

Drummond: Learning to find himself in the music

By Patrick R. F. Blakley

Pre-made book report assignment sheet for the classroom

(This worksheet is designed for students in grades 8 through 12, or ages 13 through 18.)

Teachers may choose to require students to answer a select number of questions below in a short essay or to give brief answers to all questions below on the blanks provided. Essays could also be outlined using the blanks provided to draft their paper.

A general answer guide is provided at the back of this packet.

Drummond: Learning to find himself in the music

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Book report worksheet and questions

Name: _____ Date: _____

Preview the questions below and keep them in mind while reading the Drummond novel. While reading the novel you may make notes in the space provided below. This worksheet can serve as a short answer assignment or as an outline for an essay. You may also think about these questions as a starting point and develop each answer by further expanding on the question itself. You may even discover new questions not listed below that can then be discussed in your essay or assignment.

1. Explain the title. _____

2. What is the setting of the story? _____

3. What point of view is the book written from? _____

4. What genre does this book belong to? (Fiction, non-fiction, etc.) _____

5. Is the name of the main character descriptive in any way? _____

6. How does the story begin? Why do you think Blakley chose to start his book this way?

7. Who are some other main characters besides the protagonist? _____

8. Could you relate to the characters in any way? _____

9. Which characters in the book did you like best? _____

10. Did the characters seem believable to you? Who do they remind you of? _____

11. Describe the dynamics between some characters. _____

12. Describe some of the characters' personality traits, motivations, and inner qualities.

13. Do the main characters change by the end of the book? _____

14. Explain a few important conflicts in the book. _____

15. What aspects of the author's story could you most relate to? _____

16. What feelings did this book evoke for you? _____

17. Did this book seem realistic? _____

18. What did you already know about this book's subject before you read this book?

19. What new things did you learn? _____

20. What did you like best about this book? _____

21. Why do you think the author chose to tell this story? _____

22. Does the author use any interesting techniques? _____

23. Was there symbolism present? _____

24. What other literary devices were present? _____

25. Did you find anything funny in the story? _____

26. Explain your mental picture of the genders and races presented throughout this book.

27. What do you think of the ending? _____

28. What happens, or should happen, after the ending? _____

29. What are the lessons the book teaches? _____

30. If you got the chance to ask the author of this book one question, what would it be?

— General Answer Guide —

1. Explain the title.

The title, *Drummond*, is the main character's first name. In the beginning, it's shortened to Dru, but he very quickly dismisses that because he likes his full name. The name is also symbolic of his future as a drummer, but he has yet to realize that for himself (until later in the book). The story of his name becomes his destiny and the book concludes with him finally achieving that identity.

2. What is the setting of the story?

The setting of *Drummond* is Liverpool, New York in the summer of 1999. While not explicitly stated, the high school is referenced as well as the local street names. This is done purposely, however, to help the reader relate to the story as possibly being set in their own home town which makes the characters and themes more relatable.

3. What point of view is the book written from?

Drummond is written in the first person limited perspective; one person's perspective. The narrator, Drummond, tells his story from his own perspective by experiencing the scenes as they occur, with no outside knowledge.

4. What genre does this book belong to? (Fiction, non-fiction, etc.)

This is a work of fiction but is based on the author's real-life experiences. This is a coming-of-age novel and is fairly autobiographical in nature.

5. Is the name of the main character descriptive in any way?

Drummond seems destined to play the drums, but at first, he doesn't even know what the word 'percussion' means. He attempts to avoid the drumline for a long time, by learning other instruments, but ultimately finds himself becoming a percussionist and fulfilling his destiny set forth by his own name.

6. How does the story begin? Why do you think Blakley chose to start his book this way?

The opening scene of the book describes the first meeting of Dwayne and Drummond. These are two of the main characters throughout the book and it starts with Dwayne assertively shortening Drummond's name. This spirals into Drummond's inner monologue describing his life for the reader. This also illustrates how Drummond tends to overthink everything, setting up his character traits early for his actions later in the story. Blakley chose to introduce these characters in such a way that their names are repeated often to help the reader remember them, as well as setting up the contrast between Drummond's neuroticism and Dwayne's calm mature approach to his

students. This also sets up character development when we eventually see Drummond focus on something like drums and Dwayne lose his cool later at a rehearsal.

