

Dracula

Activity Pack for AS and A Level English Literature

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Teacher's Introduction

Dracula is an enduring text and the character of Count Dracula has become an iconic figure. Bram Stoker's character and the vampire legend have entered and remain in popular culture. Therefore, most students will have an awareness of the story and vampire conventions. However, this Activity Pack will go deeper, and is designed to support the study of this classic text by exploring key ideas, themes and techniques linked to character, settings and events. It gives the students the opportunity to explore their own ideas through research and discussion.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

As well as the prospect of extending their knowledge, students will be able to develop their skills in line with the following assessment objectives:

A01	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	
AO2	Analyse ways in which meanings are shaped in literary texts.	
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.	
A04	Explore connections across literary texts.	
AO5	Explore literary texts informed by different interpretations.	

Each activity is linked to the above assessment objectives. See the 'Activity Overview' for more information.

This pack begins with background activities to help students to stretch their knowledge and understanding of relevant contextual elements and revision of key techniques. These are followed by activities on each chapter in which students are encouraged to engage with their own interpretations and with those of others to build their critical skills. The vastness of the novel does not allow room for every element to be explored, but the activities zoom in on some key ideas. A closer focus on character, genre, ideas and methods can be found in the whole-text activities. Finally, support for essay writing is provided, with questions for students to practise their skills.

Extracts included in this pack are from: http://www.gutenberg.org/files/345/345-h/345-h.htm

The OCR comparative text can be found here:

The Picture of Dorian Gray by Oscar Wilde - Free Ebook (gutenberg.org)

April 2022

Activity Overview

Background Activities	AO1
Activity 1: Vampire Conventions	
Activity 2: TV/Film Trailers	
Activity 3: Expectations of the Novel	
Activity 4: Vampire Legend	
Activity 5: Physiognomy	
Activity 6: Victorian Wo	
Activity 7: Salar	
Activity 8: Activity 8:	
Activity 9: Biographical Research	
Activity 10: Advancements in Technology	
Activity 11: Listen / Watch / Take Notes: The Gothic	_
Activity 12: Vocabulary	√
Activity 13: Key Techniques	√
During-reading Activities	AO1
Chapter I: Crossing Borders; Gothic Elements	
Activity 1: Question: What is Jonathan Harker's impression of the 'East'?	√
Activity 2: a. & b. Discussion: Understanding and applying theory	✓
Activity 3: Gothic Elements	✓
Activity 4: The Uncanny	
a) Definition	√
b) Quotation Analysis	✓
Chapter II: Physiognom , V. m. i.e Conventions	s; Impri
Activity 1: Quotation Analysis: Harker's feet so n arrival at the castle	✓
Activity 2: Creative Task	
a) Court all la	~
1ु ु िं ्र हedback	
Activity 3: ations: Vampire traits	V
Activity 4: Question: Uneasiness	_ v
Chapter III: History; Female Portra	/
Activity 1: History	√
Activity 2: Chapter Annotation: Count Dracula's intentions	V
Activity 3: Quotation Analysis: The three women	~
Activity 4: Horror	
a) Synonyms	V
b) Research: Horror vs terror	V
c) Event	
Chapter IV: Power; Control; Light; Darkne	_
Activity 1: Track who has the power and can take control events	√
Activity 2: Quotation Analysis: Light and darknes	V
Activity 3: Horror	./
a) Select Quotations	∨
b) Peer Cincipal	V
Chapter V: Women; Marriage	
Activity 1: on: Character – Mina and Lucy	√
Activity 2: Match each description to the suitor	✓
Activity 3: Connection with Another Text: <i>The Portrait of Dorian Gray</i>	



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Activity 3: Quotation Annotation: Narrative Structure/Techniques

Activity 2: Quotation Selection: Character

1



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Activity 3: Research: Recent reviews of *Dracula*Activity 4: Creative Task: Writing a review

Activity 2: Read and Summarise: Interview Bram Stoker

	Essay Practice	AO1
	Skills Revision	
Act	vity 1: What Makes a Successful Essay?	✓
Act	vity 2: What Makes a Successful Essay?	✓
Act	vity 3: Introductions: Read and Assess	✓
Act	vity 4: Introduction / Thesis Statement	✓
Act	vity 5: Write an introduction	✓
Act	ivity 6: Introduction: Peer-assessment	✓
Act	vity 7: Understanding Assess 💮 t 😽 caves	✓
	vity 8: Self-assessment	✓
	Practice Questions	
a)	To what to you think the women in the novel are	
	constrained by Victorian gender assumptions? (Including	✓
	success criteria.)	
b)	How effective is Bram Stoker in hooking the reader in the	/
	opening chapter? (Including sample introduction.)	,
c)	Explore how Bram Stoker presents Harker's mixed feelings in the	
	beginning of Chapter II and how fear culminates to his realisation	✓
	of imprisonment.	
d)	How does Bram Stoker's use of concealment help to sustain the	✓
	atmosphere of mystery and suspense?	
e)	Why do you think that the character of Count Dracula remains a	✓
	popular villain?	
f)	How do modernity and superstition work together to	✓
	defeat Dracula?	
g)	How do you think the Victorian reader might be spended to	,
	the supernatural elements of the nove '2 Describe modern	
1.	reader respond in the same	
h)	Discuss the important and in the novel. (Including a	✓
	mind mind	



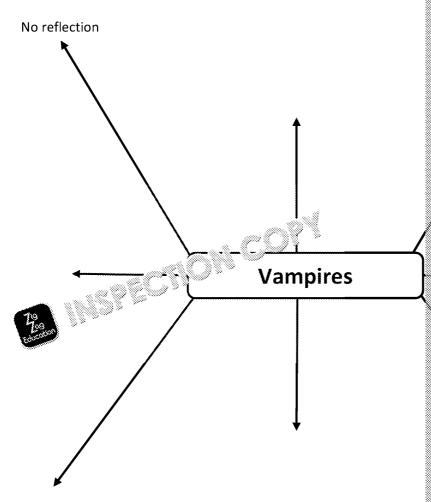


Background Activitie

Activity 1: Vampire Conventions

Popular Culture – vampires, and indeed Dracula himself I contered and remainmost people have some kind of understanding covariate traits whether it is formulated a mind map in which you not accomplete a mind map i









Activity 2: TV/Film Trailers

View a selection of Dracula film/TV trailers starting with Nosferatu (1922): zzed.

Other examples:

1931: zzed.uk/11219-dracula1931 1958: zzed.uk/11219-dracula1958 1992: zzed.uk/11219-dracula1992

a. Consider the represe to an echaracter of Dracula and/or the vampire.

b. Note a syconventions of the horror genre.

Name and Date of Film	Representation of Dracula	
Nosferatu (1922)		
	. 3	
Education Services		



Activity 3: Expectations of the Novel

Discussion: What are your expectations of the novel *Dracula*? Share your ideas. Consider: the character of Dracula; other characters; plot; settings.

Activity 4: Vampire Legend

Research the history of the variate is some

Consider: from where description legend originate? What were the main we

You could dere research using the Internet, starting with the following links: zzed.uk/11219-vampirehistory zzed.uk/11219-vampire

Or, read Chapter I 'Dracula's Pre-History: The Advent of the Vampire' by Nick Groin *The Cambridge Companion to Dracula*. Luckhurst, R. (2018) pp. 11–15. CUP.

Activity 5: Physiognomy

- a. Research physiognomy what is this a study of?
- b. Creative task: Create an information leaflet (include images) about physiog

You may find the following links useful for this task: zzed.uk/11219-diagrams zzed.uk/11219-Vaught

zzed.uk/11219-criminal

Activity & Francisco Women

Research the role of women in late Victorian times: zzed.uk/11219-newwoman

Be prepared to contribute to a class discussion based on your findings in the foll

- Their domestic roles
- Their public roles
- Any differences in class
- What expectations do you have of how the women in Dracula are presente

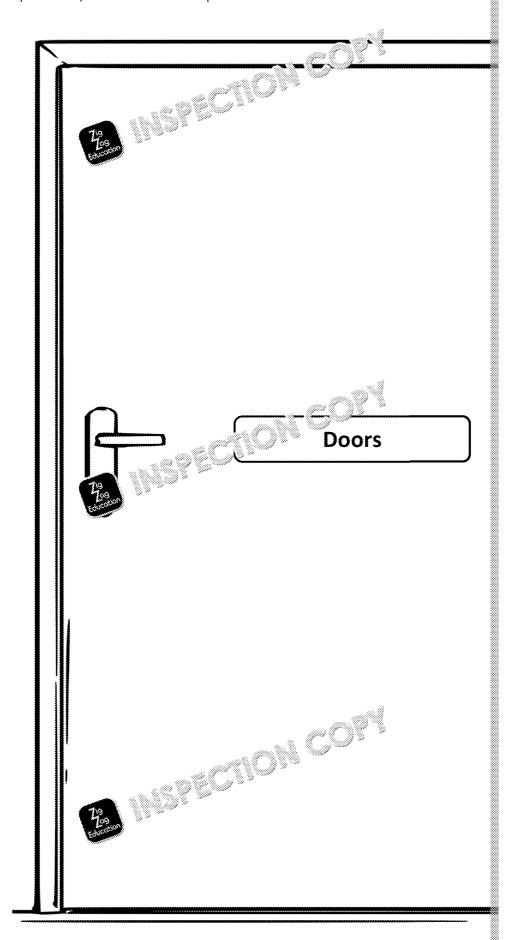
Activity 7: Epistolary Novels

With a partner, discuss your understanding in epistolary novel. Share some in in another pair who can explain the following provided in the following partner with the following partne





Symbolism: What can doors symbolise? Create a mind map of your ideas. Incluopen doors, transition from one place to another and so on.





Activity 9: Biographical Research

Who was Bram Stoker? Create a profile page – select information that you thin of *Dracula*. It is important to check your facts on more than one website. Some zzed.uk/11219-BramStoker

zzed.uk/11219-BramStoker2 zzed.uk/11219-BramStoker3

: Niai media page Timeline About Friends F **Current status:** Top quotation: **Bram Stoker** Information **Timeline**



Activity 10: Advancements in Technology

Research: The Victorian era was a time of many inventions. Create a timeline from advancements in technology; for example, the phonograph. After completion, a technological inventions had on society.





Activity 11: Listen / Watch / Take Notes: The Gothic

In the following link, Professor John Bowen discusses key motifs in Gothic novels (8.51 minutes). Take notes of key points.

Activity 12: Vocabulary

Check your understanding of the fine because you adding two synonym

	Wor		Synonyms	
a.	Sublin Education	***		
b.	Uncanny			
c.	Queer			
d.	Aquiline			
e.	Malignant			
f.	Saturnine			

Activity 13: Key Technique Remind you ey techniques you might find in the text of Dracula. correct defi

Technique	
Personification	
Dramatic irony	
Motif	
Dichotomy	
Intertextuality	#
Pathetic fallacy	
Juxtapos 79	

Pathos

	Definit
	Reoccurring image or idea.
	The presentation of objects and eve emotions and traits – often selected
	The positioning of opposing ideas fo
	When an author refers to another pi
333	Where the reason is aware of events
333	The division of mutually exclusive or groups, e.g. good and evil.
	In literature, a quality that creates p
	Where an object or idea is given hun



During-reading Activit

Chapter I

Key Fc... Crossing Borders,

★ Key Quotation: The impression I Իາ ເພື່ອເພື່ອພາຍ leaving the West and

1. Question: What is him harker's impression of the 'East'?

ag ്യാന്ട് using small, embedded quotations in which you conside

- for Educati
- place
- travel
- people

2. Discussion: Understanding and applying theory

a. Individually, read and write in your own words Said's critical viewpoint

Edward Said's theory of Orientalism argues that the dominant discourse century) articulates 'Orientals' as 'irrational, deprayed, childlike and difference are seen as 'rational, virtuous and mature and normal.'

Said, E (1)

b. In pairs / small groups, discuss whether the theory applies to the open your viewpoint with examples from Activity 1

3. Gothic Elements:

Identify Gothic features in Chapte I have analyse the quotations you find. Look the moonlight; thread and ark or the supernatural

• e the sense of foreboding.

heavy cloud passed across the face of the moon, so that we were again

4. The uncanny:

a) **Definition:** Read the following definition of the uncanny. Clarify your undefinition to a partner.

Andrew Bennet and Nicholas Royale (1995:33) advocate that:

The uncanny has to do with a sense of strangeness, mystery or eeriness sense of unfamiliarity which appears at the very heart of the familiar, of appears at the very heart of the unfamiliar. The uncanny is not just a national has to do more specifically with a disturbance of the familiar.

Bennet, A & Royale, N (1995) An Introduction to Litera: , riticism and Theory, H

b) Quotation Analysis: Find this contain in Chapter I:

This was all so street, which are a dreadful fear came upon me moved Hali

W ou think that Harker feels a sense of familiarity and unfamilia

To extend your understanding, research Freud's uncanny, e.g. The Uncared.uk/11219-uncanny



Chapter II

Key Focus: Physiognomy, Van

★ Key Quotation: ... his cast of face made his smile look malignant and saturni

1. Quotation Analysis:

Describe how Bram Stoker portrays Hardward feelings on arrival at the castle us

I stood in silence with a my sport of did not know what to do. Of bell or know these win window openings it was not likely that my very

I rejoic to see within a well-lit room in which a table was spread for suppa a great fire of logs, freshly replenished, flamed and flared.

Creative Task: Count Dracula

Reread the description of Count Dracula. Draw a representation of Count description. Using small quotations from this extract, label his features about his personality.

