



**grammar dog.com**

grammar, style, and proofreading exercises

**The Grammar Dog Guide to  
The Turn of  
the Screw  
by Henry James**

**All exercises use sentences from the novel.  
Includes over 250 multiple choice questions.**

## About Grammartdog

Grammartdog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Grammartdog.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.

Grammartdog'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.



Grammartdog.com L.L.C.  
P.O. Box 299  
Christoval, Texas 76935  
Phone: 325-896-2479  
Fax: 325-896-2676  
[fifi@grammartdog.com](mailto:fifi@grammartdog.com)

Visit the website at [www.grammartdog.com](http://www.grammartdog.com)  
for a current listing of titles. We appreciate teachers' comments and suggestions.  
E-mail us at [fifi@grammartdog.com](mailto:fifi@grammartdog.com)

Copyright © 2008 Grammartdog.com L.L.C.  
Grammartdog.com exercises may be reproduced for classroom and academic use only.  
Any other use requires express written permission of Grammartdog.com.

*THE TURN OF THE SCREW* by Henry James – Grammar and Style  
*All exercises use sentences from the story*

**TABLE OF CONTENTS**

<b>Exercise 1</b>	--	<b>Parts of Speech</b> <i>20 multiple choice questions</i>	<b>..... 3</b>
<b>Exercise 2</b>	--	<b>Proofreading: Spelling, Capitalization, Punctuation</b> <i>12 multiple choice questions</i>	<b>..... 5</b>
<b>Exercise 3</b>	--	<b>Proofreading: Spelling, Capitalization, Punctuation</b> <i>12 multiple choice questions</i>	<b>..... 6</b>
<b>Exercise 4</b>	--	<b>Simple, Compound, and Complex Sentences</b> <i>20 multiple choice questions</i>	<b>..... 7</b>
<b>Exercise 5</b>	--	<b>Complements</b> <i>20 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions</i>	<b>..... 9</b>
<b>Exercise 6</b>	--	<b>Phrases</b> <i>20 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases</i>	<b>..... 11</b>
<b>Exercise 7</b>	--	<b>Verbals</b> <i>20 multiple choice questions on gerunds, infinitives, and participles</i>	<b>..... 13</b>
<b>Exercise 8</b>	--	<b>Clauses</b> <i>20 multiple choice questions</i>	<b>..... 15</b>
<b>Exercise 9</b>	--	<b>Style: Figurative Language</b> <i>20 multiple choice questions on metaphor, simile, personification, onomatopoeia, and hyperbole</i>	<b>..... 17</b>

*THE TURN OF THE SCREW* by Henry James – Grammar and Style

**TABLE OF CONTENTS**

<b>Exercise 10</b>	--	<b>Style: Poetic Devices</b> <i>20 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</i>	<b>.... 19</b>
<b>Exercise 11</b>	--	<b>Style: Sensory Imagery</b> <i>20 multiple choice questions</i>	<b>.... 21</b>
<b>Exercise 12</b>	--	<b>Style: Allusions and Symbols</b> <i>20 multiple choice questions on symbols and allusions to literature, religion, anxiety/fear, and folklore/superstition</i>	<b>.... 23</b>
<b>Exercise 13</b>	--	<b>Style: Literary Analysis – Selected Passage 1</b> <i>6 multiple choice questions</i>	<b>.... 25</b>
<b>Exercise 14</b>	--	<b>Style: Literary Analysis – Selected Passage 2</b> <i>6 multiple choice questions</i>	<b>.... 27</b>
<b>Exercise 15</b>	--	<b>Style: Literary Analysis – Selected Passage 3</b> <i>6 multiple choice questions</i>	<b>.... 29</b>
<b>Exercise 16</b>	--	<b>Style: Literary Analysis – Selected Passage 4</b> <i>6 multiple choice questions</i>	<b>.... 31</b>
<b>Answer Key</b>	--	<b>Answers to Exercises 1-16</b>	<b>.... 33</b>
<b>Glossary</b>	--	<b>Literary Analysis</b>	<b>.... 35</b>
<b>Glossary</b>	--	<b>Grammar</b>	<b>.... 46</b>

**SAMPLE EXERCISES - THE TURN OF THE SCREW by Henry James**

**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      p.a. = predicate adjective  
o.p. = object of preposition

- \_\_\_ 1.            “She sent me the pages in question before she died.”
- \_\_\_ 2.            She was the most beautiful child I had ever seen, and I afterwards wondered why my employer hadn’t made more of a point to me of this.
- \_\_\_ 3.            I broke the seal with great effort – so great a one that I was a long time coming to it.

**EXERCISE 6            PHRASES**

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

par = participle      ger = gerund      inf = infinitive      appos = appositive      prep = preposition

- \_\_\_ 1.            I knew the next day that a letter containing the key had, by the first post, gone off to his London apartments.
- \_\_\_ 2.            It appeared that the narrative he had promised to read us really required for a proper intelligence a few words of prologue.
- \_\_\_ 3.            This prospective patron proved a gentleman, a bachelor in the prime of life, such a figure as had never risen, save in a dream or an old novel, before a fluttered anxious girl out of a Hampshire vicarage.