7. Who are some other main characters besides the protagonist?

There are nine dynamic characters in this story. These include Drummond, his mother, Dwayne, Joel, Ashley, Chelsea, Steve, Jake, and Danielle. There are many other static characters, such as members of the drumline and band, but the main story arcs are displayed by the dynamic characters above. Most characters experience growth throughout the story, and some characters' whole lives change.

8. Could you relate to the characters in any way?

Many young readers will possibly relate to Drummond, an overthinking underachiever with blurry goals and the desire to make friends. More mature readers may relate to Dwayne, Drummond's mom, or Danielle. These characters show compassion, give direction, and help Drummond throughout the book. Joel, or "the boss" as Drummond refers to him, might be relatable to readers who like to lead or take control. Each character presents different relatable traits for readers of all ages and personalities.

9. Which characters in the book did you like best?

This is a subjective question designed to expand upon the previous question. This allows the reader to explain why they related to someone the most but perhaps did not like that character the most. This may illuminate certain personal goals of the reader who might look up to people who aren't quite aligned with themselves.

10. Did the characters seem believable to you? Who do they remind you of?

Again, another subjective question. Hopefully the characters are believable, but perhaps certain readers wouldn't have made the same decisions Drummond did in the story. Perhaps that's the difference between introverts and extroverts. These characters, believable or not, will hopefully remind the reader of people in their own lives. An extroverted reader may be reminded of an introverted friend or family member, and vice-versa.

11. Describe the dynamics between some characters.

This is a pretty open-ended question, but many characters have a lot of contrast in dynamics. For example, Drummond and Dwayne are polar opposites in terms of how they approach a problem. Other characters like Drummond's mom and Danielle, who never actually meet in the story, are very similar in how they help Drummond. This is further emphasized by Danielle's nickname by the drumline, "Mom." Another example

of character dynamics is between Drummond and Chelsea, where Chelsea seems to understand their relationship quite well while Drummond is completely in the dark. Lastly, an interesting subtext is between Drummond and Jake, where both boys get quite close, even though they are opposite cliques. There is a lot more subtle self-discovery here that some sensitive readers will pick up on.

12. Describe some of the characters' personality traits, motivations, and inner qualities.

Each character has a very specific trait that creates a trajectory for their personal arc. Drummond is a little scatter-brained with no goals and poor grades which sets him up for growth throughout the story. He's confused but, with help, is motivated by specific goals set for him using drums as the key element. Dwayne is calm and collected and is motivated by helping Drummond (similar to Drummond's mom and Danielle). Dwayne and Drummond's mom both trend down a little as the story unfolds, Dwayne getting heated during rehearsal and Drummond's mom losing her grip on her marriage. However, Dwayne's story arcs back up while Drummond's mom continues to trend down by the end of the book. Chelsea tends to be positive and outgoing while her friend Ashley is more of a liaison for Drummond in both band and relationships. The two of them are both motivated by friends primarily. Joel is a strong leader and is knowledgeable about all things drumline, he is motivated by success so much that he comes off as the bad guy throughout much of the novel. Keeping in mind that Drummond doesn't know what's going on in other characters' heads, he does read into their outward actions quite often to display any inner qualities that are important to Drummond.

13. Do the main characters change by the end of the book?

Yes, most do. Drummond grows as a percussionist but is ignorant of his home life most of the time, so there are mixed results there, which are realistic and true to life. Dwayne begins as a wise instructor and loses his cool partway through the story, however, Dwayne is able to recover from this and self-reflect to regain control and grow back into his calm self. Drummond's mom seems to be in control throughout the beginning of the book, but slowly loses her grip on things as the story progresses, she ultimately does not regain control, and her life changes for the worse by the end. All of Drummond's friends become closer together, learning more and more about one another throughout the story. Drummond, with at least two of his friends, become so close that they learn more about themselves than we might have read at face value. There is a lot of subtext in this story, so careful readers might illustrate more subtle changes that they themselves relate to.

