book Award from the Children's Literature Association, which is given to a book over 20 years old that has endured even if it wasn't an award winner when it was first released.
6. answers will vary
7. answers will vary, and should be supported

Page 13: Identifying and Using Appositives
1. underline "sons of Edmund Collier and Katherine Brown"
2. underline "the younger brother"
3. underline "a liberal arts school that teaches effective writing"
4. underline "the writer" and "the historian"
5. underline "lessons on history for kids"
6-9 answers may vary

Pages 14-16: Parson's Encampment
Answers will vary
1. The article shows the difficulties that the soldiers faced during the encampment at Redding. It will give readers a better understanding of the background of My Brother Sam is Dead.
2. The army did not have the money to outfit the soldiers.
3. He wanted to write a book about the war.
4. They probably lived a rugged life, cooking outdoors and eating whatever was available.
5. Answers may vary.
6. Answers may vary.
7. Answers may vary.

Pages 17-19: The Connecticut Militia
Answers will vary
1. 1739
2. The common misconception of the militia is that it was a small company of men from a particular Connecticut town or village who would occasionally muster on the local common or green and practice the military drill of the day.
3. The letter probably described the events of the battle and since the soldier had not been in war, he couldn't understand the reality of the battle until he had experienced it himself.
4. Answers should mention the professionalism of their actions, weapons, and training.
5. Answers may vary.
6. Answers will vary.

Page 20: Story Impressions

Characters: Tim Meeker, cow-boys, Eliphalet, Sam, cattle thieves, Lobsterbacks, General Putnam
Setting: prison ship, Verplanck's, Redding, Pennsylvania, stockade, tavern, snowy prints, bayonet
Problem-Conflict: more chores, business letters, a vile costume, theft, defection from duty, sedition, loyalty to King
Resolution: patriotism, maturity, death
Unknown, What I Need to Discover, and Statement answers will vary

Page 22: Comprehension Check: Chapters I-III
Answers may vary

Chapter I
1. The Lobsterbacks are the British soldiers who attacked Lexington and were massacred on their way back to Boston.
2. Sam has been at Yale, going to college.
3. Tim looks forward to going to the loft, snuggling against Sam to keep warm and listening to Sam tell his stories about college life.
4. Sam usually runs away to Tom Warrups' hut after a fight with his father.
5. When Tim goes to the barn to do his chores, Sam irritates him by not changing out of his uniform so he can help Tim milk the cow.
6. Sam reveals to Tim that he has come home to take the family's musket, the Brown Bess.
7. Life feels that young men are going to war for principles, but they do not know about the realities of death and dismemberment of war.
8. Sam Meeker and his father argue about whether or not Sam can go off to war. Life believes that his duty is to his king, but Sam believes that the patriots are fighting for everyone's freedoms. Answers may vary.
9. Tim thinks "there were bad times coming" because he hears his father crying after Sam slams out of the tavern. He'd never seen his father cry in his whole life.

Chapter II
1. Redding is divided into two geographical parts—Redding Center and Redding Ridge where Tim's family lives—but it is also divided by religion. If people are Presbyterian, they settle in Redding Center. If they are Anglican, they build on the Ridge. Also, the Anglicans side included those loyal to the king—the Tories or Loyalists.
2. As they are preparing for church, Tim has difficulty talking with his father because Sam has asked him to make some promises about not telling that he has joined the army and plans to steal the family weapon. While Tim doesn't want to lie to his father, he doesn't want to betray Sam either.
3. Tom Warrups, the Indian, is worried the people will learn that Sam is hiding at his home.
Chapter III
1. Since Tim lives in a tavern, he has to chop firewood, draw water from the well, scrub floors and windows, care for the livestock, cart wood from the woodlot, and serve travelers. Answers will vary.
2. Tim enjoys swimming in the millstream, climbing the trees in the woodlot, playing mumble-the-peg, spinning tops, or playing duck on the rock with Jerry Sanford. Answers will vary.
3. Tim communicates secretly with Betsy Read about Sam because they are not sure what Tim's father would do if he knew that Sam was in Redding. Betsy makes Tim promise he will not tell Life.
4. Tim wants to tell Sam that he can now throw a rock over the tavern and he is the best in school at arithmetic. He wants his brother to be proud of him.
5. When Betsy she nods her head up and down she means she wants his brother to be proud of him.
6. When Betsy she nods her head up and down she means she wants his brother to be proud of him.

