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of Frederick Douglass  
by Frederick Douglass**

**All exercises use sentences from the novel.  
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Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS – Grammar and Style***  
***All exercises use sentences from the novel.***

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*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 1            PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words:

*n = noun*

*v = verb*

*adj = adjective*

*adv = adverb*

*prep = preposition*

*pron = pronoun*

*int = interjection*

*conj = conjunction*

- \_\_\_ 1.        My mother and I were separated when I was but an infant –before I knew her as my mother.
- \_\_\_ 2.        For what this separation is done, I do not know, unless it be to hinder the development of the child's affection toward its mother, and to blunt and destroy the natural affection of the mother for the child.
- \_\_\_ 3.        I never saw my mother, to know her as such, more than four or five times in my life; and each of these times was very short in duration, and at night.
- \_\_\_ 4.        Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger.
- \_\_\_ 5.        All disputes among the overseers were settled here.
- \_\_\_ 6.        There were no beds given the slaves, unless one coarse blanket be considered such, and none but the men and women had these.
- \_\_\_ 7.        I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness.
- \_\_\_ 8.        All of these lived at the Great House Farm, and enjoyed the luxury of whipping the servants when they pleased, from old Barney down to William Wilkes, the coach-driver.
- \_\_\_ 9.        I have frequently been asked, when a slave, if I had a kind master, and do not remember ever to have given a negative answer.
- \_\_\_ 10.       Mr. Hopkins remained but a short time in the office of overseer.
- \_\_\_ 11.       I remember only the day of the week, for at that time I had no knowledge of the days of the month, nor the months of the year.
- \_\_\_ 12.       But alas! this kind heart had but a short time to remain such.
- \_\_\_ 13.       Nothing seemed to make her more angry than to see me with a newspaper.

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 1            PARTS OF SPEECH**

- \_\_\_\_ 14.        Thus, after a long, tedious effort for years, I finally succeeded in learning how to write.
- \_\_\_\_ 15.        I was leaving, too, without the hope of ever being allowed to return.
- \_\_\_\_ 16.        Master Thomas had said he would never let me return again.
- \_\_\_\_ 17.        When we were at work in the cornfield, he would sometimes crawl on his hands and knees to avoid detection, and all at once he would rise nearly in our midst and scream out, "Ha, Ha! Come, come! Dash on, dash on!"
- \_\_\_\_ 18.        My puffed-out eye and blood-covered face moved her to tears.
- \_\_\_\_ 19.        I told him as well as I could, for I scarce had strength to speak.
- \_\_\_\_ 20.        We now began to feel a degree of safety, and to prepare ourselves for the duties and responsibilities of a life of freedom.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

**EXERCISE 2            PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

Read the following passages and decide which type of error, if any, appears in each underlined section.

**PASSAGE 1**

The overseer's name was Plummer. Mr Plummer  
1  
was a misserable drunkard, a profane swearer, and  
2  
a savage monster. he always went armed with a  
3  
cowskin and a heavy cudgel. i have known him to  
4  
cut and slash the womens heads so horribly, that  
5  
even master would be enraged at his cruelty, and  
would threaten to whip him if he did not mind  
6  
himself. Master, however, was not a humane  
slaveholder. (Chapter I)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

**PASSAGE 2**

It required extraordinary barbarity on the part  
1  
of an Overseer to affect him. He was a cruel man,  
2  
hardened by a long life of slaveholding. He would  
3  
at times seem to take great pleasure in whipping a  
4  
slave. i have often been awakened at the dawn of  
5  
day by the most heart-rending shrieks of an own  
Aunt of mine, whom he used to tie up to a joist,  
6  
and whip upon her naked back till she was literally  
covered with blood. (Chapter I)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error



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**EXERCISE 3            PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

Read the following passages and decide which type of error, if any, appears in each underlined section.

**PASSAGE 1**

Colonel Lloyds slaves were in the habit of spending a  
1  
part of their nights and sundays in fishing for oysters,  
2  
and in this way made up the deficiency of their scanty  
allowance. An old man belonging to colonel Lloyd,  
3  
while thus engaged, happened to get beyond the limits  
of Colonel Lloyd's, and on the premises of Mr Beal  
4  
Bondly. At this trespass, Mr. Bondly took affence, and  
5  
with his musket came down to the shore, and blew its  
6  
deadly contents into the poor old man. (Chapter IV)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

**PASSAGE 2**

I lived in Master Hughs family about seven years.  
1  
During this time, I succeeded in learning to read and  
2  
write In accomplishing this, I was compelled to  
3  
resort to various stratagems. I had no regular  
teacher. my mistress, who had kindly commenced  
4  
to instruct me, had, in compliance with the advice  
5  
and direction of her husband, not only ceased to  
instruct, but had set her face agianst my being  
6  
instructed by any one else. (Chapter VII)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS – Grammar and Style***

**EXERCISE 4            SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

**Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound complex.**

- \_\_\_ 1.            I was born in Tuckahoe, near Hillsborough, and about twelve miles from Easton, in Talbot county, Maryland.**
- \_\_\_ 2.            I had always lived with my grandmother on the outskirts of the plantation, where she was put to raise the children of the younger women.**
- \_\_\_ 3.            Colonel kept from three to four hundred slaves on his home plantation, and owned a large number more on the neighboring farms belonging to him.**
- \_\_\_ 4.            There was a warrant issued for her arrest, but it was never served.**
- \_\_\_ 5.            My mother was dead, my grandmother lived far off, so that I seldom saw her.**
- \_\_\_ 6.            The meanest slave was put fully at ease in her presence, and none left without feeling better for having seen her.**
- \_\_\_ 7.            I had resided but a short time in Baltimore before I observed a marked difference, in the treatment of slaves, from that which I had witnessed in the country.**
- \_\_\_ 8.            I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart.**
- \_\_\_ 9.            Mr. Covey had acquired a very high reputation for breaking young slaves, and this reputation was of immense value to him.**
- \_\_\_ 10.           He then went to a large gum-tree, and with his axe cut three large switches, and, after trimming them up neatly with his pocket-knife, he ordered me to take off my clothes.**
- \_\_\_ 11.           My long-crushed spirit rose, cowardice departed, bold defiance took its place.**
- \_\_\_ 12.           While in jail, we found ourselves in much more comfortable quarters than we expected when we went there.**

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 4            SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

- \_\_\_\_ 13.        My master sent me away, because there existed against me a very great prejudice in the community, and he feared I might be killed.
- \_\_\_\_ 14.        The fact that he gave me any part of my wages was proof, to my mind, that he believed me entitled to the whole of them.
- \_\_\_\_ 15.        I was ready to work at night as well as day, and by the most untiring perseverance and industry, I made enough to meet my expenses, and lay up a little money every week.
- \_\_\_\_ 16.        He did not strike me, but told me that he would find me in constant employment in future.
- \_\_\_\_ 17.        Every man appeared to understand his work, and went at it with a sober, yet cheerful earnestness, which betokened the deep interest which he felt in what he was doing, as well as a sense of his own dignity as a man.
- \_\_\_\_ 18.        I was for once made glad by a view of extreme wealth, without being saddened by seeing extreme poverty.
- \_\_\_\_ 19.        I found employment, the third day after my arrival, in stowing a sloop with a load of oil.
- \_\_\_\_ 20.        In about four months after I went to New Bedford, there came a young man to me, and inquired if I did not wish to take the “Liberator.”