14. Explain a few important conflicts in the book.

There are a few conflicts throughout the story that the main characters must deal with. The primary conflict is between Drummond and the drumline, he attempts to avoid the drumline throughout the first half of the book, in creative ways. Some of these creative ways cause conflicts of their own, such as Drummond learning new instruments and failing each time. Another primary conflict is between Drummond's parents, they seem to be a strong family unit at the beginning but we see less and less of his father throughout the story until the family falls apart by the end. Another surprising conflict is between the drumline and themselves. The drumline is shown to have a variety of personalities and, at least once, they all come to a head resulting in a low point for the group as a whole. There are numerous other smaller conflicts and readers may resonate with some that are much more subtle.

15. What aspects of the author's story could you most relate to?

This will be a subjective answer, but there's a lot in the story that's relatable to many people. For example, Drummond often ignores some family issues, so that could be something other young readers relate to. However, some readers won't relate to that as much, but still may notice that other people in their lives reflect Drummond's actions and convey how they relate to dealing with that in their own life instead. There are a seemingly endless number of ways to relate to this story, as with all stories.

16. What feelings did this book evoke for you?

This story plays with a lot of different emotions, so odds are that readers will have felt something different within each chapter. A few chapters push hard in one direction and then recoil into another direction at the end. For example, when Drummond finds out his parents are getting a divorce. More pleasant feelings around Drummond's relationship with Chelsea should evoke a bit of nostalgia for some readers, and others will relate to their current youthful relationships. Familial relationships are also fundamental to the story and readers will be able to at least understand how Drummond does, or doesn't, feel at home.

17. Did this book seem realistic?

Hopefully, to most readers, the book and characters seem to be realistic. It helps that the book is based on mostly true events. Moreso, the relationships between characters is something that nearly all readers can relate to: making friends, needing help, affection toward others, family life, or just plain trying to fit in, etc.

18. What did you already know about this book's subject before you read this book?

This question can be taken as musicians already knowing about marching band, but it can also be viewed through the lens of relationships or even home life. Any answers outside the marching band theme will expand on that reader's perception of the book as a whole. The book uses music and band as a way to teach about life, and not always literally marching band. Again, there's a lot of subtext in this novel, this is a book you can read *into*.

19. What new things did you learn?

The obvious point to make here is that most musicians do not play brass, woodwind, and percussion instruments. As Drummond learns new instruments hopefully the musically inclined readers have something more specific they learned from those chapters. Non-musicians might have learned a lot more about band in general. Expanding on why they were perceptive to these new ideas might help convey what they learned more in-depth. Once again, marching band is not always literally represented by the story, so answers written about the home life, or friends, will show a well-rounded understanding of the novel.

20. What did you like best about this book?

This is a subjective question, but the answer should reflect on why the reader likes the part they describe, and more importantly, are they reading into this part at all? There is always more between the lines, so what has the reader discovered about their favorite part that other readers may have missed?

21. Why do you think the author chose to tell this story?

This is a very personal novel since it's loosely based on real life. It's a multifaceted story that's reflective of reality in that it doesn't necessarily have a happy ending for everyone. The novel also allows readers to reflect on events of the past that may, or may not, correlate to the same events occurring today. Is marching band the same as it was in 1999? What's the same or different about life outside of music and band today, and where will it go in the future?

22. Does the author use any interesting techniques?

The main focus of the story is obviously with Drummond and whatever he chooses to jump into while living in the moment. The most interesting technique through the storytelling lens is how Drummond sees the world. Drummond seems to learn to focus on things better and better throughout the story, but he ultimately ignores and blocks out his family life as it falls apart around him. This makes the story feel bitterly real in

that the writing is depicted exactly the way a distracted teen would view the world. To Drummond, the most important thing at the time is music, and even friends. However, his home life might be considered, by many readers, to be more important. This creates an interesting conversation about life balances and this idea is magnified by the writing technique.

23. Was there symbolism present?

[See the attached list at the end of this answer guide for a detailed breakdown of symbolism used in this novel.]