His face was a strong—a very strong—aquiline, with high bridge of the nostrils; with lofty domed forehead, and hair growing scantily round to elsewhere. His eyebrows were very massive, almost meeting over the seemed to curl in its own profusion. The mouth, so far as I could see it was fixed and rather cruel-looking, with peculiarly sharp white teeth; whose remarkable ruddiness showed astor; which is a man of the were pale, and at the tops extreme! I profuse thin was broad and though thin. The general of the strong pallor.

Hitherto I to the country country the backs of his hands as they lay on his knees in larger white and fine; but seeing them now close to me, I country coarse—broad, with squat fingers. Strange to say, there were in The nails were long and fine, and cut to a sharp point. As the Count lest ouched me, I could not repress a shudder. It may have been that his is feeling of nausea came over me, which, do what I would, I could not conoticing it, drew back; and with a grim sort of smile, which showed me protuberant teeth, sat himself down again on his own side of the firep

b) Peer Feedback:

In pairs / small groups: cultural depictions / physiognomy – share your his description:

- conforms to popular cultural depictions of a vampire
- conforms to the ideas of physiognomy

(If you need help, refer back to Activity 5 in the law ground Activities'

3. Annotations: Vampire traits

In Chapter II identify and an war so traits of a vampire you can find.

4. Questi How do The Stoker build a sense of uneasiness that climaxes with Harke



Chapter III

Ke

★ **Key Quotation**: And yet, unless my senses deceive me, the old centuries has which mere 'modernity' cannot kill. [11:5] ker)

1. History:

Which words from the following is suit you use to describe the history of Dracula family?

For ea 🗱 🐧 👊 nave chosen, support it with a reference to the text.

Proud	Inspiring	Persistent
Violent	Conquerors	Masters
Adventurers	Unyielding	Intelligent
Strong	Honourable	Fighters

2. Chapter Annotation:

Identify and annotate any examples in the text that warn the reader of Drac

Key Term: Foreshadows: gives the reader a sense that something is going 💥

3. Quotation Analysis:

Reread **Harker**'s encounter with **the three women**. Explore how women are following quotations:

	Quotation	
a.	Here I am, sitting the where in old the where in some fair lady sat to pen,	
b.	I determined not to return to-night to the gloom-haunted rooms, but to sleep here, where, of old, ladies had sat and sung and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of remorseless wars.	
c.	Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes that seemed to be almost red when contrasted with the pale yellow moon.	
d.	The other அதித் தோ as can be, with great 12 தேர் golden hair and eyes like pale s	



	Quotation	
e.	All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips.	
f.	The fair girl shook h அள்ள அழும் பிரும் the other tage இது இசார்.	***************************************
g.	I closed my eyes in a languorous ecstasy and waited—waited with beating heart.	
h.	There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal,	

	ca lary help
Voluptuous, voluptuousness	Curssis/is/er-figured – connotations o จะรุฐเทินปฐยกce in pleasure.
Coquettishly	Flirtatious behaviour.
Lang	Lack of energy either physical or mental.

4. Horror

- a) Write down five synonyms for the word 'horror'.
- b) **Research:** Horror vs terror. What is the difference between horror and writer Ann Radcliffe would be a good place to start.
- What event in this chapter would you describe as horror? Explain your the text.





Chapter IV

Key Focus: Power and Control

★ **Key Quotation**: the other is a vile thing, an outrage upon friendship and ho

1. Track who has the power and can take control of the ints. Count Dracula or Although Count Dracula demonstration book and control in this chapter Harker tries to take back control of the examples to complete the table when power and control of the control of

Pol control	Select a supporting quotation and explain
Letters e.g. Look at 28 th May	Consider: Harker thinks he has found a way to smuggle lets Harker writes in shorthand to Mina leaving out to Count Dracula does not understand shorthand. Count Dracula destroys the letter in shorthand.
Locked doors e.g. Look at 17 th June and 24 th	
Wolves	
tation and the second s	



2. Quotation Analysis:

Explore the effectiveness of Stoker's use of light and darkness in these quo

I thought I would watch for the Count's return, and for a long time sat dogs began to notice that there were some quaint little specks floating in the rallike the tiniest grains of dust, and they whirled round and gathered in clust watched them with a sense of soothing, and a sort of m stole over me. I a more comfortable position, so that I could a sort of pully the aërial gar

The phantom shapes, which we expending gradually materialised from the three ghostly and it is whom I was doomed. I fled, and felt somewhat there are a single with and where the lamp was burning brightly.

No mair knows till he has suffered from the night how sweet and how dear morning can be. When the sun grew so high this morning that it struck the opposite my window, the high spot which it touched seemed to me as if the there. My fear fell from me as if it had been a vaporous garment which distake action of some sort whilst the courage of the day is upon me.

3. Horror

- a) Select three quotations that you consider heighten the horror in this c
- b) **Peer discussion:** explain your choices to a partner.







Chapter V

★ **Key Quotation:** Why can't they let a girl marry three men, or as many as we trouble? But this is heresy, and I must it say it. (Lucy)

Activities:

1. Question: Character

What do you learn show and Lucy through their correspondence?

Before swer this question in detail, create a character profile for each to this as you read through the novel).

You might want to consider:

- how they spend their time
- any aspirations
- their values
- the similarities/differences between these two women

Mina	Both	



2. Match each description to the suitor

Lucy has three proposals of marriage from: Dr John Seward, Arthur Holmwc

- a) with the strong jaw and the good forehead
- b) tall, curly-haired man
- c) He is an excellent parti, being 'we' me, well off, and of good bism.
- d) (1, ell.), an American from Texas,
- e) he is one of the most resolute men I ever saw, and yet the most calm.
- f) he and mamma get on very well together;
 they have so many things to talk about
 in common.
- g) He has a curious habit of looking one straight in the face, as if trying to read one's thoughts.
- h) he has been to so many places and has had such adventures.
- i) he is really we'ਂ ្ន ្ត្រាប់្រង់ពីd has

. Comparative text

Below are three quotations from The Portrait of Dorian Gray by Oscar Wilde

... the one charm of marriage is that it makes a life of deception absolutely never know where my wife is, and my wife never knows what I am doing. Coccasionally, when we dine out together, or go down to the Duke's—we to stories with the most serious faces. (Chapter I)

"Never marry at all, Dorian. Men marry because they are tired; women, be disappointed." (Chapter IV)

"You will never marry again, Lady Narborough," broke in Lord Henry. "Yow woman marries again, it is because she detested her fine husband. When a he adored his first wife. Women try their lug; "See Sk theirs." (Chapter X

- a. What views on marriage and which we expressed through the character of
- b. What connections complete with Chapter V from Dracula?

Examp 10 500 from Dracula you might consider:

A wome sought to tell her husband everything—don't you think so, dear?—women, certainly their wives, to be quite as fair as they are; and women, I a fair as they should be. (Lucy)



Chapter VI

Κe

★ Key Quotation: Neither of the bands hears the other, but up here I hear an

1. Setting: Whitby

How is the setting presented in Minch y 524" July

Before you start writing an arrange annotate the first three paragraphs.

You m (1985) number the following:

an wire descriptions of Whitby

- any contrasts
- any sense of danger
- the tide
- Gothic elements

2. Question: Character - Mr Swales' Account

Why does **Stoker** include **Mr Swales**' account of the hypocrisy of the graves

3. Quotation Analysis: Mina

Analyse the following quotation from the end of **Mina**'s entry of 1st August. this quotation:

The band on the pier is playing a harsh waltz in good time, and further along Army meeting in a back street. Neither of the house as the other, but up wonder where Jonathan is and if he is thinking could I wish he were here.

4. Question: Character – Dr 🗇 vary in a Renfield

Dr Seward's diarry and a Sam June to 20th July introduce this character are patient to the same of the same of

- We sthe reader learn about **Dr Seward**?
- What does the reader learn about Renfield?
- Consider, how are Dr Seward and Renfield similar?

5. Creative Task: Diary entry - Renfield

Write a diary entry from the point of view of Renfield. Read through Dr Sev you to give Renfield a voice.

6. Methods: Tension

How does **Stoker** build tension in **Mina**'s entries of 27th July, 3rd August and

Focus on meeting AO2: Analyse ways in which meanings are shaped in lite language and literary devices.





Chapter VII

Main Focus: Setting,

★ Key Quotation: He is there. I know the secret now. (Log of the 'Demeter')

Below you will find a selection of 10t 300.5 from the beginning of CUTTING 8 AUGUST.

Find the Craw of and analyse these quotations in as much depth as

- Fc how meaning is created
- Focus on the effects of any techniques used

Quotations

- a. The approach of sunset was so very beautiful, so grand in its masses of sp there was quite an assemblage on the walk along the cliff in the old church
- b. ... was marked by myriad clouds of every sunset-colour—flame, purple tints of gold; with here and there masses not large, but of seemingly a shapes, as well outlined as colossal silhouettes.
- c. The wind fell away entirely during the evening, and at midnight there and that prevailing intensity which, on the approach of thunder, affects
- d. Shortly before ten o'clock the stillness of the air grew quite oppressive that the bleating of a sheep inland or the barking of a dog in the town band on the pier, with its lively French air, was likely discord in the gree A little after midnight came a strange series over the sea, and his carry a strange, faint, hollow have g.
- 2. Quotation Selection Sel
 - Renamber to extend your ideas perhaps you could select a word or the connotations; link to themes or context; consider reader response; interpretations.
- 3. Focus on Form: Question:

Why do you think Bram Stoker included a CUTTING FROM 'THE DAILYGRAPI

- What does the reader learn?
- Consider whether it adds authenticity to the events.
- Consider how it advances the plot.





Chapter VIII

Key Tech

★ Key Quotation: Then she began to laugh. It seemed a little uncanny to me, breathlessly. (Mina)

1. Group Discussion: Key Quotation

In a group, discuss the key grant above – what is its significance?

2. Light armyrk

a) Ai Pon: Read through Mina's diary entries from the start of the chapt August. Note any descriptions of light and dark, e.g. There was a bright ful clouds, which threw the whole scene into a fleeting diorama of light and shape.

b) **Quotation Analysis:** Explore the quotations you have selected. Considerand dark and good and evil work together.

3. Annotation: Opposites

Find other examples of opposites in Mina's journal entry of 18th August.

Key words

Dichotomy: The division of mutually exclusive or contradictory things into **3 Juxtaposition**: The positioning of opposing ideas for effect.

4. Quotation Analysis: Dramatic Irony

In the excerpt below, **Mina** needs to rationalise compancture wounds on **Lu**ssense of mystery, but he also uses the company. Consider how this affects

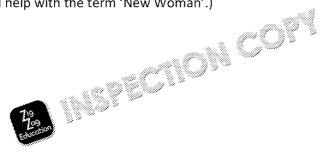
I fastened the share in throat with a big safety-pin; but I must have be pinch the price amer with it, for by-and-by, when her breathing became a throat and moaned.

I must have pinched up a piece of loose skin and have transfixed it, for ther pin-pricks, and on the band of her nightdress was a drop of blood.

I looked at her throat just now as she lay asleep, and the tiny wounds seen still open, and, if anything, larger than before, and the edges of them are f

5. Discussion: Context/Ideas

In the opening of this chapter, **Mina** refers to 'The New Woman'. Do you the this concept in a positive or negative light? (Refer to the link in Activity 6 of need help with the term 'New Woman'.)





Chapter IX

Key Focus: Se

★ **Key Quotation**: I must imitate Mina, and keep writing things down. (Lucy)

1. Annotation: Madness

Harker has seen and experienced this at a cannot rationalise and as a examples of madness.

2. Quotation naust

Trust is portant theme. Select quotations all through this chapter that their significance.

	Quotation	
a.	that the ravings of the sick were the secrets of God, and that if a nurse through her vocation should hear them, she should respect her trust.	
b.		
c.		
d.		
e.		

3. Group Discussion

Why do you think Lucy 'must imitate Mina'?



Chapter X

★ **Key Quotation**: I have grave reasons. No, do not ask them; think what you * the most not-probable. Good-night. 'C' ward)

1. Question: Concealment

What is the significance of the Killy action above (consider the theme of

2. Group ssi i 'Jod

"You are a man, and it is a man we want. You are better than me, better to young and strong and of blood so pure that we need not defibrinate it."

Why is Arthur's blood considered better than Van Helsing's and Seward's?

3. Quotation Annotation: Transfusion

Make notes on how **Seward** feels about the transfusion of his blood.

It was with a feeling of personal pride that I could see a faint tinge of colou and lips. No man knows, till he experiences it, what it is to feel his own life of the woman he loves.

The Professor watched me critically. "That will do," he aid. "Already?" I deal more from Art." To which he smiled a sed on if saile as he replied:—

"He is her lover, her fiancé work, much work, to do for her will suffice."

When I applied the operation, he attended to Lucy, whilst I applied digit laid downhilst I waited his leisure to attend to me, for I felt faint and a limit my wound, and sent me downstairs to get a glass of wine for myself. As after me, and half whispered:—

"Mind, nothing must be said of this. If our young lover should turn up unexplication to the said of this. If our young lover should turn up unexplication to the said of this. If our young lover should turn up unexplication."

4. Question: Rivals

How does Stoker portray Arthur and Seward as rivals?





Chapter XI

Key Focus: Blood

★ Key Quotation: The blood is the life! The blood is the 'in! (Renfield)

1. Imagery/Context

Lucy seems much better/har per opening paragraph of this chapter. to Ophelia. What draw are or imagery convey to the reader?

... lying ph, a in the play, with "virgin crants and maiden strewments."

Help:

- If you are unfamiliar with the character of Shakespeare's Ophelia, res
- Look at John Everett Millais' painting of Ophelia, e.g. zzed.uk/11219-c.

2. Theme: Concealment

Van Helsing (at the end of the last chapter) chose to keep his knowledge to further research. How is this concealment detrimental to Lucy?

3. Question: Structure and Epistolary Form

Why does Bram Stoker include an entry from The Pal Mall Gazette? What a

4. Quotation Annotation: Tension

Focus on how tension is built up in Memoran in the by Eucy Westerra.