Pages 23-24: Note taking and Summarizing Ch. I-III Answers will vary

Page 25: Literary Response and Analysis Answers will vary

Pages 26-27: Physical and Mental Action Verbs
1-10 answers will vary
11. wondered
12. worried
13. daydreamed
14. hoped
15. remembered
16. thought
17. prayed
18. decided
19. hated
20. intended
21. supported
22. enjoyed
23. wished
24. wanted
25. envied
26. Underline "stared" Physical
27. Underline "loved" Mental
28. Underline "hated" Mental
29. Underline "squirted", "was stripping" Physical
30. Underline "hoped" Mental

Pages 28-29: Vocabulary Multiple Meaning Map
1. verb; to shower or pelt with many small objects
2. noun; a pungent condiment obtained from the small dried fruits of an East Indian vine
3. verb; to sprinkle or flavor with ground pepper
4. noun; water in which meat or fish has been boiled to be used as a base for soup
5. verb; to furnish a farm or store with a supply of materials
6. noun; the handle, usually wooden, to which the barrel of a rifle, shotgun, etc. is attached
7. verb; to remove the last milk (from a cow) with a stroking movement of the thumb and forefinger
8. noun; a long, narrow piece, as of land, ribbon, wood, etc.
9. verb; to deprive or dispossess (a person or thing) of honors titles, attributes, etc.
10. verb; to throw, cast, fling or toss
11. verb; to set in order for battle; obsolete except in pitched battle
12. noun; a resin found in certain evergreen trees
13. verb; to make a rough, grating sound
14. noun; a type of rough file with raised points used especially on wood
15. verb; to grate upon; irritate

Page 30: Comprehension Check: Chapters IV-VII Answers may vary

Chapter IV
1. Tim realizes the “war had finally come to Redding” when the Continental or Rebel soldiers come into the tavern, restrain his mother, and demand that his father give up any guns they have.
2. Tim realizes why Sam is so stubborn when he sees his father spit at the soldier and yell at him after the soldier threatens to kill him if he doesn't turn over the gun.
3. Tim clammers over stone fences to reach Tom Warrups’ shack so he can get the gun from Sam to save his father from being killed by the soldiers.
4. Tim grabs the gun while Sam is sleeping and runs from the hut. Sam awakens and follows him. Then Tim threatens Sam by leveling the gun at his stomach and telling him he will shoot him. He has to return the gun to save his father.
5. Sam cannot explain to the Continentals that he had the Meekers’ Brown Bess because he has slipped away from his duty for a few days to come home to see Betsy Read. He is supposed to be in Danbury buying cattle with Captain Champion, the commissary officer.

Chapter V
1. Tim's neighbors are angry at losing their guns to the Rebel army so they cannot protect their livestock from wolves. Food is becoming scarce as the soldiers are buying up livestock to feed the troops, or even worse, soldiers are stealing cattle. The meat, flour, rum and beer, everything that the Meekers need to run the tavern, keeps going up in price, and they have to raise their prices. The worst is missing Sam and worrying about him all the time.
2. Tim admires and envies his older brother Sam. He can picture him holding the Brown Bess, being so brave and grown-up. He realizes that to him everything that Sam has done is wonderful. As Tim has grown up, he has realized the work is hard and without glory. Still he envies his brother being able to go off to war.
3. Tim's father does not want Tim to carry ‘business letters’ for Mr. Heron because he already feels as if he has sacrificed enough for a war that he does not want to fight. He has lost Sam, and he does not want anything happening to Tim.
4. As he grows angrier and angrier to the point of boiling over, Tim is milking the cow and driving her to pasture.
feeding the chickens, collecting the eggs, and hanging the milk in the well to keep it cool.  *Answers will vary.*

5. When his father allows him to go fishing with Jerry Sanford, Tim realizes that he now has an excuse to sneak off to work for Mr. Heron.  He can tell his father he is going fishing.

**Chapter VI**

1. Tim finally manages to talk to Mr. Heron when he comes into the tavern for a keg of rum while Tim's father is absent. Susannah offers to have Tim take the jug to Mr. Heron's house.

2. As Tim was talking to Betsy on his way to do the errand for Mr. Heron, he realizes that Mr. Heron was supposed to be a Tory, a British sympathizer, but Betsy said that he had mentioned where Sam and the commissary officers of the Rebel troops were.

3. Betsy jumps on Tim and wrestles him to the ground when she realizes he is carrying a letter for Mr. Heron.  She is worried that the message will somehow harm Sam and the colonial troops.

4. Mr. Heron's letter simply says, "If this message is received, we will know the messenger is reliable."  *Answers will vary*

**Chapter VII**

1. Tim's mother and father argue about Sam's letters because she wants to answer them.  Life won't let her because he doesn't want to encourage Sam's rebellion.  Then a second letter comes, and Susannah insists that she will answer it.  She points out to Life that he does not like people telling him what to do, so he should not expect Sam to always obey him.