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

p = personification      m = metaphor      s = simile      o = onomatopoeia      h = hyperbole

- \_\_\_ 1.            It was a big ugly antique but convenient house, embodying a few features of a building still older, half-displaced and half-utilized, in which I had the fancy of our being almost as lost as a handful of passengers in a great drifting ship.
- \_\_\_ 2.            I was lifted aloft on a great wave of infatuation and pity.
- \_\_\_ 3.            She herself had seen nothing, not the shadow of a shadow, and nobody in the house but the governess was in the governess’s plight.

**SAMPLE EXERCISES - THE TURN OF THE SCREW by Henry James**

**EXERCISE 12**

**STYLE: ALLUSIONS AND SYMBOLS**

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

- a. literature      b. religion      c. anxiety/fear      d. folklore/superstition

- \_\_\_1.      “I quite agree – in regard to Griffin’s ghost, or whatever it was – that its appearing first to the little boy, at so tender an age, adds a particular touch.”
- \_\_\_2.      This prospective patron proved a gentleman, a bachelor in the prime of life, such a figure as had never risen, save in a dream or an old novel, before a fluttered anxious girl out of a Hampshire vicarage.
- \_\_\_3.      In spite of this timidity – which the child herself . . . with the deep sweet serenity indeed of one of Raphael’s holy infants . . . I felt quite sure she would presently like me.

**EXERCISE 13**

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

Read the following passage the first time through for meaning.

This was not so good a thing, I admit, as not to leave me to judge that what, essentially, made nothing else much signify was simply my charming work. My charming work was just my life with Miles and Flora, and through nothing could I so like it as through feeling that to throw myself into it was to throw myself out of my trouble. The attraction of my small charges was a constant joy, leading me to wonder afresh at the vanity of my original fears, the distaste I had begun by entertaining for the probable grey prose of my office. There was to be no grey prose, it appeared, and no long grind; so how could work not be charming that presented itself as daily beauty? It was all the romance of the nursery and the poetry of the schoolroom. I don’t mean by this of course that we studied only fiction and verse; I mean that I can express no otherwise the sort of interest my companions inspired. How can I describe that except by saying that instead of growing deadly used to them – and it’s a marvel for a governess: I call the sisterhood to witness! – I made constant fresh discoveries. There was one direction, assuredly, in which these discoveries stopped: deep obscurity continued to cover the region of the boy’s conduct at school. It had been promptly given me, I have noted, to face that mystery without a pang. Perhaps even it would be nearer the truth to say that – without a word – he himself had cleared it up. He had made the whole charge absurd. My conclusion bloomed there with the real rose-flush of his innocence: he was only too fine and fair for the little horrid unclean school-world, and he had paid a price for it. I reflected acutely that the sense of such individual differences, such superiorities of quality, always, on the part of the majority – which could include even stupid sordid head-masters – turns infallibly to the vindictive. (From Chapter IV)

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 This was not so good a thing, I admit, as not to leave me to judge that what, essentially, made
- 2 nothing else much signify was simply my charming work. My charming work was just my life
- 3 with Miles and Flora, and through nothing could I so like it as through feeling that to throw

**SAMPLE EXERCISES - THE TURN OF THE SCREW by Henry James**

4 myself into it was to throw myself out of my trouble. The attraction of my small charges was a  
5 constant joy, leading me to wonder afresh at the vanity of my original fears, the distaste I had  
6 begun by entertaining for the probable grey prose of my office. There was to be no grey prose,  
7 it appeared, and no long grind; so how could work not be charming that presented itself as daily  
8 beauty? It was all the romance of the nursery and the poetry of the schoolroom. I don't mean by  
9 this of course that we studied only fiction and verse; I mean that I can express no otherwise the  
10 sort of interest my companions inspired. How can I describe that except by saying that instead of  
11 growing deadly used to them – and it's a marvel for a governess: I call the sisterhood to witness! –  
12 I made constant fresh discoveries. There was one direction, assuredly, in which these discoveries  
13 stopped: deep obscurity continued to cover the region of the boy's conduct at school. It had been  
14 promptly given me, I have noted, to face that mystery without a pang. Perhaps even it would be  
15 nearer the truth to say that – without a word – he himself had cleared it up. He had made the whole  
16 charge absurd. My conclusion bloomed there with the real rose-flush of his innocence: he was only  
17 too fine and fair for the little horrid unclean school-world, and he had paid a price for it. I reflected  
18 acutely that the sense of such individual differences, such superiorities of quality, always, on the part  
19 of the majority – which could include even stupid sordid head-masters – turns infallibly to the vindictive.

- \_\_\_ 1. The words *my charming work* repeated in Line 2 are an example of . . .  
a. anaphora b. antimetabole c. anadiplosis d. antiphrasis
- \_\_\_ 2. The words *grey prose* in Line 6 and *long grind* in Line 7 are examples of . . .  
a. metaphor b. simile c. personification d. hyperbole
- \_\_\_ 3. ALL of the following words are part of the pattern of repetition EXCEPT . . .  
a. discoveries b. mystery c. work d. charming