24. What other literary devices were present?

[See the attached list at the end of this answer guide for a detailed breakdown of literary devices used in this novel.]

25. Did you find anything funny in the story?

There are a few big moments that, hopefully, the readers will have found humorous, and many of these moments are used to illustrate different emotions. The big embarrassing moment where Drummond tries, with all his might, to play the final note on the sousaphone and instead ends up farting loud enough to echo down the long hallway. Or to show stress and aggravation when Drummond is overwhelmed at the musical counting lesson where he sarcastically expects Dwayne to make him solve for 'X'. There are certain other situations where humor is used to break an awkward silence, such as sucking up the mouthpiece spit after Drummond fails at the clarinet. Or frustration when he exclaims that the drumline has been holding the heavy drums and playing a warmup *for a century*. Humor illustrates Drummond's surprise when he's caught off guard about his apparent girlfriend by saying that the cat was let out of the beans, etc. Or, as a final example, to show Drummond is in a good mood when deciding whether "tubist" or "tubaist" is the correct word to use in his thought process. (Note: they're both correct.)

26. Explain your mental picture of the genders and races presented throughout this book.

Something interesting about this book is that the characters are often described by their size, hair, or their clothes, but their facial features and skin tone are never mentioned. This is done deliberately to allow the reader to imagine the character however they see fit. Gender roles are also vague throughout the story, again allowing the reader to decide for themselves how they depict each character's gender. Some astute readers will also pick up on Drummond and Jake's relationship as perhaps being more than just friends, using the context and mood to determine the subtext. This is

also true with Drummond and Chelsea, setting the scene to be deeper than the words on the page. The primary roles of each character in terms of gender and race are totally up to the reader to imagine!

27. What do you think of the ending?

The end of the book may feel a little abrupt for some readers. The competition had only just begun when the book ends. This may feel a little off-putting, but readers should note that Drummond's story was about his journey to become a percussionist. Once that happens the story is over which is an interesting and fun note to end on.

28. What happens, or should happen, after the ending?

This question now lets the reader decide what they think would happen after the competition begins, where the book leaves off. It's nice to imagine that Drummond and his band went on to win the show and live happily ever after, but readers must keep in mind Drummond's overall personality traits that change over time. Maybe he didn't grow quite enough outside of percussion! All things should be considered on that front. However, more importantly, a perceptive reader would describe his home life in detail. His life at home was turned on its head, so where does he, and his mom, go from here? The book ends with the marching band show open-ended, but it also leaves the reader to ponder Drummond's open-ended home-life as well.

29. What are the lessons the book teaches?

The book teaches about pushing yourself, willpower, and overcoming adversity, but it also teaches lessons about not everything ending happily for everyone. This is a real-life narrative, and though Drummond overcomes a lot of challenges through failure and determination, he also ignores many things behind the scenes. For example, Drummond seems to be oblivious to his parents' lives and does not question the things going on around him at home. This is illustrated perfectly by him practicing drums in the basement which drowns out his parents' fighting upstairs; he is blind to certain things that he chooses to not focus on. These are lessons the reader should learn from, even though Drummond does not.

30. If you got the chance to ask the author of this book one question, what would it be?

The book ends with Drummond becoming a percussionist, which happens the moment the competition begins. What does that mean for the result of the season? Either way, the book is a success if they're concerned enough about the outcome of Drummond's season, although, it should be argued that the result is unimportant.