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EXERCISE 5            COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:

*d.o.* = direct object

*i.o.* = indirect object

*p.n.* = predicate nominative

*o.p.* = object of preposition

*p.a.* = predicate adjective

- \_\_\_ 1.        I have no accurate knowledge of my age, never having seen any authentic record containing it.
- \_\_\_ 2.        My father was a white man.
- \_\_\_ 3.        He made her get upon the stool, and tied her hands to the hook.
- \_\_\_ 4.        I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs.
- \_\_\_ 5.        This garden was probably the greatest attraction of the place.
- \_\_\_ 6.        Its excellent fruit was quite a temptation to the hungry swarms of boys, as well as the older slaves, belonging to the colonel, few of whom had the virtue or the vice to resist it.
- \_\_\_ 7.        Mr. Gore was a grave man, and, though a young man, he indulged in no jokes, said no funny words, seldom smiled.
- \_\_\_ 8.        Even the Great House itself, with all its pictures, was far inferior to many buildings in Baltimore.
- \_\_\_ 9.        So strong was my desire, that I thought a gratification of it would fully compensate for whatever loss of comforts I should sustain by the exchange.
- \_\_\_ 10.       I left without a regret, and with the highest hopes of future happiness.
- \_\_\_ 11.       A city slave is almost a freeman, compared with a slave on the plantation.
- \_\_\_ 12.       The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder.
- \_\_\_ 13.       I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery.

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EXERCISE 5            COMPLEMENTS

- \_\_\_ 14.        While in this state of mind, I was eager to hear any one speak of slavery.
- \_\_\_ 15.        At this moment, I saw more clearly than ever the brutalizing effects of slavery upon both slave and slaveholder.
- \_\_\_ 16.        Prior to his conversion, he relied upon his own depravity to shield and sustain him in his savage barbarity; but after his conversion, he found religious sanction and support for his slaveholding cruelty.
- \_\_\_ 17.        He gave me a team of unbroken oxen.
- \_\_\_ 18.        My awkwardness was almost always his excuse for whipping me.
- \_\_\_ 19.        His chief boast was his ability to manage slaves.
- \_\_\_ 20.        In a few days after her arrival, Mr. Ruggles called in the Rev. J.W.C. Pennington, who, in the presence of Mr. Ruggles, Mrs. Michaels, and two or three others, performed the marriage ceremony, and gave us a certificate . . .

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EXERCISE 6            PHRASES

Identify the phrases in the following sentences. Label the underlined words:

*par = participial      ger = gerund      inf = infinitive      appos = appositive      prep = prepositional*

- \_\_\_\_ 1.        She made her journeys to see me in the night, traveling the whole distance on foot, after the performance of her day's work.
- \_\_\_\_ 2.        He would whip her to make her scream, and whip her to make her hush.
- \_\_\_\_ 3.        Before he commenced whipping Aunt Hester, he took her into the kitchen, and stripped her from neck to waist, leaving her neck, shoulders, and back, entirely naked.
- \_\_\_\_ 4.        He seemed to take pleasure in manifesting his fiendish barbarity.
- \_\_\_\_ 5.        To those songs I trace my first glimmering conception of the dehumanizing character of slavery.
- \_\_\_\_ 6.        I have often sung to drown my sorrow, but seldom to express my happiness.
- \_\_\_\_ 7.        To all these complaints, no matter how unjust, the slave must answer never a word.
- \_\_\_\_ 8.        I have seen Colonel Lloyd make old Barney, a man between fifty and sixty years of age, uncover his bald head, kneel down upon the cold, damp ground, and receive upon his naked and toil-worn shoulders more than thirty lashes at the time.
- \_\_\_\_ 9.        In the afternoon of that day, we reached Annapolis, the capital of the State.
- \_\_\_\_ 10.       The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery.
- \_\_\_\_ 11.       Hearing the word in this connection very often, I set about learning what it meant.
- \_\_\_\_ 12.       Mr. Covey sent me, very early in the morning of one of our coldest days in the month of January, to the woods, to get a load of wood.

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EXERCISE 6            PHRASES

- \_\_\_ 13.        Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much.
- \_\_\_ 14.        Mr. Covey enjoyed the most unbounded reputation for being a first-rate overseer and negro-breaker.
- \_\_\_ 15.        A slave who would work during the holidays was considered by our masters as scarcely deserving them.
- \_\_\_ 16.        Upon either side we saw grim death, assuming the most horrid shapes.
- \_\_\_ 17.        Their reason for this, as alleged, was, that if free colored carpenters were encouraged, they would soon take the trade into their own hands, and poor white men would be thrown out of employment.
- \_\_\_ 18.        She took a chair by me, washed the blood from my face, and, with a mother's tenderness, bound up my head, covering the wounded eye with a lean piece of fresh beef.
- \_\_\_ 19.        I found among them a determination to protect each other from blood-thirsty kidnappers, at all hazards.
- \_\_\_ 20.        Finding my trade of no immediate benefit, I threw off my calking habiliments, and prepared myself to do any kind of work I could get to do.

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**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Identify the underlined verbals and verbal phrases in the sentences below as being either gerund (ger), infinitive (inf), or participle (par). Also indicate the usage by labeling each:

*subj = subject*  
*adj = adjective*

*d.o. = direct object*  
*adv = adverb*

*p.n. = predicate nominative*  
*o.p. = object of preposition*

Verbal    Usage

- |       |       |     |  |
|-------|-------|-----|--|
| _____ | _____ | 1.  | <u>Called thus suddenly away</u> , she left me without the slightest intimation of who my father was.  |
| _____ | _____ | 2.  | He was generally called Captain Anthony – a title which, I presume, he acquired by <u>sailing a craft on the Chesapeake Bay</u> .                                      |
| _____ | _____ | 3.  | The field was the place <u>to witness his cruelty and profanity</u> .  |
| _____ | _____ | 4.  | <u>The singing of a man cast away upon a desolate island</u> might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave. |
| _____ | _____ | 5.  | <u>To attend to this establishment</u> was their sole work.  |
| _____ | _____ | 6.  | To be accused was <u>to be convicted</u> , and to be convicted was to be punished.   |
| _____ | _____ | 7.  | The most of my leisure time I spent in helping Master Daniel Lloyd in <u>finding his birds</u> , after he had shot them.   |
| _____ | _____ | 8.  | I had the strongest desire <u>to see Baltimore</u> .   |
| _____ | _____ | 9.  | <u>Going to live at Baltimore</u> laid the foundation, and opened the gateway, to all my subsequent prosperity.  |
| _____ | _____ | 10. | I prefer <u>to be true to myself</u> , even at the hazard of incurring the ridicule of others, rather than to be false, and incur my own abhorrence.                   |
| _____ | _____ | 11. | I have no language <u>to express the high excitement and deep anxiety</u> which were felt among us poor slaves during this time.                                       |
| _____ | _____ | 12. | <u>Not to give a slave enough to eat</u> , is regarded as the most aggravated development of meanness even among slaveholders.   |