17 September. Night.—I write ** 's an seven to be seen, so that no one mathrough me. This is an sect regard of what took place to-night. I feel I barely strength to see, set it must be done if I die in the doing.

I wen. as usual, taking care that the flowers were placed as Dr. Van Hel

I was waked by the flapping at the window, which had begun after that slewhen Mina saved me, and which now I know so well. I was not afraid, but the next room—as Dr. Van Helsing said he would be—so that I might have but could not. Then there came to me the old fear of sleep, and I determ sleep would try to come then when I did not want it; so, as I feared to be all out: "Is there anybody there?" There was no answer. I was afraid to wak again. Then outside in the shrubbery I heard a sort of howl like a dog's, but to the window and looked out, but could see nothing, except a big bat, whits wings against the window. So I went back to bed again, but determined door opened, and mother looked in; seeing by my moving that I was not as said to me even more sweetly and softly than her wont:—

"I was uneasy about you, darling, and came in South at you were all righ

I feared she might catch cold is a gree, and asked her to come in and bed, and lay down besides; and in ot take off her dressing gown, for she and then so bay so we bed. As she lay there in my arms, and I in hers to the way som. She was startled and a little frightened, and cried out her, as startled and she lay quiet; but I could hear her poor dear a while there was the low howl again out in the shrubbery, and shortly after and a lot of broken glass was hurled on the floor. The window blind blew be and in the aperture of the broken panes there was the head of a great, gau a fright, and struggled up into a sitting posture, and clutched wildly at any



Chapter XII

★ **Key Quotation:** A brave man's blood is the best thing on this earth when a want and no mistake. Well, the devil man's work against us for us men when we want them "'arralls ag

1. Question: Tension

How does **Bram Stand and tension in Seward**'s first diary entry, ending faces commissions and entered the room.

2. Question: Sympathy

How does Bram Stoker evoke sympathy from the reader by including Mina'

3. **Group Discussion: Blood**

Quincey Morris is the third of **Lucy**'s admirers to give her blood. Discuss as You might want to consider the link to a quotation from Chapter V:

Why can't they let a girl marry three men, or as many as want her, and savenersy, and I must not say it.

4. Quotation Analysis: Concealment

Seward is unable to rationalise **Lucy**'s account. Explore why **Van Helsing** do Seward at this time.

"In God's name, what does it all mean? Value, or is she, mad; or what so was so bewildered that I did and what to say more. Van Helsing put a saying:—"Do not transport it now. Forget it for the present. You shall good time but it is later.

5. Group Lassion:

Evaluate in small groups the effectiveness of the last paragraph of this chap

I went back to the room, and found Van Helsing looking at poor Lucy, and his factoring had come over her body. Death had given back part of her beauty, for recovered some of their flowing lines; even the lips had lost their deadly pallor, needed for the working of the heart, had gone to make the harshness of death

"We thought her dying whilst she slept, And sleeping when she died."

I stood beside Van Helsing, and said:—

"Ah, well, poor girl, there is peace for all at it is the end!"

He turned to me, a sign with grave solemnity:—

"Not not so. It is only the beginning!"

When I asked him what he meant, he only shook his head and answered:—

"We can do nothing as yet. Wait and see."



Chapter XIII

★ Key Quotation: Said he not that the transfusion of his blood to her veins how (Van Helsing)

1. Discussion: Key Quotation

What is the significance of the arc way quotation?

2. Quotationa ker shock his readers in this chapter? Use the quotations below

All Lucy's loveliness had come back to her in death, and the hours that had passed, instead of leaving traces of "decay's effacing fingers," had but restored the beauty of life, till positively I could not believe my eyes that I was looking at a corpse.

"Must we make an "Yes and no. I want think. Let me tell yo another. I want to heart. Ah! you a su

3. Question: Structure and Epistolary Form

How do the accounts in the *The Westminster Gazette* advance the story? What is your understanding of the term 'bloofer lady'?

4. **Quotation Analysis: Gender:** Male representations of gender and expectations are presented in these extracts.

Seward's account of Arthur's grief:

a. Here he suddenly broke is a catrirew his arms round my shoulders breast, crying:



ck. _ack! What shall I do! The whole of life seems gone from r in the wide world for me to live for."

I comforted him as well as I could. In such cases men do not need much hand, the tightening of an arm over the shoulder, a sob in unison, are a man's heart. I stood still and silent till his sobs died away, and then

"Come and look at her."

Van Helsing's account of Harker's response to seeing Count Dracula:

b. The moment we were alone in the carriage he gave way to a regular fame since that it was hysterics, and insisted that it was only his sense of very terrible conditions. He laughed till he cried, and I had to draw do should see us and misjudge; and then he cried, till to lead he again; a just as a woman does. I tried to be ster to m, as one is to a woman it had no effect. Men and woman as a signerent in manifestations of



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Chapter XIV

Key Focus: Characte

★ Key Quotation: Ah, it is the fault of our science that it wants to explain all; there is nothing to explain. (Van Hels:)

In this chapter, Mina meets Van Helsing,

Question: Character

le. Van Helsing from Mina's account?

- how she makes assumptions based on his physical appearance (Commer the study of physiognomy.)
- Consider what you learn through their dialogue.
- **Quotation Selection: Character**

Helsing appears to admire Mina; select quotations to support this statemen

Quotation Annotation: Narrative Structure and Techniques

Make notes on how Stoker builds up to the reveal that Lucy is the 'bloofer la

You might consider:

Secrecy

e.g. Everything is, however, now reopened; and what is to be the end G that Van Helsing thinks he knows, too, but he will only let out enough a

- **Praising of Seward**
 - e.g. "You are clever man, friend John; yo well, and your wit is b
- **Rhetorical questions**

e.g. Do you not think th ്രാര് 🥍 ് മൂ things which you cannot understan people see thin which it is cannot?

were made by Miss Lucy!"

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Chapter XV

★ Key Quotation: A man does not like to prove such a truth. (Seward)

1. **Quotation Analysis: Truth**

Discuss in pairs your understanding from transcruth' and 'concrete truth'. Do you agree with Van Helsi இத்து ட்கம்s to open Seward's mind? Explain 🦠

్రులు mad?" He raised his head and looked at me, and s 🔭 në at once. "Would I were!" he said. "Madness were easy to 🕼 this. Of my friend, why, think you, did I go so far round, why take so long to it because I hate you and have hated you all my life? Was it because I wishe wanted, now so late, revenge for that time when you saved my life, and from

"My friend, it was because I wished to be gentle in the breaking to you, for I sweet lady. But even yet I do not expect you to believe. It is so hard to accept we may doubt such to be possible when we have always believed the 'no' of \(\) so sad a concrete truth, and of such a one as Miss Lucy. To-night I go to prov

2. **Question: Truth**

What truth is shown to Seward / the reader? Is this proof enough to convin

Quotation Annotation: Gothic Elements

Make notes on how mood is created using Gothical weeks.

With some little difficulty—for it was to dark, and the whole place seeme the Westenra tomb. The offes a work the key, opened the creaky door, a quite unconscious of the same court from the description of the property of the description of the d 🥍 ew the door to, after carefully ascertaining that the lock was 🧟 In the latter case we should have been in a bad plight. Then he fumbled in matchbox and a piece of candle, proceeded to make a light. The tomb in t with fresh flowers, had looked grim and gruesome enough; but now, some flowers hung lank and dead, their whites turning to rust and their greens to the beetle had resumed their accustomed dominance; when time-discolour mortar, and rusty, dank iron, and tarnished brass, and clouded silver-platin of a candle, the effect was more miserable and sordid than could have bee irresistibly the idea that life—animal life—was not the only thing which co

Question: Character

In Seward's diary entry 28th September, how does he try to explain away the

.. c



Chapter XVI

Key Focus: Female

★ **Key Quotation:** There was something diabolically sweet in her tones—som when struck—which rang through the bains even of us what another. (Seward)

1. Discussion: Making Connect And Making Connect An

2. Quota alysis: Making Connections

Reread account of the three women in Chapter III. How does the portra

compare? Create a Venn diagram to present your findings.

Three women Chapter III

Lu

In the moonlight opposite me were three young women, ladies by their dress and manner. I thought at the time that I must be dreaming when I saw them, for, though the moonlight was behind them, they threw no shadow on the floor. They came close to me, and looked at me for some time, and then whispered together. Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes that seemed to be almost red when contrasted with the pale yellow moon. The oth was fair, as fair as can be, with great welly has of golden hair and eyes like nc' இந்த கூட்டி. I seemed somehow to have fell the, and to know it in connection 🤫 🏸 e sreamy fear, but I could not r a se moment how or where. All three white teeth that shone like pearls had by against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they

My own heart grew gasp of Arthur, as w Westenra. Lucy We The sweetness was cruelty, and the puri Van Helsing stepped gesture, we all adva a line before the docraised his lantern are concentrated light the see that the lips were that the stream had stained the purity of

We shuddered with tremulous light that had failed. Arthur we seized his arm and h

When Lucy—I call the because it bore her with an angry snarl, unawares; then her in form and colour; hell-fire, instead of the

3. Discussion: Medusa

In groups, share your knowledge of Medusa and in the share your knowledge of Medusa and your knowle

The beautiful colour became lines he was seemed to throw out sparks of lewrinkled as though the first of he jiesh were the coils of Medusa's snakes mouth arew to the square, as in the passion masks of the Greeks and



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would kiss me with those red lips.

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Chapter XVII

Key Focus: Setting,

★ **Key Quotation:** Mrs. Harker says that they are knitting together in chronol@evidence they have. (Seward)

1. Question: Setting

Why is a lunatic asylum an a wather or a Gothic novel?

2. Contextann ... on Methods

Mina is a sted with a phonograph but there are several methods of comchapter make a list and consider the advantages and disadvantages of each

e.g. telegram – quick – short due to charging methods.

3. Quotation Analysis: Gender Assumptions

Analyse these quotations in terms of depicting gender assumptions.

Consider whether a character challenges or conforms to gender assum

I suppose there is something in woman's nature that makes a man free to be express his feelings on the tender or emotional side without feeling it derogated Lord Godalming found himself alone with me he sat down on the sofa and gate

We women have something of the mother in war mikes us rise above s mother-spirit is invoked; I felt this big a read in a man's head resting on me, baby that some day may lie and be and, and I stroked his hair as though

"How The said. Then noticing my red eyes, he went on: "Ah, I see Poor will he needs it. No one but a woman can help a man when he had no one to comfort him."

Comparative Text: The Portrait of Dorian Gray

Besides, women were better suited to bear sorrow than men. They lived on thought of their emotions. When they took lovers, it was merely to have so have scenes. Lord Henry had told him that, and Lord Henry knew what wor

(Dorian refe





Chapter XVIII

★ Key Quotation: There are such beings as vampires; some of us have eviden.
(Van Helsing)

1. Quotation Analysis: Gender Representation

How are attitudes to **Mina** or with the extract below?

- Commer vitable attitudes challenge gender expectations

"Ah, the wonderful Madam Mina! She has man's brain—a brain that a magifted—and a woman's heart. The good God fashioned her for a purpose, so good combination. Friend John, up to now fortune has made that wome she must not have to do with this so terrible affair. It is not good that she redetermined—nay, are we not pledged?—to destroy this monster; but it is rebe not harmed, her heart may fail her in so much and so many horrors; and in waking, from her nerves, and in sleep, from her dreams. And, besides, so long married; there may be other things to think of some time, if not now, then she must consult with us; but to-morrow she say good-bye to this work heartily with him, and then I told him what we had found in his absence: the bought was the very next one to my own.

2. Character: Count Dracula

"All we have to go upon are traditions and superstition
Map out what Count Dracula can and cannot in the superstition."

Car	
He can direct the fine and the same and the	Cannot enter a hous
	_

3 Discussion Gender

Mina is not happy that she is to be protected and, therefore, excluded. Disc object (but their minds were made up, and, though it was a bitter pill for me save to accept their chivalrous care of me).

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Zig Zag Education

Chapter XIX

Key Focus: Gender, Setting

★ Key Quotation: I am so glad that she consented to hold back and let us me

1. **Question: Gender**

The men feel they must be the protonic and authors: 'The Crew of Light'. Besides 'this revolver and this in the mortal dangers, what items of protest before they enter the second

2. Quota! alysis: Gothic Setting

How do stoker create a typical Gothic setting in this chapter?

The light from the tiny lamps fell in all sorts of odd forms, as the rays cros our bodies threw great shadows. I could not for my life get away from the else amongst us. I suppose it was the recollection, so powerfully bro surroundings, of that terrible experience in Transylvania. I think the fee noticed that the others kept looking over their shoulders at every sound an myself doing.

The whole place was thick with dust. The floor was seemingly inches deep, footsteps, in which on holding down my lamp I could see marks of hobnails The walls were fluffy and heavy with dust, and in the corners were masses dust had gathered till they looked like old tattered rags as the weight had to table in the hall was a great bunch of keys, with a table lowed label on e times, for on the table were several similar entities blanket of dust, sim Professor lifted them.

Quotation Analysis and Atmosphere

How e is the Stoker in creating atmosphere in this setting?

We were prepared for some unpleasantness, for as we were opening the d seemed to exhale through the gaps, but none of us ever expected such an of the others had met the Count at all at close quarters, and when I had se fasting stage of his existence in his rooms or, when he was gloated with free open to the air; but here the place was small and close, and the long disus foul. There was an earthy smell, as of some dry miasma, which came thro odour itself, how shall I describe it? It was not alone that it was composed with the pungent, acrid smell of blood, but it seemed as though corruption Faugh! it sickens me to think of it. Every breath exhaled by that monster s place and intensified its loathsomeness.