2. It is dangerous to drive the cattle to Verplanck's Point for many reasons.  Life fears that Tim won't be able to handle the wagon.  They are herding thirty cows for many miles during the cold and possibly stormy weather of November.  Finally, they have heard that roving bands of men who claim to be gathering cattle for the troops are stealing cattle and whatever they can get their hands on.

3. Tim is excited about going on the trip with his father because it is an opportunity for him to prove how grown up he is, to see parts of the country he has never seen, and to visit with relatives he has just heard about until then.

4. As they travel to Verplanck's, the cow-boys are stopped from taking their cattle when a group of riders approach and interrupt their harassment and bullying of Life.

5. Tim is disappointed about being in New York because it doesn't look any different from Connecticut.  This is the first time he has left his home colony, but everything, including himself, feels just the same.

**Pages 31-33: Note taking and Summarizing**

*Ch. IV-VII* *Answers will vary*

**Page 34: Literary Response and Analysis**

*Answers will vary*

**Pages 35-36: Being Verbs**

1-10 *Answers will vary*

11. was

12. felt

13. appeared

14. seemed

15. grew

16. seemed

17. became

18. looked

19. tasted

20. feels

21. was

22. seems

23. became

24. is

25. appears

26. underline "stared"  Action

27. underline "enjoyed"  Action

28. underline "feels"  Being

29. underline "edged"  Action

30. underline "became"  Being

**Pages 37-38: Vocabulary Synonyms**

*Sentences will vary*

1. compunction

2. decisive

3. insignia

4. meddle

5. badger

6. defection

7. constitutes

8. petition

9. fetched

10. scornful

11. turmoil

12. vile

13. whet

14. prevail

15. subversion

**Page 39: Reading Strategy: Save the Last Word for Me**

*Answers will vary*

**Pages 40-41: Making Inferences**

1. *It Says:*  "...suddenly he realized that if he began talking with his mouth full, Father would yell at him again. . . ."

2. *I Say:*  "Finally, my father lost his temper and slammed his hand . . . "I will not have treason spoken in my house, Sam.""

3. *And So:*  "It made me nervous to listen to Sam argue with Father. . . . before he and Father got into a real fight the way they sometimes did."

4. "Father lost his temper again. . . . "Sam, there'll be no more talk on this tonight."

5. "... children are supposed to keep quiet and not say anything, even when they know the grownups are wrong. . . "

6. "We are Englishmen, we are subjects of the King, this rebellion is the talk of madmen."

7. "I am not an Englishman, I am an American and I am going to fight to keep my country free."

8. *I Say:*  "Often as young men become more and more adult, they try to assert their independence from their fathers, looking for ways to do things differently, which often causes conflicts and arguments."

9. *And So:*  "Since young men often try to assert their independence from their fathers, they often look for ways to . . ."
differ from their parents' ideals. Whenever Sam and Father discuss the possibility of war, they argue because Life expects Sam to follow his directions, but Sam has made up his own mind on the rightness of disobeying the King.

2. It Says: "It's true, Tim. I'm going to fight the Lobsterbacks."
   "I came to get the Brown Bess."
   "He used the Brown Bess for deer and sometimes when he went out with the other men to go after a wolf that was getting into the livestock."
   "So you can see the gun was important to us. It was one thing for Sam to say he was going to fight the British . . . but to take Father's gun was pretty bad."
   I Say: Soldiers need guns to fight the enemy. Since the soldiers in the Revolutionary War were not issued weapons, but were expected to bring their own, Sam needs a gun to defend himself and to fight.
   And So: Soldiers need guns to fight the enemy. Since the soldiers in the Revolutionary War were not issued weapons, but were expected to bring their own, Sam needs a gun to defend himself and to fight. Even though taking the Brown Bess leaves his family defenseless and unable to provide meat for themselves, Sam figures that it is more important for him to stay alive. He needs the gun to fight in the war that has his fervent devotion and to obtain the glory he wants so badly.

3. It Says: "It was a law to go to church on Sunday."
   "God meant man to obey. He meant children to obey their fathers, he meant men to obey their kings."
   "... boasting was pride and pride was a sin . . . "
   "... daydreams are sloth and sloth is a sin."
   "Drunkenness is a sin."
   "In Connecticut we had freedom of religion so you could belong to any church you wanted... "
   I Say: Since the northern colonies were founded by the Pilgrims who were looking for religious freedoms, religion was an important part of colonial life. Tim has been raised with strict religious beliefs with his parents constantly reminding him about sin with their homilies and sayings. With his worry about Sam's safety and his confusion about the conflict between his father and his brother, he doesn't seem to be able to concentrate on religion. However, these ideas have been deeply ingrained.
   And So: Tim has been raised with strict religious beliefs of what constitutes sin, a heritage from his pilgrim ancestors. Although his concern for Sam's safety and involvement in the war, as well as his confusion during the sermons in his church about who is right about the war, are more imminent to him than his concerns about sin, his understanding of the aspects of sin are always with him because it permeates not only his life, but the lives of his parents.