A non-exhaustive list of symbols used throughout the Drummond novel

Clocks / Time	The clock on the wall in chapter one ticks slow for our initial meeting with Dwayne. Metronomes throughout keep time. The clock on the wall again ticks slowly for the divorce meeting at the end, Drummond just watches the clock. Even the super subtle "mark time mark" command, in that Drummond is not in control of his timeline, even at the end. For example, the drum major is in charge of time at the end, and his parents are at the beginning of chapter 12. Dwayne is in charge at the very beginning and at lessons. Drummond doesn't even keep time with his bass drum music, he just plays his individual notes with the other basses. The basses all listen to the snares for timing too.
Religion	Lots of religious overtones, including the little drummer boy. Marching band and percussion become the religion that is lost at the beginning. Even the end implies finding his religion, as in, percussion (or the band as a whole). Some could argue that the book is about finding religion, but perhaps it's just the opposite. Drummond finds something to replace the religion he loses at the beginning of the book, and is much more fulfilled as a result!
The Letter 'C'	C is the space on the music staff that bass drum #2 plays on, but C is also referenced throughout the book. C is all the test answers in chapter 1, C is a mark on the report card, C as a pitch when learning other instruments, etc. Most predominantly is, when learning bass drum, Drummond talks about playing the C space for a C student!
Storms	Stormdoor, Stormworks, it's a bit of foreshadowing and also can represent many different challenges to Drummond throughout the novel. The biggest representation is divorce. Even the fog at practice represents a type of ominous event coming up. It's also the name of the marching band show! According to the composer, Stormworks is about tribulation and triumph, just like the book!
Tenor Drums	Sprinkling in the tenor drum references is interesting knowing that the author would ultimately become a tenor drummer. Trying on the drums at a lesson actually happened. Then in the drum arc, only watching the tenors, again, also true. Looking up to the tenor drummers is pointed out in the book, in several different ways, sometimes even literally.
Music Stands	Obviously music stands are represented throughout the beginning of the book. Even in the first chapter, they're personified as disciples. Even tripping over a music stand was a symbol of the struggle with the drum music. Music stands are literally everywhere, always watching, in the bedroom in chapter 1, during the lesson, at the auditorium's entrance in chapter 2, and at the island waiting for them on the first day.
Beep Beep Beep Beep!	This beeping is representative of the metronome, but it also takes many other forms. Alarm clocks, microwaves, etc. It never stops, you can snooze it but it'll just go off again tomorrow, same with the metronome - playing in time covers it up and makes it go away, but it'll come back if you're not in time. They are both relentless. One represents home life, the other is band. This is also a different version of the clock reference above.
Learning Instruments	Learning foreign instruments can be seen as something that literally happened, however, it can easily be viewed as an analogy for a sexual awakening or even exploration. This is something that isn't literally said in the book, but you can subtly feel the intimacy in the atmosphere in those scenes. It should be obvious that the two closest friends in the story are the ones who taught Drummond their wind instrument in their home, Ashley and Steve both taught their instruments at the school, a less intimate space.
Willpower	Drummond's willpower is explored in a few different ways, like walking into his lesson, his feet make him continue. Same when needing to talk to Ashley about her saxophone. On the other hand, with any of the personal issues, he doesn't have willpower at all. When Chelsea is flirting with him and she isn't single he doesn't stop her. Or during the divorce meeting, he doesn't say a word or try to remove himself from the conversation, he lets things run their course. Joel helps train Drummond, rather roughly, to be more self-disciplined which would help with his willpower, but that only seems to apply to band, Drummond doesn't translate that to his personal home life at all, or with Chelsea either, she controls their relationship entirely.

Nautical Terminology	Throughout the book there are some references to nautical terms such as the islands, a pirate's X, sailing, currents, port side, river, and even storms too. This is to show the parallels between Drummond's personal and band lives, both detached like the two islands and he has to try to navigate between them. After the drumline changes islands, Drummond's dad leaves. Drummond imagines his dad out on the water trying to navigate to his own island.
Family	The fading of Drummond's personal family life against the blossoming of his marching band family life. These two places are contrasted the most in the book, like a crossfade from one to the other. Another good dichotomy between biological family and marching band family is that there is a strong "Mom" character on either side. The drummers call Danielle "Mom" as a nickname, but to Drummond, it is more akin to an adoptive mother taking Drummond under her wing.
Dotted Halfnote	The dotted halfnote for the cover appears like an abbreviated lowercase letter d, which is short for Drummond's name. It's a great musical reference that immediately tells the potential reader that the book is about a musical story. That being said, the dotted halfnote is also a symbol of sorts. The dotted halfnote gets three counts, and in common time that equals $\frac{3}{4}$ of the measure. This implies that Drummond, though he doesn't realize it, has a gift for drumming and that he's nearly whole, but not quite!