Question: How does Count Dracula threaten the line way of life? To answer this question, you might want to consider:

- Bloodlines
- Civilisation



Chapter XX

Key Focus: Class Rep

★ Key Quotation: Merciful God! the Count has been to him, and there is some

1. Question: Class Representation

Y Tagat Smi to consider:

- Recommendations
- Language pronunciation and spelling
- Demeanour

b. **Comparative Text:**

The Portrait of Dorian Gray. The quotation below is from Lord Henry, capable of committing murder. Compare how class is presented in this from Q1a.

"... Crime belongs exclusively to the lower orders. I don't blame them in fancy that crime was to them what art is to us, simply a method of pro

2. Quotation Annotation: Harker

Find evidence that suggests that Harker miss and ds Mina's feelings and

Mina was looking tired and which is the made a gallant effort to be bright to think that I had 'a way anything from her and so caused her inquie last night of his way on at our conferences, and feeling the sting of our took ourage to hold to the wise resolution of keeping her out of our more resoluted; or else the very subject seems to have become repugnant allusion is made she actually shudders. I am glad we made our resolution in this, our growing knowledge would be torture to her.

I could not tell the others of the day's discovery till we were alone; so after to save appearances even amongst ourselves—I took Mina to her room an girl was more affectionate with me than ever, and clung to me as though was much to be talked of and I came away. Thank God, the ceasing of tellibetween us.

3. Question: Mina

What evidence can you find that Mina is changing in this chapter?

4. Discussion: Renfield

Reread **Seward**'s diary entries of think **Renfield**'s mind is so tortu





Chapter XXI

Key Fo

★ Key Quotation: And you, their best beloved one, are now to me, flesh of my findship in the shall be later on (Mina)

1. Comparative Analysis:

Compare Renfield's A Paragraphic Pencounter with Count Dracula.

Some samtic hat you might explore:

R 29 ing images

Terror vs desire

Violence

Strength vs weakness

- Vampire traits
- Consumption
- Power and cont
- Religious conno

Renfield

"He came up to the window in the mist, as I had seen him often before; but he was solid then—not a ghost, and his eyes were fierce like a man's when angry. He was laughing with his red mouth; the sharp white teeth glinted in the moonlight when he turned to look back over the belt of trees, to where the dogs were barking. I wouldn't ask him to come in at first, though I knew he wanted to—just as he had wanted all along. Then he began promising me things—not in words but by doing them."

"Then he began to whisper: 'Rats, r ts."

Hundreds, thousands, milling the part one a life; and door the part of life in it; and not mere to see the could do. Then the dogs howled, and he want to do the part trace in this house. He

away beyond the dark trees in His house. He beckoned me to the window. I got up and looked out, and He raised his hands, and seemed to call out without using any words. A dark mass spread over the grass, coming on like the shape of a flame of fire; and then He moved the mist to the right and left, and I could see that there were thousands of rats with their eyes blazing red—like His, only smaller. He held up his hand, and they all stopped; and I thought he seemed to be saying: 'All these lives will I give you, ay, and many more and greater, through countless ages, if you will fall down and worship me!' And then a red cloud, like the colo of blood, seemed to close over my eyes: and be knew what I was doing, I found the spring the sash and saying to Him: '@me' a, Lord and Master!' The rats were all the part slid into the room sເນັ້ນ, ເປັນຕູ້h it was only open an inch s the Moon herself has often come in through the tiniest crack and has stood before me in

There was in the ro I had before noticed of this; you will find you later. I felt the come to me before presence. I turned that he slept so sou he who had taken t ਾied, but I could no great fear, and I loc indeed, my heart so if he had stepped o mist had turned int disappeared—stoo@ knew him at once fr The waxen face; the the light fell in a thi with the sharp whit the red eyes that I h on the windows of \$ knew, too, the red s Jonathan had struck stood still, and I wo I was paralysed. In keen, cutting whisp to Jonathan:—

"'Silence! If you manash his brains out appalled and was to anything. With a manad upon my shoubared my throat will 'First, a little refresh You may as well be the second, that you thirst!' I was bewild did not want to hing the horrible curse the his victim. And oh, placed his reeking li

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all her size and splendour."

Renfield

"All day I waited to hear from him, but he did not send me anything, not even a blow-fly, and when the moon got up I was pretty angry with him. When he slid in through the window, though it was shut, and did not even knock, I got mad with him. He sneered at me, and his white face looked out of the mist with his red eyes gleaming, and he wer a a one. He didn't even smell t'as it as in event by me. I couldn't hold in the aght that, somehow, ್ಲೇ into the room." Mrs.

"Whei Harker came in to see me this afternoon she wasn't the same; it was like tea after the teapot had been watered."

"I didn't know that she was here till she spoke; and she didn't look the same. I don't care for the pale people; I like them with lots of blood in them, and hers had all seemed to have run out. I didn't think of it at the time; but when she went away I began to think, and it made me mad to know that He had been taking the life out of her."

"So when He came to-night I was ready for Him. I saw the mist stealing in, and I grabbed it tight. I had heard that madmen have unnatural strength; and as I knew I was a madman—at times ar in w I resolved to use my power. Ay, and it is so, for He had to come out of t' an it struggle with me. I held tight; ாட். அரிவி was going to win, for I distribute for I eyes. They burned into me, and my streng wecame like water. He slipped through it, and when I tried to cling to Him, He raised me up and flung me down. There was a red cloud before me, and a noise like thunder, and the mist seemed to steal away under the door."

"I felt my strength f swoon. How long th not; but it seemed t passed before he to mouth away. I saw

Then he spoke to n the others, would pl You would help thes me in my designs! 🕷 part already, and w it is to cross my pati energies for use clos wits against me—a@ nations, and intrigu them, hundreds of y was countermining beloved one, are no of my blood; kin of r for a while; and sha my helper. You sha of them but shall m you are to be punish You have aided in the come to my call. W ာu, you shall cross 🕷 and to that end this shirt, and with his lo his breast. When the took my hands in or with the other seize mouth to the wound or swallow some of what have I done? such a fate, I who h and righteousness a down on a poor sou in mercy pity those began to rub her lip from pollution.

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Discussion: Concealment

Concealment has been a narrative tool. Discuss with a partner its effectiver "... We want here no more concealments. Our hope nows in knowing all."



Chapter XXII

Key Focus

★ Key Quotation: Because if I find in myself—and I shall watch keenly for it love, I shall die! (Mina)

1. Quotation Annotation: Dead/Under

The extract below is **Van Helinie** some to **Mina** stating that she is preparedoes **Van Helsing** reasonable particular attention to the techniques Branches

"My Per such an one if it were for your good. For myself I could he find such an asia for you, even at this moment if it were best. Nay, For a moment he seemed choked, and a great sob rose in his throat; he gui

"There are here some who would stand between you and death. You must any hand; but least of all by your own. Until the other, who has fouled you must not die; for if he is still with the quick Un-Dead, your death would make must live! You must struggle and strive to live, though death would seem a fight Death himself, though he come to you in pain or in joy; by the day, or On your living soul I charge you that you do not die—nay, nor think of deat The poor dear grew white as death, and shock and shivered, as I have seen the incoming of the tide. We were all silent; we could do nothing.

2. Quotation Analysis: Religious Imagery

How effective is Bram Stoker's use of religious imagery in conveying the cor

There was a fearful scream which almost fr Ze will arts to hear. As he he forehead, it had seared it—had hum one flesh as though it had been poor darling's brain had to rive the many his said and the two so needs are that her overwrought nature had its voice the will be aght came quickly; the echo of the scream had not ceathere whe reaction, and she sank on her knees on the floor in an agon beautiful hair over her face, as the leper of old his mantle, she wailed out:-

"Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must be forehead until the Judgment Day." They all paused. I had thrown myself be grief, and putting my arms around held her tight. For a few minutes our so whilst the friends around us turned away their eyes that ran tears silently, said gravely; so gravely that I could not help feeling that he was in some we things outside himself:—

"It may be that you may have to bear that mark till God himself see fit, as He Judgment Day, to redress all wrongs of the earth and of His children that He Madam Mina, my dear, my dear, may we who love you be there to see, when knowledge of what has been, shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as we live, that scar shall pass away, argive your forehead as pusurely as your forehead as y

There pe in his words, and comfort; and they made for resignation. simultaneously we each took one of the old man's hands and bent over an we all knelt down together, and, all holding hands, swore to be true to each ourselves to raise the veil of sorrow from the head of her whom, each in his prayed for help and guidance in the terrible task which lay before us.



Chapter XXIII

★ Key Quotation: He is experimenting, and doing it well; and if it had not been he would be yet—he may be yet if we so li—the father or full whose road must lead through yet if yet if not life. (Van Helsin)

1. Quotation Analysis: Count Park I See Find the Key Quotation as which the box above) in this chapter. Why is the How is the Land as well as when the How is the Land as well as well

2. Research extend your knowledge What does Festina lente mean?

3. Quotation Analysis: Count Dracula

In this extract **Count Dracula** is cornered. Focus on finding examples of animal descriptions (his 'otherness') and make notes on their effectiveness.

There was something so panther-like in the movement—something so unh all from the shock of his coming. The first to act was Harker, who, with a q before the door leading into the room in the front of the house. As the Cou snarl passed over his face, showing the eye-teeth long and pointed; but the a cold stare of lion-like disdain. His expression again changed as, with a sir upon him. It was a pity that we had not some better organised plan of atta wondered what we were to do. I did not myself hether our lethal w Harker evidently meant to try the matter for he had ready his great Kukri k sudden cut at him. The blow was purpose; only the diabolical quick saved him. A second les at the grenchant blade had shorne through his l cut the cloth of harmonic a wide gap whence a bundle of bank-note The ε poor in Early Count's face was so hellish, that for a moment I fear 🌌 rible knife aloft again for another stroke. Instinctively I move impulse, holding the Crucifix and Wafer in my left hand. I felt a mighty pov without surprise that I saw the monster cower back before a similar mover each one of us. It would be impossible to describe the expression of hate a and hellish rage—which came over the Count's face. His waxen hue becan contrast of his burning eyes, and the red scar on the forehead showed on t wound. The next instant, with a sinuous dive he swept under Harker's arm grasping a handful of the money from the floor, dashed across the room, the

4. Discussion: Structure

Evaluate the ending of this chapter – how does Bram Stoker present a sense





Chapter XXIV

★ **Key Quotation:** Our toil must be in silence, and our efforts all in secret; for if men believe not even what they see ** doubting of wise restrength. (Van Helsing)

1. **Discussion: Key Quotation**Why is the above creating a minimant?

2. Quota Alysis: Silence
Why are ward and Van Helsing worried about Mina's silence?

We are to meet here in my study in half an hour and decide on our course of difficulty, I know it by instinct rather than reason: we shall all have to spesome mysterious way poor Mrs. Harker's tongue is tied. I know that she form all that has been I can guess how brilliant and how true they must be them utterance. I have mentioned this to Van Helsing, and he and I are to suppose it is some of that horrid poison which has got into her veins begin own purposes when he gave her what Van Helsing called "the Vampire's babe a poison that distils itself out of good things; in an age when the exister should not wonder at anything! One thing I know: that if my instinct be trailences, then there is a terrible difficulty—an unknown danger—in the work compels her silence may compel her speech. I dare not think further; for so I a noble woman!

3. Quotation Analysis: Conceal man and the street of the s

"Mac na our poor, dear Madam Mina is changing." A cold shiver ra fears the one of the continued:—

"With the sad experience of Miss Lucy, we must this time be warned before now in reality more difficult than ever, and this new trouble makes every he can see the characteristics of the vampire coming in her face. It is now but seen if we have eyes to notice without to prejudge. Her teeth are some shown more hard. But these are not all, there is to her the silence now often; as so not speak, even when she wrote that which she wished to be known later. She can, by our hypnotic trance, tell what the Count see and hear, is it not a hypnotise her first, and who have drink of her very blood and make her drink compel her mind to disclose to him that which she know?" I nodded acquie

"Then, what we must do is to prevent this; we read the her ignorant of of what she know not. This is a painful task! The painful that it heart-bread When to-day we meet, I must the ergodie for reason which we will not to so our council, but be simple for a by us."

4. **Discus**How down ker build suspense at the end of the chapter?



Chapter XXV

Key Focus: The

★ **Key Quotation**: I am deeper in death at this moment than if the weight of a me! (Mina)

1. Quotation Annotation

What is the significance of signal and sunset in this chapter? Start by annother examples in the same of the same

I thin on of us were surprised when we were asked to see Mrs. Has sunsed nave of late come to understand that sunrise and sunset are to when her old self can be manifest without any controlling force subduing of to action. This mood or condition begins some half hour or more before actill either the sun is high, or whilst the clouds are still aglow with the rays still first there is a sort of negative condition, as if some tie were loosened, and quickly follows; when, however, the freedom ceases the change-back or relative to the sun is high.

2. Question: Mina

What solemn promise does Mina request?

3. Quotation Analysis: The Men's Response

How does Bram Stoker present the Crew of Light's response?

• Consider: gender; religion; friendships and good wil.

Quincey was the first to rise after the naise Prime to down before her and said solemnly:—

"I'm only a rough so in hasn't, perhaps, lived as a man should to wir to you to should sacred and dear that, should the time ever come, I that y e set us. And I promise you, too, that I shall make all certain, f take it that the time has come!"

"My true friend!" was all she could say amid her fast-falling tears, as, bend

"I swear the same, my dear Madam Mina!" said Van Helsing.

"And I!" said Lord Godalming, each of them in turn kneeling to her to take Then her husband turned to her wan-eyed and with a greenish pallor which of his hair, and asked:—

"And must I, too, make such a promise, oh, my wife?"