Page 42: Comprehension Check: Chapters VII-X
Answers may vary
Chapter VII
1. Tim and his father stop at the clapboard farmhouse just off the Ridgefield Road because this is the home of his mother's relatives, the Platt family. They intend to spend the night, visit, and share life occurrences.
   2. Life in Westchester County is different from life in Redding because there is no law and order in Westchester as there is in Redding. Lawlessness has run wild, common decency between people has disappeared, and every man is armed against his neighbor as the Rebels and Tories live in open warfare with each other.

3. Life tells Tim, "If wishes were horses, beggars would ride" because Tim wishes that they could live by the waterfront on the Hudson River, making their living from fishing instead running a tavern, but Tim does not see the difficulty of hauling up the heavy seines full of fish.

4. After the sale of the cattle Tim's father purchases materials for the tavern: two hogsheads of rum, a half dozen big sacks of salt, a couple of barrels of molasses; a large chest of tea, a sack of coffee beans, a dozen brass kettles and some tin pots; a chest of breeches and some brass buckles; some drills, knives, files, an ax and spades; and small boxes of pepper, allspice, cinnamon, and white powdered sugar.

5. Life does not want to stop for the night at Green's Tavern because a storm has forced them to take the short route home, through the area where they had been attacked by the cow-boys, and Life does not want anyone to know they are in the area. He fears that someone might notify the cow-boys that he is traveling through the area with a wagonload of precious goods.

Chapter IX
1. Since they do not have an escort, Tim and Life's plan for returning home is for Life to ride out a couple of miles to watch for cow-boys, and then ride back to Tim to check on him. If Life ran unto trouble, he could ride back and warn Tim to hide in the woods beside the road.
   2. Tim is shocked to realize he has not seen his father for a long time because he has been occupying his time by naming all of the countries in the world. He has difficulty with the little ones, trying to decide whether America should be counted, and remembering which countries he has included.
   3. In his desperation to find his father, Tim first thinks that maybe it hasn't been that long—he was just imagining. He next thinks of several possible explanations, but he knows deep down that none of them is true. He decides he needs to catch up with his father quickly, so he begins belting the oxen to make them move faster, which they do, but only for a brief time. Feeling scared and lonely without his father, he guides the oxen off the road as far as he can, kicks at the snow to open up some grass for them to graze, and begins jogging in the snow as fast as he can.
   4. Tim, running desperately, discovers the tracks of Life's horse Grey, so he follows them. Then he discovers a turmoil of mud and snow marked with dozens of hoof prints in the center of a grove of hemlock trees. Going away from him are the tracks of three or four horses. The cow-boys had lain in ambush in the hemlock groves, jumped his father and taken him somewhere.
   5. When the cow-boys stop Tim, he shows his bravery and intelligence by acting as if he were expecting them, as if they were the escort come to keep him safe from the cow-boys. He clinched the episode when he told them his father had warned him to lie flat when the escort of a half dozen men started shooting.

Chapter X
1. The work at the tavern worries Tim because with Sam and his father gone there is so much work to do that he and his mother are having to work on the Sabbath which is a sin. There is just more work than the two of them can do.
   2. Business is so good at the store because food and everything is in such short supply that Tim and Susannah can sell everything they can get their hands on. At the tavern business seems to be good because so many people are traveling though, messengers, people moving to another
town, commissary officers. However, the people on official business pay in commissary notes which were pieces of paper that will not be worth anything unless the Rebels win.

3. Tim is aware that he is acting more and more grown up because no longer stalls and puts off going out to do his chores. Neither does he wait for his mother to give him instructions or tell him what to do. When Sam returns he will be the one to show off in front of Sam because he will be the one to know how they are doing things at the tavern.

4. On April 26th when the Redcoats come into Redding, Tim thinks the officers go to Mr. Heron's first so they can get breakfast. However, when he watches them ride to Captain Betts' home and capture Captain Betts, Mr. Rogers and Jerry Sanford, he realizes that the officers have gone to Mr. Heron's to find out who the Rebel leaders are.

5. At the end of Chapter X Tim does not “feel much like being a Tory anymore” because he has seen too much death. A rider gallops into town and sees the British troops. Tim surmises he is a Rebel messenger when the British shoot him. As Tim is running across the fields to fetch the doctor for the wounded man, he watches as the British attack Captain Starr's home. He sees a British soldier pitch over flat in the road, and a British officer kill Ned, Captain Starr's Negro slave, sliding his sword into Ned's stomach, withdrawing it and then lopping off Ned's head. After throwing up, he watches the British loot the house and set it on fire.