A non-exhaustive list of literary devices used throughout the Drummond novel

Archetype	Drummond has just turned 13 and will be going into 8th grade. He's still over a year away from being in high school and yet he's joining the high school's marching band. The archetype of a fragile young student being thrown into a big world is a very relatable one!
In Medias Res	The entire book begins with an already unfolding event. The unknown man has started a conversation with Drummond, it's almost like we're personally opening the door to someone we don't know and figuring it out ourselves. It's not until several pages later that we begin to have an idea of why this conversation is taking place. (It then takes many more pages to understand why that first assumption was wrong!)
Colloquialism	The dialogue in this book uses believable phrasing and terminology that help relate to younger readers. Specifically, the word "gonna" is used quite often as it's much more realistic in a high school setting.
Fore-shadowing	Many occurrences of foreshadowing are also symbols, so see the list of symbols for more. Some subtle foreshadowing that isn't necessarily a symbol is the argument and yelling of Drummond's parents upstairs while he's drumming. He explains it away that they're just yelling because the drumming is loud, but that isn't actually the reason why, he's a bit naive. Again, he comes home from his friend's house and his parents are awake at an odd hour clearly not in good moods, another bit of foreshadowing of their eventual divorce.
Flashback	This isn't used much in the book, but there are a few moments where Drummond thinks back to what he learned in the past, often inadvertently. Specifically explaining the role of the drummers in the drumline and how to play together, he's reflecting on what he's learned so far without having to show that he literally learned it. Another simple instance is when he thinks back to the recurring process of losing his electronics due to bad grades, then getting them back every year, which also shows that he's not the best at school since the same thing happens every year. (Marching band becomes something that can break up that cycle.)
Allusion	There's a few instances of allusion in the book showing that Drummond knows more than we might think. Drummond alludes to John Phillip Sousa after giving up on his namesake sousaphone, this implies that Drummond did a little research about the instrument before learning it with Steve. This also implies growth as Drummond may be learning to be better in school by learning about wind instruments before trying to play them. He's ultimately unsuccessful, but what is instilled is a yearning for applicable knowledge and a bit of persistence each time he fails.
Motifs & Symbolism	<i>See Symbols & References above.</i>
Imagery	There's a decent amount of imagery throughout the book, especially the way rooms or people are described. These descriptions aren't perfect, and they are incomplete because we're seeing them through the eyes of a 13-year-old. I think the most important imagery is when Drummond is on the couch with Chelsea at her house, he's never experienced anything like that before, so he describes it in intimate detail (like the smell of her hair, or the wrinkles he feels on her shirt). Things he's done a million times before he doesn't even think about (getting on the school bus, he only describes the different people, not the bus itself. That changes when everyone bangs on the metal ceiling, something that's never happened on a bus for him before).
Soliloquy	There are many times that Drummond speaks to himself, mostly in his head, but there's a very specific time where he catches himself because he doesn't know if he's saying something out loud or just thinking it. We get a great look inside Drummond's side of certain conversations or events as he thinks through them. Even the "tubaist/tubist" sarcasm is totally inside his head, and not for the benefit of Steve who never even hears the humor at that moment! Most of the time Drummond is just the narrator and we're experiencing his story, but there are plenty of times where we're thinking along with him as he experiences his environment or the people within it.