"You too, my dearest," she said, with infinite yearn of pity in her voice a You are nearest and dearest and all the wordt repour souls are knit into Think, dear, that there have been the been from falling in the light of the enemy. Their hands did not fathat they loved in a fam to slay them. It is men's duty towards those of so

4. Discussion: Child Brain / Criminal Brain

Reread 'Dr. Seward's Diary 28 October' and debate the belief that Count Dr. brains. Research phrenology to help you answer this question, e.g. Cesare Modern Criminology – HistoryExtra: zzed.uk/11219-criminology



Chapter XXVI

★ Key Quotation: Our dear Madam Mina is once more our teacher. Her eyes is blinded. (Van Helsing)

1. Exploring Connections

How does the above Key Our and this quotation from Chapter VI?

The book in a back street. Neither of the bands hears the other, but u

2. Evaluate the effectiveness of the following extract:

- Evaluate how Bram Stoker creates a dialect.
- Consider any challenges of reading this account.
- Consider any themes or motifs in this account.

"When we got past the Bosphorus the men began to grumble; some o' the asked me to heave overboard a big box which had been put on board by a we had started frae London. I had seen them speer at the fellow, and put & saw him, to guard against the evil eye. Man! but the supersteetion of fore I sent them aboot their business pretty quick; but as just after a fog closed did anent something, though I wouldn't say it was agin the big box. Well, didn't let up for five days I joost let the wind car, fo if the Deil wanted would fetch it up a'reet. An' if he didn't. พะปี เราได้ keep a sharp lookout a fair way and deep water all the week;) with days ago, when the mornin' found ourselves just in the Next posite Galatz. The Roumanians were will wrong to take with sowand fling it in the river. I had to argy wi' them all the la Land on the lead in his hand, I had convinced to and the trust of my owners were better in my hands than in that ye, taken the box on the deck ready to fling in, and as it was marked Galat till we discharged in the port an' get rid o't althegither. We didn't do much remain the nicht at anchor; but in the mornin', braw an' airly, an hour befo wi' an order, written to him from England, to receive a box marked for one matter was one ready to his hand. He had his papers a' reet, an' glad I wa was beginnin' masel' to feel uneasy at it. If the Deil did have any luggage @ was nane ither than that same!"





Chapter XXVII

Key Focus: Expl

★ Key Quotation: Now God be thanked that all has not been in vain! See! the her forehead! The curse has passed and y! (Quincy Morris).

1. Exploring Connections

Compare the vampire sisters with the death of 'undead' Lucy in Cha

apter XXVII.

d Ĵohn, but it was butcher work; had I not been nerved by thoughts of other dead, and of the living over whom hung such a pall of fear, I could not have gone on. I tremble and tremble even yet, though till all was over, God be thanked, my nerve did stand. Had I not seen the repose in the first place, and the gladness that stole over it just ere the final dissolution came, as realisation that the soul had been won, I could not have gone further with my butchery. I could not have endured the horrid screeching as the stake drove home; the plunging of writhing form, and lips of bloody foam. I should have fled in terror and left my work undone. But it is over! And the poor souls, I can pity them now and weep, as I think of them placid each in in the second full sleep of death for a short moment and finding. For, friend John, hardly had missing sweed the head of each, before the old oldy began to melt away and crue in the first native dust, as though the a 🚜 at sould have come centuries agone ssert himself and say at once and loud "I am here!"

Arthur took the stake once his mind was set trembled nor even quissal and began to as well as we could. Then he struck

The Thing in the cofficurdling screech can body shook and quive contortions; the shatill the lips were cut, with a crimson foan soked like a figure crose and fell, driving bearing stake, whils heart welled and speset, and high duty se sight of it gave us coto ring through the limited the significant well and the limited the second secon

And then the writhing became less, and the the face to quiver. It task was over.

2. Comparative Text: *The Portrait of Dorian Gray*How does the death of the women in *Dracula* compare with Dorian's deat

Lying on the floor was a dead man, in evening dress, with a knife in his heart loathsome of visage. (Dorian Gray Chapter XX)

3. Presentation: *Dracula* – The Dénouement

In small groups / pairs, present your tie of one of the areas below.

- The way tension is crea;
- The use of setting
- Minimal
- The ann of Quincy Morris
- How Dracula is 'killed'

Write notes from each presentation and be prepared to discuss / ask question the dénouement.

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Whole-text Activities

Characterisation

1. Matching Exercise

Below are descriptions of characters are novel. Can you match each descriptions

JE Scription

- a. 17 Vs Sire long and fine, and cut to a sharp p. Ch. I)
- b. ... you are an honest-hearted girl, I know. (Ch. V)
- c. ... the lunatic-asylum man, with the strong jaw and the good forehead. (Ch. V)
- d. Sanguine temperament; great physical strength; morbidly excitable; periods of gloom, (Ch. V)
- e. ... the tall, curly-haired man, (Ch. V)
- f. ... he is really well educated and has exquisite manners... (Ch. V)
- g. He is a funny old man. He must be awfully old, for his face is all gnarled and twisted like the bark of a tree. (Ch. VI)
- h. Oh, it is too hard that a sweet, simple, noble, strong nature such as his...should be so injured the very essence of its strength is gone (1) in the very essence of its strength is gone (1).
- i. Big, dark blue eyes are set with a fit, and are quick and tender or the relation who we man's moods. (Ch. XIV)

ျား ၉၉ ျပည်။, dainty-looking girl (Ch. XVII)





2. What have you learnt about Count Dracula?

Find quotations to support your points.

I	What have you learnt?	Suppo
Through their physical description		
Through their actions		
Through their values and beliefs		
Through what they say Through how th		
Through what other people say about them		
Through their relationships with others		

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Use the in-dep

Character Relationships

Mina and Lucy

1. Comparison

Compare the characters of **Mina** and **Lucy**. It would be interesting to note a 'contaminated' by **Dracula**.

Mina	Similarities
	Similarities
Education 8 8 8	

Dracula vs Van Helsing

2. Character Traits

Compare the characters of Dracula and 'n include. Look at the following wone could be used to describe to a land and the Helsing, or perhaps neither or be

Tu.	Controlling	Open-minded
orne	Knowledgeable	Seductive
ecretive	Tolerant	Determined
Sympathetic	Fatherly	Powerful
Outsider	Unsympathetic	Intelligent

Add your chosen words to the table below and find quotations from the no

Dracula	Both	
		<u> </u>
Edition		
		+



3. Physical Descriptions

Continue to explore the characters of Dracula and Van Helsing by comparing

Dracula (Chapter II)

Van H

His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but, rouse, elsewhere. His eyebrows were with busny hair that seemed to curling in profusion. The mouth, so far a light of the cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor.

and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor.

Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather coarse—broad, with squat fingers. Strange to say,

were long and fine, and cut to a sharp point.

I rose and bowed, a of medium weight, et back over a brod balanced on the tru The poise of the heal indicative of though well-sized, broad, a face, clean-shaven, large, resolute, mol rather straight, but that seem to broad down and the mout broad and fine, risir then sloping back a apart; such a foreh possibly tumble ove to the sides. Big, do apart, and are quick man's moods.

4. Research:

Summarise Lombre of the problems of the relationship between characters. So, note the problems of this theory. This link will help: 'Conditionship and Atavism – Simply Psychology': zzed.uk/11219-criminal

Father Figures

- 5. Some characters are fathers, e.g. Lord Godalming (senior), and Jonathan Ha However, which of the following characters would you consider as having a Explain your choices.
 - Count Dracula
 - Renfield
 - Arthur Holmwood
 - Quincey Morris
 - Dr Jack Seward
 - Abraham Van Helsing
 - Peter Hawkins
 - Mr Swales

Mother Figures

6. Which of the following haracters would you consider as having a motherly Explain Thereses.

- Mil south ker (née Murray)
- Lucy Westenra
- Mrs Westenra
- Sister Agatha
- Count Dracula

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Child

7. Below you will find some examples of quotations referring to children. Ana importance.

Chautau	Ountation	
Chapter	Quotation	
CHAPTER VIII (Mina referring to Lucy)	when I told her to come at once within home she rose without a word in boldience of a child.	
CHAPTER IX (Seward Serrical) to Luc 138	hat as a child she used to walk in her seep, and that when in Whitby the habit came back,	
CHAPTER XII (Van Helsing to Arthur)	"Come, my child, take her hand in yours, and kiss her on the forehead, and only once."	
CHAPTER XIII (Van Helsing to Seward)	John, my child, you have been my friend now many years, and yet did you ever know me to do any without good cause?	
CHAPTER XVI (Lucy)	With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone.	
CHAPTER XVII (Mina referring to Seward)	and he said with unconscious j, icity, in a different voice, and with an new te of a child: "That's quite to some honour. Honesting is ""	
CHAPTER YVII (Mina 1990) to Arti	ກະ ວ່າເສັ big sorrowing man's head resting on me, as though it were that of the baby that some day may lie on my bosom, and I stroked his hair as though he were my own child.	
CHAPTER XX (Seward referring to Renfield)	There was something pathetic in it that touched me; it also gave me a lesson, for it seemed that before me was a child—only a child, though the features were worn, and the stubble on the jaws was white.	
CHAPTER XXI (Seward referring to Dracula and Mina)	The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink.	
CHAPTER XXV (Helsing referring to Dracula)	Ah! there I have hope that our man-brains that have been of man so long and the even not lost the grace of God, will be not gher than his child-brain that lie in his that grace we will our stature, and that do or! 2015 and therefore small.	
CHAP1 (Harker referring to their child)	is an added joy to Mina and to me that our boy's birthday is the same day as that on which Quincey Morris died. His mother holds, I know, the secret belief that some of our brave friend's spirit has passed into him. His bundle of names links all our little band of men together; but we call him Quincey.	



Genre

The Gothic Novel

- Consider how the novel Dracula conforms to the conventions of a Gothic no.
 - If you think the text conforms to a convention, exclain how.
 - When you can, use quotations as supporting each e.

70000		
	Setting/At	mosphere
Gloomy and	Isolated locations	Buildings with see
Examp. Lation: a vast ruined castle, from whose tall black windows came no ray of light, and whose broken battlements showed a jagged line against the moonlit sky. (CHAPTER I) Example explanation: The Count's castle is a typical Gothic building: 'vast' but 'ruined' with absence of light. While a castle is usually a place of protection, the 'broken battlements' convey vulnerability and an indication of past conflicts. The 'jagged line' casts an ominous image 'against the moonlight sky'. Example explanation: The 'broken battlements' convey vulnerability and an indication of past conflicts. The 'jagged line' casts an ominous image 'against the moonlight sky'. Example explanation: The 'broken battlements' convey vulnerability and an indication of past conflicts. The 'jagged line' casts an ominous image 'against the moonlight sky'. Example explanation: The 'broken battlements' convey vulnerability and an indication of past conflicts. The 'jagged line' casts an ominous image 'against the moonlight sky'. Example explanation: The Count's castle is a typical substitution of past conflicts. The 'jagged line' casts an ominous image 'against the moonlight sky'.		
stone immensely thick, with only a few windows high up and heavily barred with iron. (CHAPTER II) Example explanation: Carfax, in contrast, although old, conveys protection with its 'immensely thick' walls and its minimal high windows that are 'heavil barred'. Howeve feature and lack of light add to the threatening atmosphere.		



Characters Outsider Supernatural being Female in distr Themes/Ideas Conflict of ide **Desire** Good vs evil Secrets **Justice** Plot Crime Unexplainable ev Mystery



Themes and Ideas

Science, Modernity and the Supernatural

Critic: 'Van Helsing may use blood transfusions in a lamba to keep Lucy alive flowers and crucifixes to hold the vampire of ball's bazwell, 2014)

zzed.uk/11219-dracula

1. Theme

To understand how the use of science, modernity and the supernatural reflects of quotations across the novel that address these themes. Include an explanation

Areas you might consider:

- The contrast between old and new values/beliefs
- The contrast between superstition and science
- The changing role of women

Below, you will find an example from Chapter I.

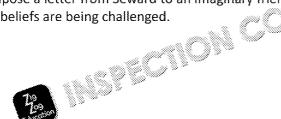
Quotation Here I am, sitting at a little oak table where in Harker imagi old times possibly some fair lady sat to times' where with much thought and many h' es ér iloak table'. T spelt love-letter, and varithes in all array in juxtaposes th shorthand all the prened since I to-date' meth closed : Inineteenth century However, Sto Chapter ! ப் ் ூல் with a vengeance. And yet, unless 'modernity' a my senses deceive me, the old centuries had, succeed as the and have, powers of their own which mere 'powers of th "modernity" cannot kill. (Harker) lady' could b€ modern wom the skills of sl

2. Peer Feedback:

After you have completed Activity 1, choose an example from your list and to a partner/group. (Each student should choose a different quotation and leach contribution.)

Creative Task: A Letter

Compose a letter from Seward to an imaginary friend that expresses his command beliefs are being challenged.



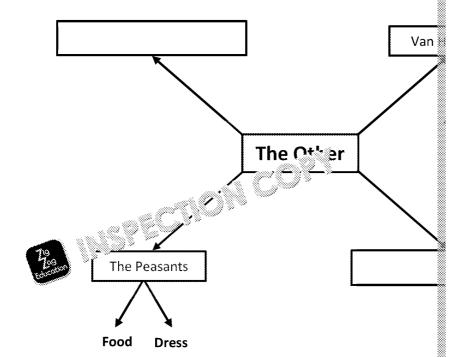


1. Discussion: The Other

Discuss your understanding of this concept. Can you agree on a definition? who might be perceived as the 'Other' (e.g. people with different religious to the concept.)