Pages 43-44: Note taking and Summarizing Ch. VIII-X Answers will vary

Page 45: Literary Response and Analysis Answers will vary

Pages 46-47: Helping Verbs
1. were
2. had been
3. could
4. has
5. was
6. were
7. had
8. will be
9. have
10. would
11. none underline 'were'
12. had underline 'had intended'
13. had underline 'had ridden'
14. none underline 'worried'
15. did underline 'did slide'
16. were underline 'were kneeling'
17. was underline 'was pitching'
18. were underline 'were shouting'
19. might have underline 'might have been'
20. had been underline 'had been flashing'
21. must have underline 'must have seen'
22. had underline 'had gone'
23. did underline 'did feel'
24. could underline 'could carry'

Pages 48-49: Vocabulary Derivations
1. resignation
2. vilify
3. prevalence

4. decisively
5. seditious
6. committed
7. speculation
8. defective
9. reflectively
10. depreciate
11. retaliation
12. agitation
13. epidemiologist
14. subvert
15. constitution

Page 50: Standards Focus: Reading Strategy: The Most Important Word Answers will vary

Page 51: Comprehension Check: Chapters XI - Epilogue Answers may vary

Chapter XI
1. Captain Betts argues with Susannah Meeker about ‘patriotism’ because he wants Tim to get involved in the battle, to ring the church bell. Susannah refuses to let Tim go, telling Captain Betts that patriotism has got her husband in prison, her son fighting in the war, and her business half ruined. Then she raises her poker over her head and threatens Captain Betts, if he doesn't leave without Tim.

2. As he listens to General Wooster talk with General Benedict Arnold, Tim is bothered when they mention William Heron in a friendly way. He has assumed that Heron is a Tory but two Continental generals are talking as if he is a Rebel. Then Tim begins to worry about Sam, whether he might be in Redding somewhere, afraid to come home, or whether he is still with General Arnold.

3. Even though Sam and the troops are in Redding, Sam is reluctant to see his family because he fears they might hate him for taking the Brown Bess. He worries that his father is against him because of the way they separated in anger two years earlier. He knows his father has been captured because he was selling beef to the British, and he worries that his family will hate him because he is on the Continental side.

4. Sam and his mother argue about Sam's leaving the army and staying at the tavern to help. Sam says he has a duty to his country to fight along with his friends who have pledged to stay until the Redcoats are defeated. Susannah says Sam has a greater duty to his family.

5. When Tim says he has a funny feeling about Sam, he has realized that Sam's real motives for going to war are not just duty or patriotism, but that he enjoys being part of something big, in spite of the cold, privation and danger.

Chapter XI
1. In June of 1777 Tim's family finds out that Life is dead. He has been taken to a British prison ship where he has died during a cholera epidemic. They also learn that Life has forgiven Sam and that he is now going to the freedom that war has brought to him.

2. Tim says, “I decided that I wasn't going to be on anybody's side any more” when he realizes that the Colonials have captured his father and he has died—the same Colonials that Sam is fighting for. He has died on a British ship, the side he supports. Tim feels as if everyone is to blame and neither side is right.
3. Tim feels as if his life is like running on a treadmill because instead of going to school and preparing for his future, he is the man of the tavern at fourteen, struggling to deal with his dead father, his soldier brother, and his mother. He has decided he wants a career in business and thinks Sam should help care for the tavern when he returns home.

4. When Sam returns to the tavern on December 3, 1778, he advises Tim to butcher the eight cattle they have before the colonial troops steal them. The troops know that Redding is a Tory town, and as such is fair game. The soldiers will have no compunction about stealing his family's beef.

5. When Sam tries to stop the soldiers from stealing his family's beef, he is captured and beaten by the thieves who claim it is Sam who has stolen the cattle.

Chapter XIII

1. Tim has learned that Sam has been arrested after the thieves beat up Sam and said that he had stolen the cattle himself. When Tim visits Colonel Parsons at Captain Betts' home, he realizes that the Colonel will not do anything to help Sam, that General Putnam is determined to make an example of Sam and that the Colonel doesn't seem to care whether or not Sam is even guilty.

2. Colonel Read says General Putnam feels it so necessary to make an example of Sam because he was supposed to be on duty with Colonel Parsons at the Betts' house instead of visiting his home. Officially, Sam has deserted his post. The soldiers who stole the cattle fear that Putnam wants to hang them all as an example to stop the soldiers from stealing cattle. They are determined to lie about Sam which makes it the word of two of them against Sam. Then to add to the problem, the General thinks Sam's family members are Tories.

