Annotate the following passages and answer the accompanying questions. Focus on Douglass diction, tone and syntax in this passage. Consider specifically the adjectives and verbs that he uses to characterize himself, other slaves, and his white master.

**Passage 1: From Narrative of the Life of Frederick Douglass Ch 1**

He was acruelman,hardenedby a long life of slaveholding. He would at times seem to take greatpleasureinwhippinga slave. I have often been awakened at the dawn of day by the mostheart-rending shrieksof an old aunt of mine, whom he used totie up to ajoist, andwhipupon hernakedback till she wasliterally coveredwithblood. No words, no tears, no prayers, from hisgory victim, seemed to move hisiron heartfrom itsbloodypurpose. The louder shescreamed, theharderhewhipped; and where the bloodranfastest, there hewhippedthelongest. He wouldwhipher to make her scream, andwhipher to make herhush; and not until overcome byfatigue, would he cease toswingtheblood-clotted cowskin. Irememberthe first time I everwitnessed this horribleexhibition. I was quite a child, but I wellrememberit. I never shall forget it whilst Irememberany thing. It was the first of a long series of suchoutrages, of which I wasdoomedto be awitnessand aparticipant. Itstruckme with awful force. It was the blood-stained gate, theentrance to the hellof slavery, through which I was about to pass. It was a most terriblespectacle. I wish I could commit to paper the feelings with which I beheld it."

1. Describe the diction and tone of this passage.
2. How does Douglas portray the dehumanizing effect of slavery through language?
3. What is Douglass’ intended purpose here? How does he use rhetorical strategies to achieve that purpose? Does Douglass appeal primarily to pathos or logos here?

**Part 2: Douglas and Slave Spirituals—From Chapter 2**

Read the following two passages where Douglass talks about hearing slave spirituals in his childhood. Consider how Douglas characterizes the spirituals and his overall opinion about them.

*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. . . 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.*

1. Describe the diction and syntax of this passage.
2. What purpose does this passage have? What rhetorical tools does Douglas use to convey that purpose?
3. How does Douglass characterize the spirituals? What does he see as their purpose? How do his views change? How does this demonstrate his views of slavery?
4. Is Douglass romanticizing the spirituals, or is he critiquing other’s romantic views of the songs?