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**EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

**Verbal   Usage**

- \_\_\_\_\_      \_\_\_\_\_ 13.    After running thus for a considerable distance, they finally upset the cart, dashing it with great force against a tree, and threw themselves into a dense thicket.
- \_\_\_\_\_      \_\_\_\_\_ 14.    His life was devoted to planning and perpetrating the grossest deceptions.
- \_\_\_\_\_      \_\_\_\_\_ 15.    To show himself independent of me, he would start and stagger through with his hymn in the most discordant manner.
- \_\_\_\_\_      \_\_\_\_\_ 16.    One plan is, to make bets on their slaves, as to who can drink the most whiskey without getting drunk.
- \_\_\_\_\_      \_\_\_\_\_ 17.    He always managed to have one or more of his slaves to whip every Monday morning.
- \_\_\_\_\_      \_\_\_\_\_ 18.    His plan was to whip for the smallest offences, to prevent the commission of large ones.
- \_\_\_\_\_      \_\_\_\_\_ 19.    In entering the shipyard, my orders from Mr. Gardner were, to do whatever the carpenters commanded me to do.
- \_\_\_\_\_      \_\_\_\_\_ 20.    My object in working steadily was to remove any suspicion he might entertain of my intent to run away.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 8            CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:

*subj* = subject

*adj* = adjective

*p.n.* = predicate nominative

*d.o.* = direct object

*adv* = adverb

*o.p.* = object of preposition

- \_\_\_\_ 1.        It is a common custom, in the part of Maryland from which I ran away, to part children from their mothers at a very early age.
- \_\_\_\_ 2.        Frequently, before the child has reached its twelfth month, its mother is taken from it, and hired out on some farm a considerable distance off, and the child is placed under the care of an old woman, too old for field labor.
- \_\_\_\_ 3.        The whisper that my master was my father, may or may not be true.
- \_\_\_\_ 4.        If a slave was convicted of any high misdemeanor, became unmanageable, or evinced a determination to run away, he was brought immediately here, severely whipped, put on board the sloop, carried to Baltimore, and sold to Austin Woolfolk, or some other slave-trader, as a warning to the slaves remaining.
- \_\_\_\_ 5.        They never knew when they were safe from punishment.
- \_\_\_\_ 6.        His reply was, (as well as I can remember,) that Demby had become unmanageable.
- \_\_\_\_ 7.        He argued that if one slave refused to be corrected, and escaped with his life, the other slaves would soon copy the example.
- \_\_\_\_ 8.        I was probably between seven and eight years old when I left Colonel Lloyd's plantation.
- \_\_\_\_ 9.        On setting sail, I walked aft, and gave to Colonel Lloyd's plantation what I hoped would be the last look.
- \_\_\_\_ 10.       What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights.
- \_\_\_\_ 11.        We had no more voice in that decision than the brutes among whom we were ranked.
- \_\_\_\_ 12.        I had known what it was to be kindly treated; they had known nothing of the kind.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 8            CLAUSES

- \_\_\_ 13.        My reason for this kind of carelessness, or carefulness, was, that I could always get something to eat when I went there.
- \_\_\_ 14.        I expected every moment that my brains would be dashed out against the trees.
- \_\_\_ 15.        Mr. Covey was one of the few slaveholders who could and did work with his hands.
- \_\_\_ 16.        The result was, that, at the end of the year, the miserable woman gave birth to twins.
- \_\_\_ 17.        Before he could reach me, I succeeded in getting to the cornfield; and as the corn was very high, it afforded me the means of hiding.
- \_\_\_ 18.        My treatment, while in his employment, was heavenly, compared with what I experienced at the hands of Mr. Edward Covey.
- \_\_\_ 19.        Our reason for taking the water route was, that we were less liable to be suspected as runaways.
- \_\_\_ 20.        As the time drew near for our departure, our anxiety became more and more intense.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label the underlined words:

*p* = personification      *s* = simile      *m* = metaphor      *h* = hyperbole

- \_\_\_\_ 1.      A representative could not be prouder of his election to a seat in the American Congress, than a slave on one of the out-farms would be of his election to do errands at the Great House Farm.
- \_\_\_\_ 2.      The competitors for this office sought as diligently to please their overseers, as the office-seekers in the political parties seek to please and deceive the people.
- \_\_\_\_ 3.      Every tone was a testimony against slavery, and a prayer to God for deliverance from chains.
- \_\_\_\_ 4.      If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day, place himself in the deep pine woods, and there let him, in silence, analyze the sounds that pass through the chambers of his soul . . .
- \_\_\_\_ 5.      The children were then called, like so many pigs, and like so many pigs they would come and devour the mush; some with oyster-shells, others with pieces of shingle, some with naked hands, and none with spoons.
- \_\_\_\_ 6.      From my earliest recollection, I date the entertainment of a deep conviction that slavery would not always be able to hold me within its foul embrace.
- \_\_\_\_ 7.      The fatal poison of irresponsible power was already in her hands, and soon commenced its internal work.
- \_\_\_\_ 8.      These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought.
- \_\_\_\_ 9.      His heart must be harder than stone, that could look upon these unmoved.
- \_\_\_\_ 10.      She at first lacked the depravity indispensable to shutting me up in mental darkness.
- \_\_\_\_ 11.      Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness.
- \_\_\_\_ 12.      This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

- \_\_\_\_ 13.        As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish.
- \_\_\_\_ 14.        If at any one time of my life more than another, I was made to drink the bitterest dregs of slavery, that time was during the first six months of my stay with Mr. Covey.
- \_\_\_\_ 15.        My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!
- \_\_\_\_ 16.        It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom.
- \_\_\_\_ 17.        So, when the holidays ended, we staggered up from the filth of our wallowing, took a long breath, and marched to the field, -- feeling, upon the whole, rather glad to go, from what our master had deceived us into a belief was freedom, back to the arms of slavery.
- \_\_\_\_ 18.        On the one hand, there stood slavery, a stern reality, glaring frightfully upon us, -- its robes already crimsoned with the blood of millions, and even now feasting itself greedily upon our own flesh.
- \_\_\_\_ 19.        If I had been killed in the presence of a thousand colored people, their testimony combined would have been insufficient to have arrested one of the murderers.
- \_\_\_\_ 20.        Let him be a fugitive slave in a strange land – a land given up to be the hunting-ground for slaveholders – whose inhabitants are legalized kidnappers – where he is every moment subjected to the terrible liability of being seized upon by his fellow-men, as the hideous crocodile seizes upon his prey!