3. For the past three weeks Susannah Meeker has known that her son will be executed for being a cattle thief. Her sense of foreboding has come to fruition.

Chapter XIV

1. Tim plans to save his brother by throwing a bayonet into the stockade for him. He whets the blade, takes the bayonet and slips through the few remaining trees around the encampment to the stockade, where he thinks he will kill the guard, open the gates and let the prisoners escape. The sleeping guard awakens at Tim's charge, so Tim throws the bayonet into the stockade. As he is struggling to escape the soldiers, he stops at the top of the ridge and realizes that the stockade is empty, that all of the prisoners have been moved, that his efforts are to no avail.

2. At the end of the chapter, Sam is shot. Tim sees Sam riding in a cart, his face dead white, but Sam grins when he sees Tim. Tim struggles to the front, realizing he doesn't want to be out where everyone can see him. He watches the soldiers shove Sam into an empty space in front of the gallows, a sack over his head. Tim wonders if it is hot and itchy inside the sack. Then the soldiers put their guns to Sam's chest so closely that when they fire his clothing catches fire. Sam falls to the ground, jerking until another soldier shoots him again. Then he stops jerking.

Epilogue

1. After the pain of Sam's death heals, Tim studies calculating and surveying with Mr. Heron. After the war ends, he sells the tavern and moves to Pennsylvania where surveyors are in demand. He builds a tavern and begins buying and selling land, which makes him wealthy enough to purchase a sawmill and a store, and become a partner in founding a bank. He marries and has children and grandchildren.

Pages 52-54: Note taking and Summarizing
Ch. XI-Epilogue  Answers will vary

Page 55: Literary Response and Analysis
Answers will vary

Pages 56-57: Simple Verb Tense
1. past
2. present
3. past
4. past
5. future
6. present
7. past
8. past
9. present
10. future
11. past
12. future
13. present
14. past
15. future
16. present  underline 'flounder'
17. future underline 'will defect'
18. future underline 'will wait'
19. present underline 'is'
20. future underline 'will explain'
21. present underline 'notices'
22. future underline 'will happen'
23. past underline 'whetted'
24. present underline 'rasps'
25. present underline 'narrates'

Pages 58-60: Assessment Preparation: Vocabulary Origins: Etymology
For definitions, see pages 116-117; Sentences will vary
1. base-agitate origin-Latin BiL-agitatus
2. base-clamber origin-ME BiL-clamberen
3. base-commit origin-Latin BiL-committere
4. base-depreciate origin-Latin BiL-depretiare
5. base-epidemic origin-Latin BiL-epidem
6. base-epilogue origin-Latin BiL-epi-upon, over, besides—legein—to say, to speak base meaning—over people conclusion; peroration
7. base-fusillade origin-Fr BiL-fusiller base meaning—to shoot
8. base-garrison origin-ME & OFr BiL-garison Base meaning—provisions; to furnish
9. base-reflect origin-Latin BiL-reflectere base meaning—bend back
10. base-resign origin-Latin BiL-resignare base meaning—back; to sign
11. base-retaliate origin-Latin BiL-retalio base meaning—to require punishment
It was nice to feel more grown up.

"It was nice to feel more grown up."

"I wasn't acting my usual self, I was acting more like a cowboy." 

"I wasn't acting my usual self, I was acting more like a cowboy." 

"Usually I sat there over my porridge moaning to myself about the chores I had to do . . . and thinking of some way to get out of whatever it was. . . but that morning . . . I began planning things I had to do."

"I wasn't acting my usual self, I was acting more like a grownup."

"I wasn't acting my usual self, I was acting more like a grownup."

"It was nice to feel more grown up."

It Says: Cowboy is a term from the Wild West times to today that refers to the persons who work with cows, who herd them, care for them and protect them. Those who steal cows are called rustlers.

And So: 'Cowboy' is a term from the Wild West times to today that refers to the persons who work with cows, who herd them, care for them and protect them. Since the men in the Revolutionary times were stealing cows, the authors might have wanted to differentiate between them and today's cowboys so they hyphenated the word.

1. It Says: "They [cow-boys] call themselves Patriots. They say they're only trying to keep people from selling beef to the British, but don't believe it. They'll take it and sell it to the British themselves if nobody else will buy. They're just cattle thieves."

I Say: Cowboy is a term from the Wild West times to today that refers to the persons who work with cows, who herd them, care for them and protect them. Those who steal cows are called rustlers.

And So: 'Cowboy' is a term from the Wild West times to today that refers to the persons who work with cows, who herd them, care for them and protect them. Since the men in the Revolutionary times were stealing cows, the authors might have wanted to differentiate between them and today's cowboys so they hyphenated the word.