Alliteration	There's a lot of alliteration in the book, perhaps one of the most common literary devices in the story. Some subtle, some very obvious. Alliteration gives sentences rhythm, much like a drum or drummer uses rhythm. Using alliteration throughout the book is a fun way to interpret a drumline story, through literary rhythm!
Epistrophe / Repetition	This is abundantly clear at the beginning of the final chapter. "I watch the clock" ends every paragraph which helps illustrate how monotonous and off-putting the conversation is. However, there's also more subtle repetition in that the drumline repeats Eights pretty much every time they're mentioned at practices, this shows the dedication and time it takes to become as good as possible, by repeating things over and over again. The repetition of the beeping is also something that threads between chapters, but also illustrated how much the drumline is practicing throughout the book.
Cumulative Sentence & Polysyndeton	The idea of sometimes using too many conjunctions in a sentence in which a young character is speaking or acting out an event is fitting. This device highlights Drummond's naiveté so nicely, as well as his young friends! This is not leaned on heavily in the book but there are a couple of fun instances that are effective.
Hyperbole & Humor	There are several times where humor is used to make the main character more likable or relatable (solving for X on the 16th note notation at a lesson). There are also times when it's used to diffuse an uncomfortable situation (sucking up clarinet spit during an awkward silence). There's also a lot of sarcasm (the tubist or tubaist line) and exaggeration (playing something for a century) throughout the book.
Tmesis	"I'm nice to meet you" is the only example in the text, but it is very fitting as a literary device in the story. It captures Drummond's awkwardness in a tough situation and then he complains about it in his head immediately afterward!
Synecdoche	This is used throughout the band to describe sections such as "winds" referring to woodwinds and brass students both, "guard" referring to all colorguard members (flags, blades, rifles), and "drums" referring to the drumline members, etc. One specifically highlight is "the pit", which Drummond takes very literally, but in fact, is just referring to the percussion members up front. This is actually a major plot point!
Analogy	There are a ton of analogies in this story, it's one of the most utilized literary devices in the book! Some good examples are the drumline on a ship at sea finding another island, or the sousaphone Venn diagram for pizza. Chapter 11 can easily be seen as a big analogy for challenges in life, once you finally accomplish something it doesn't stop, you have to prepare and accomplish the next thing! There are also many analogies that cross over into similes as seen below.
Euphemism	There are a bunch of subtle euphemisms in the early chapters when Drummond is learning the wind instruments. Most are subtle sexual euphemisms that imply that there's more going on than just learning the wind instrument, especially with Chelsea. This adds subtext and depth to the story, in that there's always more going on! It invites us to think freely about the story and look deeper.
Personification & Anthropomorphism	The floor complains under the weight of us in chapter 1, the trophies are anthropomorphized while trying to watch Drummond's first few lessons, music-stands being disciples, hallway lockers missing teeth (all of these are chapter 1, possibly because there aren't many characters introduced yet in the story). Jake's horn in the casket after Drummond breaks it, giving the horn its last rights and bearing witness.
Onomatopoeia	The most interesting thing about this literary device is that the most obvious place to use it would be on the drums! Yet it isn't! It exists in various forms throughout the book, dishes and cases clank, doors slam and clack, and instruments crash to the floor. But the drums are silent in this sense, a very fun choice to describe the loudest things by avoiding this literary device. However, the sound of drumsticks clunking inside bags is described several times throughout the book, that's how all the other drummers in the book are discovered!
Homophone & Homonym	This is very minor, but there are two specific examples used in different ways. The first is homophone when Steve "picks up the whole thing and places the hole thing around me." The whole thing refers to the entire sousaphone, while the hole thing refers to just the part with the hole that you wear around your body. Drummond's lack of sousaphone vocabulary requires him to explain it with common words rather than part names. A homophone is a fun way to explore that lack of understanding. Homonyms are broader in that "learning the new drill" literally means the marching band changed the drill and the students need to learn it. However, more importantly, Drummond needs to learn the new drill with his family because his dad moved out and everything is changing at home.
Simile	This is definitely the most abundant literary device by far. There are so many comparisons in this book. Drummond is experiencing all of this for the first time, so he's constantly using simile to find something familiar about what he's seeing and doing for the first time. Joel's eyes bulge like a car's high beams. Wearing the bass drum is like playing hide-and-seek, building the french horn like a giant lego, flipping the water bottle like a