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 10      STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences by labeling the underlined words:

*a. assonance      b. consonance      c. alliteration      d. repetition*

- \_\_\_ 1.      They seldom come nearer to it than planting-time, harvest-time, cherry-time, spring-time, or fall-time.
- \_\_\_ 2.      The master is frequently compelled to sell this class of his slaves, out of deference to the feelings of his white wife.
- \_\_\_ 3.      No words, no tears, no prayers, from his gory victim, seemed to move his iron heard from its bloody purpose.
- \_\_\_ 4.      He was less cruel, less profane, and made less noise, than Mr. Severe.
- \_\_\_ 5.      The songs of the slave represent the sorrows of his heart.
- \_\_\_ 6.      Slaves sing most when they are most unhappy.
- \_\_\_ 7.      If a horse did not move fast enough, or hold his head high enough, it was owing to some fault of his keepers.
- \_\_\_ 8.      Overseers will sometimes indulge in a witty word, even with the slaves.
- \_\_\_ 9.      His mangled body sank out of sight, and blood and brains marked the water where he had stood.
- \_\_\_ 10.      I speak advisedly when I say this, -- that killing a slave, or any colored person, in Talbot county, Maryland, is not treated as a crime, either by the courts or the community.
- \_\_\_ 11.      Mrs. Hicks, finding the girl slow to move, jumped from her bed, seized an oak stick of wood by the fireplace, and with it broke the girl's nose and breastbone, and thus ended her life.
- \_\_\_ 12.      In the hottest summer and coldest winter, I was kept almost naked – no shoes, no stockings, no jacket, no trousers, nothing on but a coarse tow linen shirt, reaching to my knees.
- \_\_\_ 13.      If, however, I found in my new home hardship, hunger, whipping, and nakedness, I had the consolation that I should not have escaped any one of them by staying.
- \_\_\_ 14.      There were those younger, those older, and those of the same age.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_\_ 15.      She stands – she sits – she staggers – she falls – she groans – she dies.
- \_\_\_\_ 16.      He was mean; and, like most other mean men, he lacked the ability to conceal his meanness.
- \_\_\_\_ 17.      His airs, words, and actions, were the airs, words, and actions of born slaveholders, and being assumed, were awkward enough.
- \_\_\_\_ 18.      He found himself incapable of managing his slaves either by force, fear, or fraud.
- \_\_\_\_ 19.      I doubt not that our conduct had much to do with making him appear awkward, and of consequence fretful.
- \_\_\_\_ 20.      Master William Hamilton, my master's father-in-law, always gave his slaves enough to eat.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 11      STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:

*a. sight      b. sound      c. touch      d. taste*

- \_\_\_\_ 1.      . . . and after rolling up his sleeves, he commenced to lay on the heavy cowskin, and soon the warm, red blood (amid heartrending shrieks from her, and horrid oaths from him) came dripping to the floor.
- \_\_\_\_ 2.      The men and women slaves received, as their monthly allowance of food, eight pounds of pork, or its equivalent in fish, and one bushel of corn meal.
- \_\_\_\_ 3.      . . . very many of their sleeping hours are consumed in preparing for the field the coming day; and when this is done, old and young, male and female, married and single, drop down side by side, on one common bed, -- the cold damp floor . . .
- \_\_\_\_ 4.      And here they sleep till they are summoned to the field by the driver's horn.
- \_\_\_\_ 5.      While on their way, they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest sadness.
- \_\_\_\_ 6.      It abounded in fruits of almost every description, from the hardy apple of the north to the delicate orange of the south.
- \_\_\_\_ 7.      Our food was coarse corn meal boiled.
- \_\_\_\_ 8.      I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood.
- \_\_\_\_ 9.      She gropes her way, in the darkness of age, for a drink of water.
- \_\_\_\_ 10.      Instead of the voices of her children, she hears by day the moans of the dove, and by night the screams of the hideous owl.
- \_\_\_\_ 11.      And there are none of her children or grandchildren present, to wipe from her wrinkled brow the cold sweat of death, or to place beneath the sod her fallen remains.
- \_\_\_\_ 12.      And we were allowed less than a half of a bushel of corn-meal per week, and very little else, either in the shape of meat or vegetables.



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EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_\_ 13.      But by far the larger part engaged in such sports and merriments as playing ball, wrestling, running footraces, fiddling, dancing, and drinking whiskey.
- \_\_\_\_ 14.      He returns, takes his whip, and commands the slave to eat the molasses.
- \_\_\_\_ 15.      On the other hand, away back in the dim distance, under the flickering light of the north star, behind some craggy hill or snow-covered mountain, stood a doubtful freedom . . .
- \_\_\_\_ 16.      “You devil! You yellow devil! it was you that put it into the heads of Henry and John to run away. But for you, you long-legged mulatto devil!”
- \_\_\_\_ 17.      We were all now tied; and just as we were to leave for Easton jail, Betsy Freeland, mother of William Freeland, came to the door with her hands full of biscuits, and divided them between Henry and John.
- \_\_\_\_ 18.      From the wharves I strolled around and over the town, gazing with wonder and admiration at the splendid churches, beautiful dwellings, and finely cultivated gardens.
- \_\_\_\_ 19.      I saw few or no dilapidated houses, with poverty stricken inmates; no half-naked children and barefooted women, such as I had been accustomed to see in Hillsborough, Easton, St. Michael’s, and Baltimore.
- \_\_\_\_ 20.      The slave auctioneer’s bell and the church-going bell chime in with each other, and the bitter cries of the heart-broken slave are drowned in the religious shouts of his pious master.

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

**Identify the type of allusion in the following sentences. Label the underlined words:**

*a. history      b. education/literacy      c. religion      d. literature      e. physical abuse/torture*

- \_\_\_ 1.      And if their increase will do no other good, it will do away the force of the argument, that God cursed Ham, and therefore American slavery is right.
- \_\_\_ 2.      I have known him to cut and slash the women's heads so horribly, that even master would be enraged at his cruelty, and would threaten to whip him if he did not mind himself.
- \_\_\_ 3.      To describe the wealth of Colonel Lloyd would be almost equal to describing the riches of Job.
- \_\_\_ 4.      He was immediately chained and handcuffed; and thus, without a moment's warning, he was snatched away, and forever sundered, from his family and friends, by a hand more unrelenting than death.
- \_\_\_ 5.      Mr. Thomas Lanman, of St. Michael's, killed two slaves, one of whom he killed with a hatchet, by knocking his brains out.
- \_\_\_ 6.      I may be deemed superstitious, and even egotistical, in regarding this event as a special interposition of divine Providence in my favor.
- \_\_\_ 7.      The head, neck, and shoulders of Mary were literally cut to pieces.
- \_\_\_ 8.      I have frequently felt her head, and found it nearly covered with festering sores, caused by the lash of her cruel mistress.
- \_\_\_ 9.      I then commenced and continued copying the Italics in Webster's Spelling Book, until I could make them all without looking on the book.
- \_\_\_ 10.      . . . Master Andrew – a man who, but a few days before, to give me a sample of his bloody disposition, took my little brother by the throat, threw him on the ground, and with the heel of his boot stamped upon his head till the blood gushed from his nose and ears . . .
- \_\_\_ 11.      They are, in the language of the slave's poet, Whittier, "Gone, gone, sold and gone to the rice swamp dank and lone . . ."
- \_\_\_ 12.      At times, he spoke to his slaves with the firmness of Napoleon and the fury of a demon.