2. It Says: "But the work bothered me all right. There was so much to do."

"So there were a lot of changes in our lives, but the biggest was the one that was happening inside myself . . . And when I woke up I was different."

3. It Says: "General Putnam is in charge. He's a great patriot, but he is tough on men who shirk their duty."

I Say: A General's most important task is to win the war while supporting and keeping his soldiers in order. The good of the many outweigh the good of the one. If a soldier has to become an example to further the war effort, then it will save many lives.

And So: A General's most important task is to win the war while supporting and keeping his soldiers in order. He knows how important it is to be tough on men who shirk their duty. He knows that he cannot allow the soldiers to forage and steal from the people or he will lose the sympathy and support of the populace. By using Sam as an example, he shows his soldiers, and the people, the lengths he will go to, to maintain order. If one soldier's dying can save the lives of many, then he must make that decision. However, since in order to win a war, he must support his men, it must be difficult to decide to execute one. Yet, he believes in duty, and technically, Sam had deserted.
Pages 68-69: Standards Focus: Understanding Figurative Language
Answers may vary; Original sentences will vary
1. Underline ‘as if he had climbed a mountain’; simile; the harshness of breathing from enduring the difficulties of working hard to climb a mountain
2. Underline ‘like a line across the fields and fences that divided them up’; simile; the straightness of his footsteps as he crossed the snowy fields
3. Underline ‘as if it had burned his hand’; simile; the quickness of his action hiding the note
4. Underline ‘the wind breathing faintly’; personification; making the tree into a person who breathes softly
5. Underline ‘They’re animals now, they’re all beasts’; metaphor; the depravity of the soldiers as they deal with starvation and deprivation
6. Underline ‘oxen were pieces of stone’; metaphor; the solidity, the immobility of the oxen as Tim tries to guide them down the road
7. Underline ‘tough as nails’; simile; the hardness of the general when he deals with the soldiers and their irresponsibilities
8. Underline ‘as if he’d been knocked over by a mallet’; simile; the swiftness and decisiveness of his fall when he is hit by the musket balls
9. Underline ‘a silver sliver shimmering in the moonlight’; metaphor; the bright, shiny slenderness of the bayonet
10. Underline ‘as if he hadn’t any worries’; simile; the air of confidence Tim exudes as he approaches the cow-boys

Pages 70-71: Standards Focus: Understanding Uses of Dialogue Answers may vary
1. Situation and Action: The British soldiers have marched to Lexington only to be fired upon by the Rebel soldiers, thus starting the Revolutionary War.
2. Ideas and Themes: Life is explaining his philosophy of loyalty to the King, to God, which is a basic point of conflict between him and Sam.
3. Introduce and Develop Characters: Although Tim loves his brother, he is willing to shoot him to return the Brown Bess to his father so the Continental soldiers will stop hurting him.
4. Tone and Mood: As the two begin their trip to Verplancks, it is snowing, adding to the danger of the trip, the fearfulness that Tim feels, which will ultimately cause Life to lose his life.
5. Introduce and Develop Characters: When Tim approaches the cow-boys, he shows both his intelligence and bravery by intimidating them with comments of someone else coming and falling to the ground.
6. Ideas and Themes: Life’s words underline the lawlessness of the area where people have become separated and hostile as they support their beliefs in the rights of the King versus the rights of the people.

Pages 72: Standards Focus: Plot Mountain
1. Exposition—Sam’s arrival, news of Lexington, the tavern, the family in conflict
2. Initiating Event—Sam’s fight with his father, stealing the Brown Bess to go to war
3-8 Development—Answers may vary
9. Climax—Tim’s realization that even throwing a weapon will not help Sam; nothing will save his brother
10. Resolution—Sam’s execution

Page 73: Standards Focus: Character Web
Answers will vary
(Students should be encouraged to think of complex and character-revealing qualities. Discuss with the students about looking for qualities that the character shows throughout the novel, rather than momentary flashes.)

Page 74: Standards Focus: Setting
Answers will vary
(Discuss the ways that authors use setting, giving an example from a familiar story, pointing out that setting is more than time and place. Go through the first chapter pointing out examples of each of the uses of setting, and the use of quotations as evidence.)

Page 75: Standards Focus: Theme Web
Answers will vary
(Again students will need guidance in extracting theme and using quotes as evidence. However, the questions on the sections of the web give students a framework for ideas to look for.)