2. Which characters in *Dracula* can be viewed as the office ? Yo help you develor





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3. To increase your understanding of the threat of 'otherness', research secone.g. Tomaszweska, Monika (2004) 'Vampirism and the Degeneration of the Imperia Invasive Degenerate Other,' Journal of Dracula Studies: Vol. 6, Article 1. Available a

Consumption

Compile a list of quotations across the novel that address this theme. Consiblood, etc. Include an explanation for each quotation you select. Below, yo Chapter I.

	Quotation	
Chapter I 3 May Bis 1	I had for ding हार किया with red pepper, a chicken don ा कि जिल्ला which भूजिय good but thirsty.	In his opening the food he strangeness way' convey implies he ha
79 7.55 Education		
200 Education		



Context

The New Woman

Read the following critical quotation.

Discuss with a partner to check your understand.

Critic: 'The semantic was in yor the term "New Woman" derives in part who had a in the stake in constructing her.' (Heilmann, 2000)

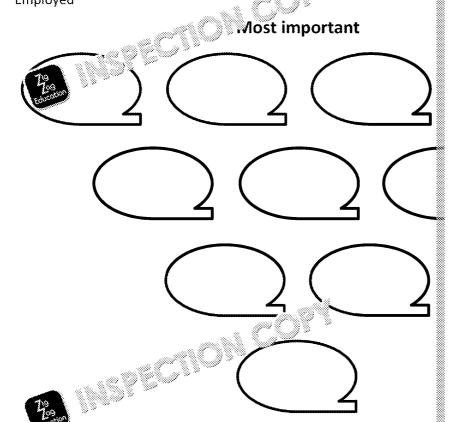
(Heiln Education

Å. (2000) New Woman Fiction: Women Writing First-Wave Femin

2. Ranking Exercise: Can you define the qualities of the New Woman?

To open further discussion, rank these qualities in order of importance in the

- Educated
- Independent
- Married
- Intelligent
- Self-supporting
- Promiscuous
- Assertive
- Equal
- Strong
- Employed



3. Peer Feedback:

As a group, discuss your decisions and any problems you might have had position

Least important



4. Critical Response

You will find lots of research into the New Woman and *Dracula*. Here are a responses to this issue.

Consider:

- Do you agree or disagree with each critical response?
- Can you support your ideas with clear reference to aracula?

Critic: 'Though Stoker's heroines and protracted courtships usual marriage, they frequently and a degree of personal assertion and sight distances the analysis patriarchal ideal of female passivity and substitute of the substitu

Hugh. 108 Press.

2000). Beyond Dracula: Bram Stoker's Fiction and its Cultural 🦓

Critic: 'All writers are products of the period in which they live, and Mina' reveal that Stoker was thinking of this contemporary phenomenon when

'Rather than a creator of monstrous, devouring female characters, Stoker interesting, surprising modern women characters.' (Senf 2007)

Senf, Carol A (2007). 'Rethinking the New Woman in Stoker's Fiction: Look *Dracula Studies*: Vol. 9, Article 1.

Critic: '... each of Stoker's women finds her own way of breaking up/with moderate way of emancipation than the radical ferrish m of the New Work

Mewald, Katharina (2008). 'The Error Italian' Mina? The Portrayal of Mina? The Portrayal of

Critical and distort the normand, are deemed too threatening to society in the closing years of

Parlour, Susan (2009). 'Vixens and Virgins in the Nineteenth-Century Angle of the Feminine in Bram Stoker's Dracula,' *Journal of Dracula Studies*: Vol.

Critic: 'After Dracula's attacks, Lucy becomes a voluptuous, unnatural parc decadent; a figure who preys upon children, exhibiting no maternal instin

zzed.uk/11219-decadence

Critic: '(Kistler sees the) presentation of Lucy as an outdated ideal of Victor her vulnerable to vampiric attack.' (Kistler, 2018)

Kistler, J (2018). Rethinking the New Mcm. h in Table Cula. Gothic Studies, 20

5. Listen / Take Note

Be pre to to the following question: To what extent do you think New W

'Dracula, Vampires and the New Woman' by Carol Senf – YouTube (40.50 m



Context and Form

Fin de siècle

Activity 1: Read the following definition:

In its simplest definition, 'fin de siècle' re an he end of a century, yet at the ent the term did not just refer to care of care, but rather a whole set of artistic, more Ruth Livesey (2011). Fin the land of a century, yet at the ent the term did not just refer to care of care

Activity 2: Research the following areas to increase your understanding:

- How Gothic fiction evolves from 1764 to 1897.
- What social and moral concerns are addressed in fiction towards the end of

This article from the British Library is a good place to start your research:

Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed minds

zzed.uk/11219-findesiecle

Activity 3: Fin de siècle: now focusing just on Dracula

Use what you have learnt to complete the following table:

List the issues/concerns portrayed in Dracula	Give examples o
e.g. The role of women	Mina embraces new t
	ti ngth and opennes
	realm, etc.
70 garages and the second seco	



The Writer's Use of Language

Matching Exercise and Analysis

Bram Stoker uses various language techniques – here are three examples. (from the bulleted list below) with the quotation and analyse its effects?

- Personification
- Dramatic irony
- Metaphor

PersonificationDramatic ironyMetaphor		
Tesignue	Quotation	
CS C	more like the hand of a dead than a living man (Ch. I)	
Z ₂ c ₂	'For the blood is the life.' (Ch. XVIII)	
Za a a a a a a a a a a a a a a a a a a	and again great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the is goind, for it moaned and whis ed hough the rocks, (Ch. 1) wed by such sudden peals of anunder that the whole sky overhead seemed trembling under the shock of the footsteps of the storm. (Ch. VII)	



Structure and Form

Epistolary novel

- 1. Below you will find a table that maps out the first eight chapters of the novel by information and in what form. This can help you to explore how Bram Stoker s
 - a. What are the advantages of including differ who was oints?
 - b. What are the advantages of including different forms?
 - c. What are the challenges for a ler?

Chapter	Date	Name
1 12	d, 4 ³³ , 5 th May	Harker
II Educ	≾ th , 7 th , 8 th May	Harker
111	8 th , 12 th , 15 th , 16 th May	Harker
IV	16 th , 18 th , 19 th , 28 th , 31 st May 17 th , 24 th , 25 th , 29 th , 30 th June	Harker
V	9 th May 24 th May 25 th May 25 th May 26 th May	Mina Lucy Seward Quincey Arthur
VI	24 th July 1 st August 5 th , 18 th June 1 st , 8 th , 19 th , 20 th July 26 th , 27 th July 3 rd , 6 th August	Mina Mina Seward Seward Mina
VII	8 th August	From a correspond
VIII	17 th August 21 st August 18 th , 19 th August 18 th , 19 th August 12 th August 118 th , 19 th August 118 th August 118 th August	Mina Solicitor 'Pro CARTER, PATERS & Co.' Mina Sister Agatha Seward





Critical Reception

1. Discussion of Critical Responses:

Below are examples of reviews written in the year of *Dracula's* publication. then discuss the following with a partner:

- Do you agree with any of the views express: explain why.
- Do you disagree with any of the victor e or sued? If so, explain why.
- Do some of the views reflection 1945 an norms of the time?

Mr. Brance to have labelled his book 'For Strong Only,' or words to that effect. Left lying careled ound, it might get into the hands of your maiden aunt who believes devoutly in the man under the bed, or of the new parlourmaid with unsuspected hysterical tendencies. 'Dracula' to such would be manslaughter. It is for the man with a sound conscience and digestion, who can turn out the gas and go to bed without having to look over his shoulder more than half a dozen times as he goes upstairs, or more than mildly wishing that he had a crucifix and some garlic handy to keep the vampires from getting at him'

Mr Stoker has shown that he has made of vampirology, but we all the more effective period. The up-to-dephonograph diaries, fits in with the media secure the victory for

The Spectator (31st 🌡

Pall Mail Gazette (1st June 1897)

Dracula cannot be described as a domestic novel, now its annals as those of a quiet life. The circumstances described are from t' becaliar. A young solicitor sent for on his in size, a client in Transylvania goes to a godine unusual ு ் சிர்mself shut up in a half ruined host who is only seen at night and three beautijur females who have the misfortune to be vampires. Their intentions, which can hardly be described as honourable, are to suck his blood, in order to sustain their own vitality. Count Dracula (the host) is also a vampire, but has grown tired of his compatriots, however young and beautiful, and has a great desire for what may literally be called fresh blood. He has therefore sent for the solicitor that through his means he may be introduced to London society. Without understanding the Count's views, Mr. Harker has good reason for having suspicions of his client. Wolves come at his command, and also fogs; he is also too clever by half at climbing are the second a splendid prospect from the castle to the c Mr. Harker would have enic in sconviction that he would neve : Juce alive:-

ince Wilkie Collins mystery so liberal in But with the intrica narrative, the resen author of "The Wor audacity and horror own. A summary of disgust, but we mus there in the course & with repulsion, we r rapt attention. It is writer that neither to unnecessary numbers of the man-vampire reader's mind, but t the complications, @ human skill and cou wrong and superhu ாe top. Keep 'Drac নোldren, certainly; 🔊 of unserviceably de and enjoy from p. 3 "emerge from the v the castle wall over with his cloak sprea great wings."

The Bookman (Augu

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Contraction

August 1897)

Mr. Stoker is a purveyor of so many strange wares that 'Dracula' reads like a were, 'one better' than others in the same field. How far the author is himse described is not for the reviewer to say. He can but attempt to gauge how fall warlocks and vampires – supposing it to exist in any general and appreciable stimulated by this story. The vampire idea is very ancient indeed, and there mysterious powers to account for the vague belief in such things. Mr. Stoker and still more the matter itself, are of too direct and impromising a kind. awful remoteness and at the same time subtination that separates while it unknown beings and possibilities hower on the known work but it is wanting in the constant will be well as in the higher literary sense. series of grotesquelises in levents; but there are better moments that sh ૂર્પક ં ્રાંગર્ė of the tremor such subjects evoke under the hand vergy, a certain degree of imaginative faculty, and many ingenic there. Stoker almost succeeds in creating the sense of possibilit merely commands an array of crude statements of incredible actions. The ed to unfold the roots of mystery and fear lying deep in human nature; but the more and more conspicuous. The people who band themselves together to real individuality or being. The German man of science is particularly poor, a much weak sentiment. Still, Mr. Stoker has got together a number of 'horrid it to be ghastliness, is fairly well fulfilled. Isolated scenes and touches are pro please those for whom they are designed.

Athenaeum (26th June 1897)

2. Read and Summarise:

You may also be interested in reading the 1897 Interview with Bram Stoker key points.

zzed.uk/11219-interview1897

3. Research:

Search for recent recen

4. Creative Task:

Write your own review of the novel – include how it is still relevant to today



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Essay Practice

Skills Revision

- 1. In pairs/groups, discuss: What maker a ce out A Level Literature essay?
 - e.g. Answers the question
- 2. What death time most important consideration in writing a success
- 3. Introductions: Read and assess the following introductions in response to that men are rational and women are emotional in Bram Stoker's Dracula

Annotate the two introductions: what works well? What could be improved

In this essay I am going to write about how men are presented as ration emotional in Bram Stoker's 'Dracula'. This novel was written a long time a and women would have been seen. Lucy can be seen as emotional but the they have to kill her. Bram Stoker uses language brilliantly as well as structured women differently.

Bram's Stoker's 'Dracula' (1897) was written at a time of great change. The men and women. Although, there are some stereotypical gender traits precharacters' experiences test their beliefs and their sense of normality. It is a men as emotional and Mina, in particular, as rational and sometimes program.

- 4. Including a thesis statement in your introduction sets out your response to What makes a strong thesis characteristic help you to decide, place the foin the table below:

 - b) It have.
 - c) It seems t your standpoint.
 - d) It gives the purpose of the essay.
 - e) It rewords the question.
 - f) It is short and specific.
 - g) It focuses one idea.
 - h) It guides the reader.
 - i) It gives a plot summary.
 - j) It includes lots of complex ideas.
 - k) It gives an opinion that cannot be proven with textual evidence.

Weak	
	× -
200 and a second a	



- 5. **Now, write your own introduction to the question:** Discuss the idea that memotional in Bram Stoker's *Dracula*.
- 6. Swap your response with a partner and peer-assess with the following suc
 - Is the written expression clear and accurate?
 - Does it focus clearly on the question?
 - Do you understand what the essay will be about
 - Do they know the text well?
 - Is there a strong thesis stateman
 - Does it interest you and realist:

Give your partner and old or what they did well and any ideas of how they

7. The key ting a good essay is the understanding of the assessment object

Assessment objective	In your own words, explain who
AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	
AO2: Analyse ways in which meanings are shaped in literary texts.	
AO3: Demonstrate uncillating of the signifular and includence of the context which literary texts are written and received.	
AO4: Explore connections across literary texts.	
AO5: Explore literary texts informed by different interpretations.	

8. Write a paragraph to Salar introduction written for the question: Discretional accordance with the production written for the question: Discretional in Bram Stoker's *Dracula*. Use your compassess in agraph.



Practice Questions

- These questions focus on characters, themes, language, key moments and setti opportunity to develop your essay-writing skills and will help consolidate your units.
 - Question a. Success criteria has been given with pour.
 - Question b. A sample introduction is in a real for you need help to start
 - Question h. Includes a complete and map to help with ideas (on the
 - a. To where each will be withink the women in the novel are constrained by View

Success criteria

- Open with a strong introduction (AO1)
- Use key vocabulary such as: Gothic, uncanny, New Woman, etc.
- Present your ideas in a coherent manner (AO1)
- Analyse how Bram Stoker creates meaning and explore how he crepresentations (AO2, AO4)
- Consider any context that emerges from the text, e.g. gender ass
- Inform your ideas with other interpretations, e.g. feminism or se have read (AO5)
- End with a conclusion that brings your ideas together to confirm perhaps your exploration has revealed a refinement is needed. A personal engagement. (AO1)
- b. How successful is Bram Stoker at engaging the source by the end of Ch

Bram Stoker opens his novel with an entries made by Jonathan introduced to engage the second secretary whe entries begin like a typical trave descriptions of factorial places. However, this changes the more Harman companied by fear.