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_ 13.      In August, 1832, my master attended a Methodist camp-meeting held in the Bayside, Talbot county, and there experienced religion.
- \_\_\_ 14.      I had been at my new home but one week before Mr. Covey gave me a very severe whipping, cutting my back, causing the blood to run, and raising ridges on my flesh as large as my little finger.
- \_\_\_ 15.      He then gave me a savage kick in the side, and told me to get up.
- \_\_\_ 16.      In coming to a fixed determination to run away, we did more than Patrick Henry, when he resolved upon liberty or death.
- \_\_\_ 17.      Mr. Johnson had just been reading the “Lady of the Lake,” and at once suggested that my name be “Douglass.”
- \_\_\_ 18.      And upon coming to the north, I expected to meet with a rough, hard-handed, and uncultivated population, living in the most Spartan-like simplicity, knowing nothing of the ease, luxury, pomp, and grandeur of southern slaveholders.
- \_\_\_ 19.      I love the pure, peaceable, and impartial Christianity of Christ: I therefore hate the corrupt, slaveholding, women-whipping, cradle-plundering, partial and hypocritical Christianity of this land.
- \_\_\_ 20.      We have men sold to build churches, women sold to support the gospel, and babes sold to purchase Bibles for the poor heathen!

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* –Grammar and Style

**EXERCISE 13            STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

**Read the following passage the first time through for meaning.**

I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them. The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds. If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day, place himself in the deep pine woods, and there let him, in silence, analyze the sounds that shall pass through the chambers of his soul – and if he is not thus impressed, it will only be because "there is no flesh in his obdurate heart."

I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion. (From Chapter II)

**Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.**

- 1 I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs.
- 2 I was myself within the circle; so that I neither saw nor heard as those without might see and hear.
- 3 They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones
- 4 loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest
- 5 anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains.
- 6 The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have
- 7 frequently found myself in tears while hearing them. The mere recurrence to those songs, even now,
- 8 afflicts me; and while I am writing these lines, an expression of feeling has already found its way down
- 9 my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of
- 10 slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

11 slavery, and quicken my sympathies for my brethren in bonds. If any one wishes to be impressed  
12 with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day,  
13 place himself in the deep pine woods, and there let him, in silence, analyze the sounds that shall pass  
14 through the chambers of his soul – and if he is not thus impressed, it will only be because "there is no  
15 flesh in his obdurate heart."  
16 I have often been utterly astonished, since I came to the north, to find persons who could speak of the  
17 singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a  
18 greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the  
19 sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least,  
20 such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying  
21 for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man  
22 cast away upon a desolate island might be as appropriately considered as evidence of contentment and  
23 happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.

- \_\_\_\_ 1.      The underlined words in Line 8 are an example of . . .  
                 a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 2.      The use of the word *they* in Lines 3 and 4 is an example of . . .  
                 a. anadiplosis    b. antimetabole    c. anaphora    d. asyndeton
- \_\_\_\_ 3.      Lines 8-9 contain an example of . . .  
                 a. anecdote    b. inference    c. allegory    d. idiom
- \_\_\_\_ 4.      Line 18 contains examples of ALL of the following devices EXCEPT . . .  
                 a. assonance    b. repetition    c. alliteration    d. rhyme
- \_\_\_\_ 5.      Line 14 contains an example of . . .  
                 a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 6.      Lines 21-23 contain an example of . . .  
                 a. fable    b. allegory    c. anecdote    d. analogy

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

**Read the following passage the first time through for meaning.**

The hearth is desolate. The children, the unconscious children, who once sang and danced in her presence, are gone. She gropes her way, in the darkness of age, for a drink of water. Instead of the voices of her children, she hears by day the moans of the dove, and by night the screams of the hideous owl. All is gloom. The grave is at the door. And now, when weighed down by the pains and aches of old age, when the head inclines to the feet, when the beginning and ending of human existence meet, and helpless infancy and painful old age combine together – at this time, this most needful time, the time for the exercise of that tenderness and affection which children only can exercise towards a declining parent – my poor old grandmother, the devoted mother of twelve children, is left all alone, in yonder little hut, before a few dim embers. She stands – she sits – she staggers – she falls – she groans – she dies – and there are none of her children or grandchildren present, to wipe from her wrinkled brow the cold sweat of death, or to place beneath the sod her fallen remains. Will not a righteous God visit for these things?  
(From Chapter VIII)

**Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.**

- 1 The hearth is desolate. The children, the unconscious children, who once sang and danced in her
- 2 presence, are gone. She gropes her way, in the darkness of age, for a drink of water. Instead of
- 3 the voices of her children, she hears by day the moans of the dove, and by night the screams of
- 4 the hideous owl. All is gloom. The grave is at the door. And now, when weighed down by the
- 5 pains and aches of old age, when the head inclines to the feet, when the beginning and ending of
- 6 human existence meet, and helpless infancy and painful old age combine together – at this time,
- 7 this most needful time, the time for the exercise of that tenderness and affection which children
- 8 only can exercise towards a declining parent – my poor old grandmother, the devoted mother
- 9 of twelve children, is left all alone, in yonder little hut, before a few dim embers. She stands –
- 10 she sits – she staggers – she falls – she groans – she dies – and there are none of her children
- 11 or grandchildren present, to wipe from her wrinkled brow the cold sweat of death, or to place
- 12 beneath the sod her fallen remains. Will not a righteous God visit for these things?