<p>Metaphor</p>	<p>drumstick, the sousaphone case rolls like a trailer and the sousaphone looks like a big doughnut. Drummond also accurately compares drum major commands to that of the military.</p> <p>There are a lot of metaphors throughout the book, many of them are subtle, but perhaps the most interesting ones are comparing drums and percussion to religion (the band room is his cathedral, the island is a basilica, and at the end, he is finally a percussionist). Another highlight is the ship at sea when the drumline is voyaging to their new island. This is also used when Drummond's dad leaves and is seemingly lost at sea out on his own. A more subtle metaphor is when Drummond becomes a detective and takes on the role of an investigator during his first "date" with Chelsea. There are also so many smaller metaphors for when he's learning about parts of each of the wind instruments, things he doesn't know the names for yet he describes as if they were everyday objects, like popsicle sticks instead of reeds. Drummond is also locked out of the high school building every time he goes there and doesn't play drums, but when he's there to drum it's always unlocked, this also implies that he's a drummer at heart!</p>
<p>Satire</p>	<p>An instance of a sort of satire is when Drummond talks about the flute section doing the opposite of tuning. It makes fun of all flute players for not being able to play in tune, but also actually paints a picture of more and more people surrounding him and how badly he needs to get out of there. It's especially climactic because he's about to be late! It's interesting that he is almost pushed out by the woodwind noise, but he's totally alright around the drumline noise.</p>
<p>Dramatic Irony</p>	<p>The whole idea of the pit is dramatic irony. Drummond takes this idea literally as if it were a hole in the ground that they throw the underachieving students into (going so far as to call the uniform bags 'body bags'). We, as an audience, understand that the pit is surely not a hole in the ground, even if the readers don't know what a pit in the marching band actually is, we still assume Drummond is wrong.</p>
<p>Verbal Irony</p>	<p>Irony is not a highly utilized literary device in this story, mostly because Drummond is young and naive, he leans on sarcasm a bit, but not always to the point of irony. One specific time where even Drummond can't seem to grasp if he's being sarcastic or ironic is when he talks about his name, specifically when he says he doesn't take offense when people shorten it, which he's describing for at least three pages as to why he hates it! Bruce also uses irony toward the end when he complains that the drumline sounds horrible when in fact he is implying that they sound really good.</p>
<p>Juxtaposition</p>	<p>The first bit of juxtaposition is perhaps during Drummond's initial lesson with Dwayne where he's in the band room with the incredible amount of trophies and awards He's so new that it adds to the intimidation level! Another minor example is when he's almost trapped in the woodwinds web of terrible tuning sounds, it really illustrates that he doesn't belong there at all (and it isn't just because it's loud, he's a drummer, drums are loud, he specifically comments on them not being in tune and that's what drives him out). This device is also used each time Drummond is learning a wind instrument, it's more subtle, but he just doesn't belong there; however we see an immediate switch after his clarinet lesson from feeling like he doesn't belong there playing clarinet, but then feels complete comfort hanging out with his new friends and Chelsea! Maybe the final juxtaposition is during the divorce meeting, he doesn't belong there, he's just an innocent kid and got pulled in, he constantly tries to figure out his purpose for being there in such an adult environment and an adult conversation.</p>
<p>Ellipsis</p>	<p>There are oftentimes parts of the story that are left out, to be filled in by the reader. This includes a few practices, especially the portion of practice after Drummond trips over the music stand. The end of the book is also a sort of ellipsis, Drummond feels complete as he culminates as an actual percussionist, yet this is only the beginning of the competition season. This means that the story of the marching bands' success isn't important, but Drummond feeling complete is actually what's important. This might feel like a bit of a cliffhanger, but Drummond's story is complete.</p>
<p>Allegory</p>	<p>The Drummond story is about more than literally learning to play the drums and joining the marching band. Just like the children's book Drummy Drum in which Drummy is pictured as who he was inside, this story too has a deeper meaning. The theme is obviously to find out who you are inside and then use that knowledge to fit in where you belong, but this can all be seen through a different lens as an allegory. Percussion is clearly referenced as a new religion, and classical religion is left behind. This can be understood as either leaving religion behind or filling that space with percussion. It could also be interpreted as leaving the new religion of percussion in order to try different religions like wind instruments, only to return to the new religion once again. That new religion can be understood as your true religion (literally a religion), or could simply be finding that perfectly fulfilling thing that makes you whole (percussion is figurative in this sense).</p>