



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

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

## About Gramwardog

Gramwardog 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 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.



ISBN 978-1-60857-182-6

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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*  
*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.

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**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

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3 with Miles and Flora, and through nothing could I so like it as through feeling that to throw  
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  
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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

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