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

- \_\_\_\_ 1.      **ALL of the following words are part of the pattern of repetition EXCEPT . . .**  
a. children   b. time   c. old   d. drink
- \_\_\_\_ 2.      **ALL of the following devices are used to create tone EXCEPT . . .**  
a. sensory imagery  
b. poetic devices  
c. allusions  
d. punctuation
- \_\_\_\_ 3.      **ALL of the following descriptions are parallel in function EXCEPT . . .**  
a. *The hearth is desolate.* (Line 1)  
b. *the darkness of age* (Line 2)  
c. *ending of human existence* (Lines 5-6)  
d. *a declining parent* (Lines 8)
- \_\_\_\_ 4.      **The use of the word *she* in Lines 9-10 is an example of . . .**  
a. antimetabole   b. anadiplosis   c. anaphora   d. antiphrasis
- \_\_\_\_ 5.      **The underlined words in Line 11 are an example of . . .**  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 6.      **The PREDOMINANT poetic device in Line 3 is . . .**  
a. assonance   b. consonance   c. alliteration   d. rhyme

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EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Covey would be out with us. The way he used to stand it, was this. He would spend the most of his afternoons in bed. He would then come out fresh in the evening, ready to urge us on with his words, example, and frequently with the whip. Mr. Covey was one of the few slaveholders who could and did work with his hands. He was a hard-working man. He knew by himself just what a man or boy could do. There was no deceiving him. His work went on in his absence almost as well as in his presence; and he had the faculty of making us feel that he was ever present with us. This he did by surprising us. He seldom approached the spot where we were at work openly, if he could do it secretly. He always aimed at taking us by surprise. Such was his cunning, that we used to call him, among ourselves, “the snake.” When we were at work in the cornfield, he would sometimes crawl on his hands and knees to avoid detection, and all at once he would rise nearly in our midst, and scream out, “Ha, Ha! Come, come! Dash on, dash on!” This being his mode of attack, it was never safe to stop a single minute. His comings were like a thief in the night. He appeared to us as being ever at hand. He was under every tree, behind every stump, in every bush, and at every window, on the plantation. He would sometimes mount his horse, as if bound to St. Michael’s, a distance of seven miles, and in half an hour afterwards you would see him coiled up in the corner of the wood-fence, watching every motion of the slaves. He would, for this purpose, leave his horse tied up in the woods. Again, he would sometimes walk up to us, and give us orders as though he was upon the point of starting on a long journey, turn his back upon us, and make as though he was going to the house to get ready; and, before he would get half way thither, he would turn short and crawl into a fence-corner, or behind some tree, and there watch us till the going down of the sun. (From Chapter X)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 Covey would be out with us. The way he used to stand it, was this. He would spend the most
- 2 of his afternoons in bed. He would then come out fresh in the evening, ready to urge us on
- 3 with his words, example, and frequently with the whip. Mr. Covey was one of the few slaveholders
- 4 who could and did work with his hands. He was a hard-working man. He knew by himself just
- 5 what a man or boy could do. There was no deceiving him. His work went on in his absence
- 6 almost as well as in his presence; and he had the faculty of making us feel that he was ever present
- 7 with us. This he did by surprising us. He seldom approached the spot where we were at work
- 8 openly, if he could do it secretly. He always aimed at taking us by surprise. Such was his cunning,
- 9 that we used to call him, among ourselves, “the snake.” When we were at work in the cornfield, he
- 10 would sometimes crawl on his hands and knees to avoid detection, and all at once he would rise
- 11 nearly in our midst, and scream out, “Ha, Ha! Come, come! Dash on, dash on!” This being his
- 12 mode of attack, it was never safe to stop a single minute. His comings were like a thief in the night.



*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

13 He appeared to us as being ever at hand. He was under every tree, behind every stump, in every  
14 bush, and at every window, on the plantation. He would sometimes mount his horse, as if bound  
15 to St. Michael's, a distance of seven miles, and in half an hour afterwards you would see him coiled  
16 up in the corner of the wood-fence, watching every motion of the slaves. he would, for this purpose,  
17 leave his horse tied up in the woods. Again, he would sometimes walk up to us, and give us orders  
18 as though he was upon the point of starting on a long journey, turn his back upon us, and make as  
19 though he was going to the house to get ready; and, before he would get half way thither, he would  
20 turn short and crawl into a fence-corner, or behind some tree, and there watch us till the going  
21 down of the sun.

- \_\_\_\_ 1.      **ALL of the following devices are used to develop tone EXCEPT . . .**  
         a. sarcasm  
         b. repetition  
         c. figurative language  
         d. dialogue
- \_\_\_\_ 2.      **ALL of the following words are part of the pattern of repetition EXCEPT . . .**  
         a. crawl   b. work   c. every   d. orders
- \_\_\_\_ 3.      **Line 12 contains an example of . . .**  
         a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 4.      **ALL of the following descriptions are parallel in function EXCEPT . . .**  
         a. *we used to call him among ourselves "the snake"* (Line 9)  
         b. *it was never safe to stop a single minute* (Line 12)  
         c. *He was under every tree, behind every stump, in every bush* (Line 13-14)  
         d. *you would see him coiled up in the corner of the wood-fence* (Line 15-16)
- \_\_\_\_ 5.      **The passage characterizes Covey as being ALL of the following EXCEPT . . .**  
         a. generous   b. devious   c. hard-working   d. predictable
- \_\_\_\_ 6.      **The underlined words in Line 12 are examples of . . .**  
         a. assonance   b. consonance   c. alliteration   d. rhyme

*NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style

EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Our house stood within a few rods of the Chesapeake Bay, whose broad bosom was ever white with sails from every quarter of the habitable globe. Those beautiful vessels, robed in purest white, so delightful to the eye of freemen, were to me so many shrouded ghosts, to terrify and torment me with thoughts of my wretched condition. I have often, in the deep stillness of a summer's Sabbath stood all alone upon the lofty banks of that noble bay, and traced, with saddened heart and tearful eye, the countless number of sails moving off to the mighty ocean. The sight of these always affected me powerfully. My thoughts would compel utterance; and there, with no audience but the Almighty, I would pour out my soul's complaint, in my rude way, with an apostrophe to the moving multitude of ships: --  
"You are loosed from your moorings, and are free; I am fast in my chains, and am a slave! You move merrily before the gentle gale, and I sadly before the bloody whip! You are freedom's swift-winged angels, that fly round the world; I am confined in bands of iron! O that I were free! O, that I were one of your gallant decks, and under your protecting wing! Alas! betwixt me and you, the turbid waters roll. Go on, go on. O that I could also go! Could I but swim! If I could fly! O, why was I born a man, of whom to make a brute! The glad ship is gone; she hides in the dim distance. I am left in the hottest hell of unending slavery. O God, Save me! God, deliver me! Let me be free! Is there any God? Why am I a slave? I will run away. I will not stand it. Get caught, or get clear, I'll try it. I had as well die with ague as the fever. I have only one life to lose. I had as well be killed running as die standing. Only think of it; one hundred miles straight north, and I am free! Try it? Yes! God helping me, I will. It cannot be that I shall live and die a slave. I will take to the water. This very bay shall yet bear me into freedom. The steamboats steered in a north-east course from North Point. I will do the same; and when I get to the head of the bay, I will turn my canoe adrift, and walk straight through Delaware into Pennsylvania. (From Chapter X)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 Our house stood within a few rods of the Chesapeake Bay, whose broad bosom was ever white with
- 2 sails from every quarter of the habitable globe. Those beautiful vessels, robed in purest white, so
- 3 delightful to the eye of freemen, were to me so many shrouded ghosts, to terrify and torment me with
- 4 thoughts of my wretched condition. I have often, in the deep stillness of a summer's Sabbath stood all
- 5 alone upon the lofty banks of that noble bay, and traced, with saddened heart and tearful eye, the countless
- 6 number of sails moving off to the mighty ocean. The sight of these always affected me powerfully. My
- 7 thoughts would compel utterance; and there, with no audience but the Almighty, I would pour out my
- 8 soul's complaint, in my rude way, with an apostrophe to the moving multitude of ships: --
- 9 "You are loosed from your moorings, and are free; I am fast in my chains, and am a slave! You move
- 10 merrily before the gentle gale, and I sadly before the bloody whip! You are freedom's swift-winged
- 12 angels, that fly round the world; I am confined in bands of iron! O that I were free! O, that I were one
- 13 of your gallant decks, and under your protecting wing! Alas! betwixt me and you, the turbid waters roll.