- c. Experiow Bram Stoker presents Harker's mixed feelings at the begin culminates in his realisation of imprisonment.
- d. How does Bram Stoker's use of concealment help to sustain the atmos
- e. Why do you think that the character of Count Dracula remains a popul
- f. How do modernity and superstition work together to defeat Dracula?
- g. How do you think the Victorian reader might have responded to the sun novel? Does the modern reader respond in the same way?
- h. Discuss the importance of Renfield in the novel.





for it seemed that before me was a child—only a child, though the features were worn, and the stubble on the jaws was white. (Chapter XX) 'For the b **Count Dracula and Renfield both** Parallels Count Dr referred to as being childlike eis ເວັນຈຸດ t າວ Count Dracula Links to the them **Vulnerable Submissive** Renfield Links to the theme of madness Like Count Dracu Threat of madness creeps through the Easy prey. He is ായ man he can He allows Count show intellect access to the as It is a new experience to me to find a lunatic who talk philosophy, and reason so sound (Chapter XIX) Implies other 'monsters' can reason and plot, making them dangerous Will you never learn? Don't you know that I am sane and earnest now; that I am no lunaticina mad fit, but a sane man fighting for his word (Chapter XVIII) Madness (aincain an asylum – outside, a threat to orde Invasion **Otherness**



Glossary

Alliteration	The repetition of consonant sounds in a series of words.	
Alludes	Hints at another reference indirectly.	
Antithesis	Contrasting ideas or things.	
Catharsis	Release of strong or represse es alons which leads to relie	
Connotations	Meanings we நக்கே நென்னை ather than its literal mea	
Context	Th ϵ ു ് ചാര്ടെ that could influence why or how (in this c	
Dénouem 🔭	્રે આપ્રેલી resolution of the novel / the events after the clima	
Dichotomy (************************************	The division of mutually exclusive or contradictory things int	
Dramatic irony	The reader is aware of events before a character.	
Dialect	A form of speech particular to a region or class.	
Epistolary novel	A novel in which the story is told through a series of letters /	
Eponymous	Relates to the character who is the title of the book.	
Foreboding	A sense that something threatening / something bad is going	
Foreshadows	Gives the reader a sense that something is going to happen.	
Genre	A category within literature, films, etc. that has its own reco	
Gothic	Stylistic genre associated with darkness, gloom and the supe	
Intertextuality	When an author refers to another piece of text within their v	
Irony	An expression of meaning that normally signifies the opposit	
Juxtaposition	The positioning of opposing ideas of ife.t.	
Metaphor	Compares two thing: him in another.	
Motif	Recurring ്രൂള്ട് ഉപ്പോട്ട്.	
Pathetic fall	T'ം ുട്ടിയുന്ന് of objects and events in nature as having h ്യൂളന് selected to reflect a character's emotion.	
Pathos	In literature, a quality that creates pity or sadness in a reade	
Personification	An object or idea is given human attributes or feelings.	
Repetition	The use of the same word or phrase more than once for effe	
Simile	Compares something with another thing using 'as' or 'like'.	
Symbolism	Using something to represent ideas or qualities.	
Theme	A principal idea explored in the text.	





Suggested Answers

Background Activities

- Vampire Conventions. Some suggestions: fangs; no raise bats; garlic; crucifix coffins; night walkers, etc. Representations rig. hri her Lee's portrayal of Dra with A Vampire; Blade: Trinity; Twilia't & vampire Slayer; Dracula (2020 TV Philip Burne-Jones (1897); amir ສແດ : ພວກ ເປັນckula, etc.
- 2.
- the Novel. Students' own response. 3. Expecta (constant)
- 4. Vampire Legend. Some suggestions: Information might include Vlad The Impaler; myths in Eastern Europe; earlier written works, e.g. the poem 'Thalaba the Destroy Vampyre by John Polidori (1812).
- **Physiognomy.** a) Sample Definition: Physiognomy is the belief that the study of some determine their personality and temperament. b) Students' own response.
- 6. Victorian Women. Some suggestions of information students might include: Uppe homemaker. Middle class – aspired to marry nobility; If they did work for pay it wa supervisory or professional in nature. Lower class – menial jobs, poverty. Qualities pure and quiet. Mothering role and look after the house – secure happiness in the protection of a husband.
- **Epistolary Novels**. Some suggestions: The Guernsey Literary and Potato Peel Pie So to Talk About Kevin by Lionel Shriver; The Color Purple https://www.walker; The Secret L by Sue Townsend.
- Symbolism. Some suggestions: transport a limiter; conceals; protects; reveals; a tra 8.
- Biographical Research Superstrons of information students might include: B 9. Died: 20th A il 13 2 00 m, England. Bedridden as a young child. Intrigued by me friends wing and accepted an offer of being a manager at the Lyceum T Balcomi, 78. Earlier publications: The Primrose Path (1875), The Snake's Pass
- 10. Advancements in Technology. Students' own response, e.g. example timeline can phonograph 1877 zzed.uk/11219-inventions
- 11. **The Gothic.** Students' own response. If some students have difficulty with this, the vi
- 12. Vocabulary. Some suggested synonyms:

a)	Magnificent	Exalted
b)	Strange	Mysterious
c)	Weird	Odd
d)	Hooked	Curved
e)	Evil	Malicious
f)	Morose	Melancholy

13. Key Techniques.

Key Techniques.			
Technique		Definition	
Personification	Wher ్లుగ్నా ్లు idea is given human attributes or feel		
Dramatic irony	್ರಾ ್ಟ್ರೀ reader is aware of events before a character.		
	%eoccurring image or idea.		
ny my	The division of mutually exclusive	or contradictory things	
Intomuality	When an author refers to another a piece of text within t		
Dathatic fallacy	The presentation of objects and e	vents in nature as havin	
Pathetic fallacy	often selected to reflect a charact	er's emotion.	
Juxtaposition	The positioning of opposing ideas for effect.		
Pathos	In literature, a quality that creates	s pity or sadness in a rea	



During-reading Activities

Chapter I

- 1. Jonathan Harker's impression. Suggestions all appropriate ideas should be reward Food is described in detail with a sense of fascination/cur, so otherness: 'in the sign meat!'; 'produces a queer sting on the tongue, which is convever, not disagreeable wildest and least known portions of Further he motel is to Harker's 'great delight, 'every known superstition in the motel is incivilised people: 'The strangest figures we more barbarian than t's so wery clumsy about the waist.
- 2. a. Sur response: Edward Said's theory of Orientalism argues that the mair or 'orientals' is negative, focusing on words such as 'irrational, depraved, child Western Europeans are in seen in a positive way as 'rational, virtuous and ma
 - b. Students' own response discussion should revolve around their findings for
- 3. **Gothic Elements:** suggestions of quotations students might select to analyse:

 The weather: 'There were dark, rolling clouds overhead, and in the air the heavy, of of light and dark, e.g. 'Each moment I expected to see the glare of lamps through the quotation which includes wolves, e.g. 'All at once the wolves began to how as those peculiar effect on them.' Dramatic irony in the description of a supernatural characteristic pair of very bright eyes, which seemed red in the lamplight,'; 'As he spoke he smile looking mouth, with very red lips and sharp-looking teeth, as white as ivory.'
- 4. a. **The uncanny: definition.** Students' own response.
 - b. **Quotation Analysis:** Students might consider the blurring of the real and the frepression of childhood or old beliefs.

Chapter II

- 1. Quotation Analysis: Some state eactions all appropriate ideas should be rewarded.

 Personic and one walls: the 'frowning of the walls' suggests feelings of disappropriate is not a good idea to enter. 'Silence' is important as it introduces Hunderstateing and that his 'voice' would not be heard. Generates fear and anxiety home comforts: light, food and warmth for which he 'rejoiced' some normality. Vof alliteration.
- 2. a. Creative Task: Count Dracula. Students' own response.
 - b. Peer Feedback: In pairs / small groups: cultural depictions / physiognomy. So depictions of Count Dracula are often different as he is presented as handsom include 'sharp white teeth' and 'pallor'. Physiognomy: 'broad and strong' chir very massive, almost meeting over the nose' suggests mistrust; 'Lofty domed for status and strength. Beast-like features such as 'hairs in the centre of the palmout to a sharp point'.
- 3. Annotations: Vampire Traits. Some suggestions: 'clad in black from head to foot,' wince' / 'Welcome to my house! Enter freely and of your will!' / 'But there wa' / 'his eyes blazed with a sort of demoniac fury, and 's su eni, made a grab at my Count eat or drink.
- 4. Question: Uneasiness. Suggestions of your students might include: strangeness, e. mirror.'; 'I have not seed to a manywhere'. Emphasis on the word 'master', e.g. master of the includes and anywhere'. Emphasis on the word 'master', e.g. master of the howling of many wolves.'; 'his comalignation and it is a verification of the tide.'; 'There was no reflection of him in the only living soul within the place.' Entrapment, e.g. '... doors, doors, doors everywhereastle is a verifiable prison, and I am a prisoner!'



Chapter III

- 1. **History:** Students' own response but some might decide they are all appropriate to the text.
- 2. **Chapter Annotation.** Some suggestions: 'Is it a wonder that we were a conquering too precious a thing in these days of dishonourable peace; and the glories of the greater.
- 3. Quotation Analysis. Some suggestions all appropriate least hould be rewarded.
 - a. Romanticised musings of gentle and per ap inc all educated ladies of the p
 - b. Another romanticised image by this proof old ladies perhaps comfort of a leisure who 'lived sweethings' of the the men were fighting. Stereotypical we
 - c. The women recall in Lagran. Physiognomy would suggest they share not on the collectraits.
 - d. How the third woman is a complete contrast and conveys a kind of innoc
 - e. The wee women have noticeable 'brilliant white teeth' and 'voluptuous lips' possible vampire trait. The lips are also described as 'ruby', which symbolise to
 - f. This woman is portrayed as shy, perhaps a little inexperienced. However, the implies she could be fully aware of seduction / uses this method to heighten in
 - g. Harker response is completely submissive. His anticipation is growing, and he
 - h. The woman is portrayed as desirable but also 'repulsive' as she is likened to 'a and without self-control. The repetition of the idea of 'voluptuousness' has control and indulgent woman.
- 4. a. Some suggestions of synonyms for the word horror: shock; repulsion; hideous
 - b. Suggested answer: Horror as a shock / a horrific experience vs terror as being
 - Suggestion of event: The realisation that a young child was in 'the dreadful ba three women.







Chapter IV

1. **Power and Control:** Some suggestions but all relevant responses should be reward

Letters	Harker thinks he has found a way to smuggle letters out: I shall writ to get them to have them posted. I have already spoken them throu acquaintanceship. (28th May) Harker writes in shorthand to Mina legal and the 'horrors' (control have explained my situation but it it whe horrors which I may on Count Dracula describe existend shorthand so Harker feels he is carry, the second not yet know my secret or the extent of many of the letter in shorthand: —'the other is a vile and hospitality! It is not signed. Well! so it cannot matter to us.' A envelope in the flame of the lamp till they were consumed. (28th May)
	Count Dracula denies Harker the means to write: Every scrap of pape notes, my memoranda, relating to railways and travel, my letter of c to me were I once outside the castle. (31st May)
Locked doors	Count Dracula controls Harker's movements: Again a shock: my doo (17 th June) With a beating heart, I tried the door; but I was locked in my prison, and simply cried. (24 th June)
	When I ran to push it open, I found that it was hopelessly fast. I v doom was closing round me more closely. (30 th June)
Wolves	Count Dracula summons wolves to kill the woman: I heard the voice of metallic whisper. His call seemed to be answered from far and wide by Count Dracula tells Harker he can leave by Control over the wolvestay: Close at hand came the how of fire any wolves. It was almost rising of his hand, just as the least orchestra seems to least (29th June)
Imitation	Count
	Then a wild desire took me to obtain that key at any risk, and I det wall again and gain the Count's room. He might kill me, but death evils. (30 th June) I shall try to scale the castle wall farther than I have yet attempted.
	lest I want it later. I may find a way from this dreadful place. (30 th J

- 2. Quotation Analysis: Light and Darkness. Some suggestions of what students might grains of dust; soothing; calm the hypnotic effect and sense of safety revealed in phantom shapes that emerge from the moonbeams. Harker views the moonlight as from a lamp that burns brightly. However, Bram Stoker s 32 ts the greatest safet the sun; the enemy is the night. He emphasises the safety with his use of compared to the dove returning to the
- 3. a. Horror. Some suggestic there was no cry from the woman, and the howling of they streamed to high, licking their lips. (24th June) Why should not I imitate high was user dead or asleep, I could not say which—for the eyes were open of and the cheeks had the warmth of life through all their pallor; the lips w
 - b. Discussion. Students' own response.



Chapter V

1. **Question: Character.** Some suggestions of what students might explore:

Mina	Both	
Works	Want to marry	G
Wants to be a dutiful wife	Enjoy gossip	G
Shorthand		G
Stenograph		A
Keen writer		F
Admires lady journalists		F
Interested in rumours of the hoo		E
		E

- 2. Match suitor.
 - a. win strong jaw and the good forehead (Seward)
 - b. tall, curly-haired man (Holmwood)
 - c. He is an excellent parti, being handsome, well off, and of good birth. (Seward)
 - d. a nice fellow, an American from Texas, (Quincy)
 - e. he is one of the most resolute men I ever saw, and yet the most calm. (Seward)
 - f. he and mamma get on very well together; they have so many things to talk ab
 - g. He has a curious habit of looking one straight in the face, as if trying to read on
 - h. he has been to so many places and has had such adventures. (Quincy)
 - i. he is really well educated and has exquisite manners (Quincy)
- 3. **Comparative Text:** *The Portrait of Dorian Gray.* Some suggestions all appropriate, su
 - a. Lord Henry does not view marriage as a relationship of trust. He views decept marriage. He advises Dorian to 'Never marry' as he believes that both men an is no mention of love. He believes that Lady Narborough is happier than if she
 - b. Suggested answer: Lucy's views of marriage contrasts with Lord Henry's as she with her husband. She also acknowledges that women 'see not always as fair views deception unfavourably in comparison to 'see', y, who advocates the necessary' in a marriage.