Pages 76-90: Writing Analysis
Written work will vary

Page 91: Quiz: Chapters I-III
1. d
2. b
3. a
4. c
5. d
6. b
7. d
8. d

Page 92: Vocabulary Quiz: Chapters I-III
1. c
2. f
3. a
4. d
5. h
6. b
7. e
8. g
9. p
10. l
11. j
12. o
13. n
14. k
15. i
16. m

Page 93: Quiz Chapters IV-VII
1. an ax
2. his weapons
3. Tom Warrups’ shack where Sam was hiding with the Brown Bess
4. Sam following him
5. Brown Bess, the musket
6. a line of blood drying
7. food
8. spy
9. keg of rum
10. be affected by the message
11. wrote letters to Sam
12. Verplanck's Point to deliver cattle
13. sell his cattle to the British
14. horsemen riding toward them
15. New York

**Page 94: Vocabulary Quiz: Chapters IV-VII**

1. f
2. g
3. e
4. i
5. a
6. d
7. h
8. c
9. b
10. 8
11. 2
12. 6
13. 5
14. 9
15. 7
16. 4

**Page 95: Quiz: Chapters VIII-X**

1. In Westchester County lawlessness runs wild as common decency between people has disappeared with every man armed against his neighbor. Although there are many Loyalists in the county, there is no control. Rebels and Tories live in almost open warfare with each other.
2. They planned for Tim to stay with the wagons of goods for the tavern, while Father rode ahead a mile or so, checking for cow-boys or other danger. Then he would ride back to check on Tim before riding out to scout the area. That way if he ran into any cow-boys, he could race back to Tim and help him find a place to hide.
3. Worried that Father might be hurt or unconscious, Tim followed Grey's tracks, jogging through the snow and climbing any rock or stump by the roadside to look on ahead. He followed the tracks into a grove of hemlocks where he saw a turmoil of mud and snow marked with dozens of hoof prints. Then he saw the tracks of three or four horses leaving the area. He realized that his father had been ambushed, overcome and taken away.
4. As he traveled toward home, Tim had been planning what he would say if he saw the cow-boys. When they appeared, he hurried toward them saying that he was glad to see them, glad they were the escort. As the cow-boys questioned Tim about 'the escort', he also mentioned that he was to fall flat when the shooting started. The cow-boys, inclined toward believing Tim, were unnerved by his story, and panicked when they heard a dog barking in the distance. Unwilling to take a chance that Tim was lying, they rode off, leaving him safe.
5. He had seen the worst of the British. When they rode into Redding, they arrested all the Rebel leaders, including his friend, Jerry. A Rebel messenger rode into town, only to be grievously wounded by the British. As Tim was running through the fields to the doctor's house, he saw the British attack Dan Starr's house, kill the inhabitants, behead a Negro who lived there, and loot and burn the house before riding away.

**Page 96: Vocabulary Quiz: Chapters VIII-X**

1. c
2. a
3. c
4. b
5. b
6. a
7. c
8. a
9. 3
10. 4
11. 6
12. 1
13. 2
14. 5
15. 8
16. 1
17. 7
18. 6
19. 4
20. 5
21. 3

**Page 97: Quiz: Chapters XI-Epilogue**

1. c
2. b
3. c
4. d
5. c
6. c
7. a
8. c

**Page 98: Vocabulary Quiz: Chapters XI-Epilogue**

1. a
2. a
3. b
4. a
5. c
6. b
7. b
8. c
9. c
10. a
11. b
12. c
13. 2
14. 8
15. 1
16. 10
17. 6
18. 7
19. 11
20. 2
21. 9
22. 10
23. 8
24. 4
25. 1
Pages 99-101: Final Exam One
Answers will vary—Sample student answers are given
1. c
2. b
3. a
4. c
5. b
6. a
7. d
8. c
9. a
10. a
11. a
12. d
13. b
14. c
15. b
16. c
17. d
18. c
19. a
20. c
21. b
22. d
23. b
24. d
25. d

Pages 102-103: Final Vocabulary Test
Answers will vary—
1. c
2. a
3. a
4. b
5. b
6. c
7. c
8. c
9. b
10. a
11. 9
12. 4
13. 6
14. 1
15. 7
16. 8
17. 5
18. 2
19. 10
20. 3
21. verb
22. noun
23. verb
24. adjective
25. adjective
26. 3
27. 1
28. 4
29. 6
30. 9

Pages 104-109: Final Exam: Multiple Choice Version
1. c
2. b
3. d
4. b
5. a
6. a
7. c
8. c
9. b
10. a
11. d
12. d
13. c
14. a
15. d
16. b
17. a
18. d
19. a
20. d
21. c
22. b
23. b
24. d
25. b
26. a
27. c
28. c
29. b
30. d
31. a
32. d
33. c
34. a
35. d
36. b
37. c
38. a
39. a
40. c
41. b
42. d
43. b
44. a
45. c
46. b
47. b
48. a
49. c
50. a