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

14 Go on, go on. O that I could also go! Could I but swim! If I could fly! O, why was I born a man, of whom  
15 to make a brute! The glad ship is gone; she hides in the dim distance. I am left in the hottest hell of unending  
16 slavery. O God, Save me! God, deliver me! Let me be free! Is there any God? Why am I a slave? I will  
17 run away. I will not stand it. Get caught, or get clear, I'll try it. I had as well die with ague as the fever.  
18 I have only one life to lose. I had as well be killed running as die standing. Only think of it; one hundred  
19 miles straight north, and I am free! Try it? Yes! God helping me, I will. It cannot be that I shall live  
20 and die a slave. I will take to the water. This very bay shall yet bear me into freedom. The steamboats  
21 steered in a north-east course from North Point. I will do the same; and when I get to the head of the bay,  
22 I will turn my canoe adrift, and walk straight through Delaware into Pennsylvania.

- \_\_\_ 1.      The underlined words in Line 4 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 2.      Line 2 contains an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_ 3.      Line 3 contains an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_ 4.      The word *apostrophe* in Line 8 most likely means . . .  
            a. punctuation    b. poem    c. legal document    d. accusation
- \_\_\_ 5.      The word *You* in Lines 9 and 10 refer to . . .  
            a. slaveholders    b. freemen    c. sails    d. ships
- \_\_\_ 6.      ALL of the following devices are used to develop tone EXCEPT . . .  
            a. flashback  
            b. rhetorical questions  
            c. figurative language  
            d. punctuation

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* –Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

**EXERCISE 1:**      1. v 2. prep 3. adv 4. adj 5. n 6. pron 7. n 8. pron  
9. adv 10. prep 11. conj 12. int 13. pron 14. adj  
15. prep 16. adv 17. int 18. adj 19. conj 20. v

**EXERCISE 2:**      **PASSAGE 1**              1. c 2. a 3. b 4. b 5. c 6. d  
**PASSAGE 2**              1. d 2. b 3. c 4. a 5. b 6. b

**EXERCISE 3:**      **PASSAGE 1**              1. c 2. b 3. b 4. c 5. a 6. d  
**PASSAGE 2**              1. c 2. a 3. c 4. b 5. d 6. a

**EXERCISE 4:**      1. S 2. CX 3. S 4. C 5. CC 6. C 7. CX 8. C  
9. C 10. C 11. C 12. CX 13. CC 14. CX  
15. C 16. CX 17. CX 18. S 19. S 20. CX

**EXERCISE 5:**      1. d.o. 2. p.n. 3. o.p. 4. d.o. 5. p.a. 6. p.n. 7. o.p. 8. p.a.  
9. p.n. 10. o.p. 11. p.n. 12. p.n. 13. o.p. 14. p.a. 15. d.o.  
16. o.p. 17. i.o. 18. p.n. 19. p.n. 20. i.o.

**EXERCISE 6:**      1. par 2. inf 3. ger 4. ger 5. prep 6. inf 7. prep 8. appos  
9. appos 10. ger 11. par 12. inf 13. par 14. ger 15. prep  
16. par 17. prep 18. par 19. inf 20. par

**EXERCISE 7:**      1. par adj 2. ger o.p. 3. inf adj 4. ger subj 5. inf subj  
6. inf p.n. 7. ger o.p. 8. inf adj 9. ger subj 10. inf d.o.  
11. inf adj 12. inf subj 13. par adj 14. ger o.p. 15. inf adv  
16. inf p.n. 17. inf d.o. 18. inf p.n. 19. inf p.n. 20. inf p.n.

**EXERCISE 8:**      1. o.p. 2. adv 3. adj 4. adv 5. d.o. 6. p.n. 7. d.o. 8. adv  
9. d.o. 10. subj 11. o.p. 12. d.o. 13. p.n. 14. d.o. 15. adj  
16. p.n. 17. adv 18. o.p. 19. p.n. 20. adv

**EXERCISE 9:**      1. s 2. s 3. m 4. m 5. s 6. p 7. m 8. p 9. s 10. m 11. m  
12. m 13. p 14. m 15. m 16. m 17. p 18. p 19. h 20. s

**EXERCISE 10:**      1. d 2. a 3. d 4. d 5. c 6. d 7. c 8. c 9. c 10. c 11. b  
12. d 13. c 14. d 15. d 16. c 17. d 18. c 19. b 20. a

***NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

**EXERCISE 11:**      1. a   2. d   3. c   4. b   5. b   6. b   6. d   7. d   8. d   9. d   10. b   11. c  
12. d   13. d   14. d   15. a   16. a   17. d   18. a   19. a   20. b

**EXERCISE 12:**      1. c   2. e   3. c   4. e   5. e   6. c   7. e   8. e   9. b   10. e   11. d  
12. a   13. c   14. e   15. e   16. a   17. d   18. a   19. c   20. c

**EXERCISE 13:**      1. a   2. c   3. b   4. d   5. a   6. d

**EXERCISE 14:**      1. d   2. c   3. a   4. c   5. a   6. b

**EXERCISE 15:**      1. a   2. d   3. b   4. b   5. a   6. c

**EXERCISE 16:**      1. c   2. c   3. a   4. b   5. d   6. a

## GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

**ALLEGORY** – a story with both a literal and symbolic meaning.

**ALLITERATION** – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

**ALLUSION** – a reference to a well-known person, place, event, work of art, myth, or religion.

**ANADIPLOSIS** – a type of repetition in which the last words of a sentence are used to begin the next sentence.

**ANALOGY** – a comparison of two things that are somewhat alike.

**ANAPHORA** – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

**ANECDOTE** – a brief personal story about an event or experience.

**ANTAGONIST** – a character, institution, group, or force that is in conflict with the protagonist.

**ANTIHERO** – a protagonist who does not have the traditional attributes of a hero.

**ANTIMETABOLE** – a type of repetition in which the words in a successive clause or phrase are reversed. (*"Ask not what your country can do for you but what you can do for your country."* J.F. Kennedy).

**ANTIPHRAISIS** – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare's Julius Caesar, Antony's use of "... but Brutus is an honorable man..." to convey the opposite meaning*).

**ARCHETYPES** – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

**ASSONANCE** – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

**ASYNDETON** – the omission of conjunctions in a series. (*I came, I saw, I conquered*).

**ATMOSPHERE** – the way that setting or landscape affects the tone or mood of a work.

**BATHOS** – sentimentality.

**BILDUNGSROMAN** – a novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

**BURLESQUE** – low comedy, ridiculous exaggeration, nonsense.

**CACOPHONY** – the unharmonious combination of words that sound harsh together.

**CARICATURE** – writing that exaggerates or distorts personal qualities of an individual.

**CHIAROSCURO** – the contrasting of light and darkness.

**CLIMAX** – the high point in the plot, after which there is falling action. May coincide with crisis.

**COLLOQUIALISM** – a local expression that is not accepted in formal speech or writing.

**CONCEIT** – in poetry, an unusual, elaborate comparison (*John Donne compares separated lovers to the legs of a drawing compass*).

**CONFLICT** – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.

**CONNOTATION** – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

**CONSONANCE** – the repetition of a consonant at the end of two or more words. (*Hop up the step*).

**CONTEXT** – the words and phrases surrounding a word.

**CRISIS** – the point at which the protagonist experiences change, the turning point.

**DENOTATION** – the definition or meaning of a word.

**DENOUEMENT** – the falling action or final revelations in the plot.

**DIALECT** – regional speech that identifies a character's social status.

**DIALOGUE** – conversation between two or more characters.

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

**DOUBLE ENTENDRE** – a statement that has two meanings, one of which is suggestive or improper.

**DRAMATIC IRONY** – results when the reader or audience knows or understands something that a character does not know.

**DRAMATIC MONOLOGUE** – a poem in which an imaginary character speaks to a silent listener.

**DYNAMIC CHARACTER** – a character who undergoes change as a result of the actions of the plot and the influence of other characters.

**DYSPHEMISM** – a coarse or rude way of saying something; the opposite of euphemism. A euphemism for die would be pass away. A dysphemism would be croak.

**DYSTOPIA** – the opposite of utopia. Literally “bad place.”

**ELISION** – the omission of part of a word as in “o’er” for over and “e’re” for ever.

**ELLIPSIS** – the omission of one or more words signified by the use of three periods . . .

**EPILOGUE** – a concluding statement.

**EPIPHANY** – a sudden insight or change of heart that happens in an instant.

**ETHOS** – moral nature or beliefs.

**EUPHEMISM** – an indirect way of saying something that may be offensive . (*passed away instead of died, senior citizens instead of old people*).

**EXISTENTIALISM** – 20<sup>th</sup> century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

**EXTENDED METAPHOR** – a metaphor that is elaborated on and developed in several sentences.

**FARCE** – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

**FIGURATIVE LANGUAGE** – the use of figures of speech to express ideas.

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, person-ification.

**FLASHBACK** – a plot device that allows the author to jump back in time prior to the opening scene.

**FLAT CHARACTER** – a one-dimensional character who is not developed in the plot.

**FOIL** – a character who, through contrast, reveals the characteristics of another character.

**FORESHADOWING** – a clue that prepares the reader for what will happen later on in the story.

**HERO/HEROINE** – the main character, the protagonist whose actions inspire and are admired.

**HOMOPHONE** – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear: fair, fare*).

**HYPERBOLE** – exaggeration (*I’ll love you until all the seas run dry*).

**IDIOM** – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).

**INFERENCE** – information or action that is hinted at or suggested, but not stated outright.

**INTERIOR MONOLOGUE** – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

**IRONY** – the opposite of what is expected, a reality different from appearance. (*Brutus is an honorable man*).

**LITOTES** – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

**LOOSE SENTENCE** – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: (*Because it was raining, I didn’t go to shopping*).

**MAGICAL REALISM** – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

**MALAPROPISM** – the use of a word somewhat like the one intended, but ridiculously wrong (*the use of diseased rather than deceased in Huckleberry Finn*).

**METAPHOR** – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak*).

**METONYMY** – the use of an object closely associated with a word for the word itself. (*Using crown to mean king, or oval office to mean president*).

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

**MOTIF** – a recurring pattern of symbols, colors, events, allusions or imagery.

**NARRATOR** – the person telling the story.

**NATURALISM** – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

**NOVELLA** – a tale or short story.

**ONOMATOPOEIA** – the use of words to imitate sound. (*clink, buzz, clomp, hiss*).

**OXYMORON** – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

**PARABLE** – a story that teaches a lesson.

**PARADOX** – a statement that on the surface seems a contradiction, but that actually contains some truth.

**PARATAXIS** – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

**PARODY** – writing that imitates another author's style.

**PATHOS** – pity, sympathy, or sorrow felt by the reader in response to literature

**PERIODIC SENTENCE** – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence*).

**PERSONA** – the voice in a work of literature.

**PERSONIFICATION** – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

**PICARESQUE** – episodic adventures of a protagonist who is usually a rascal.

**POETIC DEVICES** – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

**POINT OF VIEW** – the perspective from which a story is told.

**POLYSYNDETON** – the overuse of conjunctions in a sentence, especially and, and or.

**POSTMODERN** – contemporary fiction, may include an antihero and experimental style.

**PROTAGONIST** – the main character.

**PUN** – a play on words. (*He wanted to become a chef, but he didn't have the thyme*).

**REALISM** – writing that is characterized by details of actual life.

**REGIONALISM** – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

**REPARTEE** – a comeback, a quick response.

**REPETITION** – the reiteration of words, sounds, phrases.

**RHYME** – words with identical sounds such as cat and hat or glare and air.

**ROMANTICISM** – literary movement in the 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

**SARCASM** – a bitter remark intending to hurt and express disapproval.

**SATIRE** – writing that blends humor and wit with criticism of institutions or mankind in general.

**SENSORY IMAGERY** – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

**SETTING** – the time and place where a story takes place.

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as. (*eyes gleaming like live coals; as delicate as a snowflake*).

**SOLILOQUY** – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

**STATIC CHARACTER** – a character who changes little in the course of the story.

**STREAM OF CONSCIOUSNESS** – a narrative technique that imitates the stream of thought in a character's mind.

**STYLE** – the individual way an author writes, how it is recognized and imitated.

**SUBPLOT** – a minor or secondary plot that complicates a story.

**SURREALISM** – 20<sup>th</sup> century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

**SUSPENSE** – anticipation of the outcome.

**SYMBOL** – something that stands for something else.

**SYNECDOCHE** – a figure of speech in which the part symbolizes the whole. (*All hands on deck, or I've got some new wheels*).

**SYNTAX** – word order, the way in which words are put together.

**THEME** – a central idea.

**TONE** – the attitude toward a subject or audience implied by a literary work.

**TRANSCENDENTALISM** – a 19<sup>th</sup> century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

**TROPE** – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

**UNDERSTATEMENT** -- saying less than is actually called for. (*referring to an Olympic sprinter as being pretty fast*).

**UNRELIABLE NARRATOR** – a narrator who is not credible when it comes to telling the story. (*Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein*).

**UTOPIA** – a perfect or ideal world.





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