Chapter VI

1. **Setting** to some suggestions for positive descriptions of Whitby: *This is a low green, for eautiful and romantic bits; people go and sit there all day long lookin the breeze. It is nice at high water.*

Some suggestions of contrasts which give a sense of danger: noble ruins / where the nice at high water; but when the tide is out it shoals away to nothing.

Other suggestions which give a sense of danger: for about half a mile a great reef, out from behind the south lighthouse. At the end of it is a buoy with a bell, which sumournful sound on the wind. They have a legend here that when a ship is lost bells

- 2. **Question: Character.** Students might consider the following: death / the dead; *Tha* wording on the tombstones, grave made unholy by burial of suicide.
- 3. **Quotation Analysis: Mina.** Some suggestions of what students might explore: As N perhaps she has insight to things that others do not, reflected in the fact that Neith
- 4. Question: Character Dr Seward and Renfield. Dr Soverice Studying Renfield and is immind. He is ambitious to advance his status in the selection. World and his knowledge. (life-eating) maniac. Renfield is interested in the bood chain. Both are absorbed in their
- 5. Creative Task: Diary Er Such Students' own response but they might consequence of the second states of an inchine would first thinks. His writing might be erratic, jump from one though is 'made beession. Or perhaps his entry might reflect his logical/experiments.
- 6. **Methods: Tension.** Some suggestions of what students might explore: The repetition of Jonathan in the first sentence of each entry. A storm coming: night was very threat Mr Swales: "There's something in that wind and in the hoast beyont that sounds, and death. It's in the air; I feel it comin." Ending with a strange ship approaching.



Chapter VII

- 1. Quotation Analysis: CUTTING FROM 'THE DAILYGRAPH,' Some suggestions of what stu
 - a. Students might explore the use of adjectives such as 'beautiful' and 'grand' to to the sunset as 'an assemblage' are drawn to the sight; the positive image of end of the day with gathering at a churchyard, a final resting place.
 - b. Students might explore the contrast between the sunsct colours with the omi 'colossal silhouettes'.
 - c. Students might explore how imagery is the decire as sense of foreboding a fell away', 'at midnight there are a large alm', 'a sultry heat', 'that prevailing
 - d. Students might explor and sor இரை anticipation of something about to happe oppressive' ் இதிர்கள் great harmony of nature's silence,' 'a strange sou far is lov youring'.
- 2. Quotati ection and Analysis. Students' own response.
- 3. **Focus on Form: Question:** Students might consider the following: The reader learns Beautiful sunset, followed later by a calmness which was interrupted abruptly by a ship called the Demeter) was spotted and beached itself. A dead seaman was tied to by a Whitby solicitor. A dog was seen escaping the ship but could not be found. An savage fight and had died of horrific injuries. The LOG OF THE 'DEMETER' details excrew going missing; reports of a strange man on board; cargo of boxes; fog and mac concluded as an open verdict. Dates, names, record keeping, and eye-witness account the plot as the reader would recognise that Count Dracula has arrived in Whitby an

Chapter VIII

- Group Discussion: Key Quotation. Students might discuss the idea that Lucy's lauge strange/eerie perhaps a glimpse of a change.
- 2. Light and Darkness
 - a. Annotation: Students' own the elementary elements and elementary elements and elementary elements and elements are students.
 - b. Suggested quotation and a bright full moon, with heavy black, driving cointo a greet's and an alight and shade as they sailed across.

 Standard explore: The 'bright full moon', a source of natural light contractions of the natural phenomenon but with negative connotations. Darknessafety and clarity; it also reveals shadows, evil can hide in shadows.
- 3. Annotation: Opposites: Students might consider the following: The roses seem conthough she is still sadly pale and wan-looking. "I didn't quite dream; but it all seem sweet and very bitter all around me at once. I have heard there is to drowning mer passing away from me; my soul seemed to go out from my body and float about the
- 4. Quotation Analysis: Dramatic Irony. A suggested response all appropriate and subram Stoker's use of dramatic irony relies on his reader's knowledge of the vamping understand that Mina's rationalisation of Lucy's 'tiny wounds' is incorrect. Even if the recognise the mark of a vampine, they will recognise that Mina's explanation does reflectly and why 'they are still open'. Bram Stoker also gives the reader the sense own explanation with the repetition of the words 'I must'.
- 5. **Discussion: Context/Ideas:** Students' own response







Chapter IX

1. **Annotation: Madness:** Suggestions of lines students might annotate.

I have had a great shock, and when I try to think of what it is I feel my head spin roureal or the dreaming of a madman. You know I have had brain fever, and that is to

'Are you willing, Wilhelmina, to share my ignorance? Here is the book. Take it and let me know; unless, indeed, some solemn duty should cormon me to go back to sane or mad, recorded here.'

It was soothing, somehow, to the feath is a myself dissociated even in the min others; but all the same I do a following thought.

We shall tigh and ones.

And the people who know so little as to think that madmen do not argue.

- 2. **Quotation Analysis: Trust:** Students might consider the following:
 - a. that the ravings of the sick were the secrets of God, and that if a nurse through should respect her **trust**. Mina acknowledges that Sister Agatha is right in not who is not in their right mind. However, this concealment keeps information
 - b. you know, dear, my ideas of **the trust** between husband and wife: there should Harker believes strongly in the bond between man and wife, and this includes keep any secrets from Mina when they are married. However, his mind is in cone hand, he feels it is his duty to share his experiences, but on the other, he that Mina has read the horrors he has suffered.
 - c. My dear, please Almighty God, your life may be all it promises: a long day of sufforgetting duty, **no distrust**. Mina's words convey her deep affection for her forword not be lost for some readers.
 - d. The attendants hesitated, but finally carried out my wishes without protest. It had humour enough to see their distrust, for, coming to me, he said in a at them:— "They think I could hurt you! "The hurting you! The fools highlights the fear of the unknown of the confidence and their ignorance. recognise their distrust an incoming the attendants' lack of unconfidence.
 - e. When I told him of which will are some and how you trust to me in the matter, he say the trust is forming between the men and the fact that Arthuen or Van Helsing to trust him also. The reader gets the sense that it is go to act against what is coming.
- 3. **Group Discussion:** Students' own response.

Chapter X

- Question: Concealment. Students might consider the following: Van Helsing has kn would not believe. He wants Seward to start opening his mind but perhaps he feel ready to accept his explanations.
- Discussion: Blood. Suggested content: he is a nobleman, son of Lord Godalming, we might consider the giving of blood to another person you are in love with as an intimborders of class/nationality.
- 3. **Quotation Annotation.** Some suggestions: ing sipersonal pride; his own life-blowoman he loves; "That will do," his word?" I remonstrated. "You took a g
- 4. Question: Rivals. So givens: They both love Lucy but Arthur is her chosen on blood to give a competition. Suggestion of intimacy between Seward and



Chapter XI

- 1. **Imagery/Context.** Some suggestions: crowns of flowers symbolising purity, virginal linked to madness; no longer herself.
- 2. Theme: Concealment. Some suggestions: mother removes the garlic, window is op
- 3. **Question: Structure and Form.** Suggestion: dialogue, a slow raveal of story. Drama Dracula and he can control wolves.
- 4. Quotation Annotation: Tension. Stude and transider the following: flapping at wolves; grey wolf the reader length is a st chapter; presence of Dracula / Dracula specks, floating and circle and arought from the window, and the lights burn blue.

Chapter X

- 1. **Question: Tension.** Some suggestions all appropriate, supported ideas should be In the opening paragraph Bram Stoker builds tension with the repetition of Seward His use of rhetorical questions conveys Seward's fear to the reader. Bram Stoker Seward discovers *Every window and door was fastened and locked*, which concealment. *The onomatopoeic rapid pit-pat of a swiftly driven horse's feet* signall sense of urgency of the situation. This urgency is sustained with the two men havin of this extract Bram Stoker returns to the adverb 'gently' concerning entry of a door faces and trembling hands, we opened the door gently, and entered the room.
- 2. Question: Sympathy. Some suggestions all appropriate, supported ideas should Bram Stoker's use of dramatic irony evokes sympathy from the reader. In the September the reader is immediately aware that the letter is '(Unopened by her, account that it will never be read by Lucy. The same can be said of Mina's next corre in which Mina attempts to share her worries with her frie
- 3. **Group Discussion: Blood.** Students might carried to be collowing: A foreigner (Drace (Quincey) is giving her blood. Quince of the stand man she received a proposal from
- 4. Quotation Analysis: Contained Some suggestions all appropriate, supported identification that Sevents with his scientific brain. Questions which have by Van who casually states: 'Do not trouble about it now'. The reader understhan the sand might question his motives as it gives Van Helsing power. However is an effective narrative device to prolong the mystery and the reveal of the true external states.
- 5. **Group Discussion: Evaluation of last paragraph.** Some suggestions of what studen is effective in evoking emotion. Emotive words such as 'poor', 'death' and 'grave so Lucy's beauty and, perhaps, innocence. The end of the paragraph a cliffhanger branch as 'it is only the beginning!'





Chapter XIII

- Discussion: Key Quotation. Students might explore the idea that if 'the transfusior her truly his bride', Lucy had in fact married three men. Or does the taking of blood his bride?
- 2. Quotation Analysis: Shock. Some suggestions all appropriate, supported ideas shas 'All Lucy's loveliness had come back to her in death,' Some 's reluctance is under, to perform an autopsy to mar this beauty. He for fany Stoker attempts to Lucy's beauty in death with Van Helsing's in a tick over Helsing's words are blunt out her heart' and reflect the bruth of the act.
- 3. Question: Structure a support of suggestions all appropriate, supported ideal reports of children missing over night with 'the suggestions of vampire Lucy. The accounts also suggest that superstitions 'bloofer appears to prey on children, perhaps in a similar way to a more mode control by fear.
- 4. Quotation Analysis: Gender. Some suggestions all appropriate, supported ideas
 - a. This account goes against male stereotypes as Arthur 'suddenly broke down'. stereotypical female response as he 'threw his arms round' Seward 'and laid likened to a child seeking comfort from his mother. Seward appears a little silent till his sobs died away...'
 - b. Harker's response to seeing Count Dracula is described as 'a regular fit of hyst were alone in the carriage', away from the public eye. Harker stated that 'it was laughing turned into crying. Van Helsing felt the need 'to draw down the blind likened Harker's hysterics to the gender stereotype attributed to women. Van Harker's emotional distress and resorts to trying to 'be stern with him, as one circumstances'.

Chapter XIV

- 1. Question: Character. Students and it was been the following quotations from 25 Sep.
 - a. Physical Description, which is a smises that: Dr. Van Helsing must be a good man friend and the way from Holland to load the same observature.
 - Mixes a detailed description of Van Helsing's physical characteristics: ... a man of medium weight, strongly built, with his shoulders set back over a balanced on the trunk as the head is on the neck. The poise of the head strikes and power; the head is noble, well-sized, broad, and large behind the ears. The square chin, a large, resolute, mobile mouth, a good-sized nose, rather straight that seem to broaden as the big, bushy brows come down and the mouth tight rising at first almost straight and then sloping back above two bumps or ridges the reddish hair cannot possibly tumble over it, but falls naturally back and to widely apart, and are quick and tender or stern with the man's moods.
 - b. **Dialogue:** Some suggestions all appropriate, supported ideas should be rewall Van Helsing is respectful and acts in a gentlemanly manner: He finished his specific preconceived ideas of young ladies: "Ah, then you have good memory for facts young ladies." Mina plays 'a little joke' on him Alas! I know not the shorthand offended. Work is his priority as he tells Mina: Mulipus barren and lonely of protective nature: You are overwrought and and ver-anxious. Husband Japale; and what he like not where he is in the foreignness.
- 2. Quotation lec Sacrer. Students might select the following quotation: "She by His Show us men and other women that there is a heaven where we here on So true, so sweet, so noble, so little an egoist—and that, let me tell y and selfish..."
- 3. **Quotation Annotation: Narrative Structure and Techniques.** Students might consificate to base his understanding on. A series of rhetorical questions of things that can Seward / the reader bombarded with a list of nature's eccentricities and possible in



Chapter XV

- Question Analysis: Truth. Some suggestions all appropriate, supported ideas show Seward a man of science, finds new information from facts and experiments. Thus, science would make it harder for him to accept abstract truths. The last line gives the Seward to put aside his rational mind, that Van Helsing can prove it.
- 2. Question: Truth. Some suggestions all appropriate, supposed dideas should be resonable to the child's neck has the same wounds as Eucy. The standard did and he wanted to play with empty. Seward continues to try to rational and the sees.
- 3. Quotation Annotation: Got' Mem Miss. Some suggestions all appropriate, suppled dark; strange place: "An Seu doors; creaky door; delicious irony; fear of being secarier to be any; descriptions of decay.
- 4. Questio Fracter. Some suggestions all appropriate, supported ideas should leadin, Seward tries to rationalise, but what is interesting is how he contemplates the rise to an irrational idea: wonder if his mind can have become in any way unhinged. explanation of all these mysterious things. Is it possible that the Professor can have

Chapter XVI

- 1. **Discussion: Making Connections.** Links to quotation Chapter III Later: the Morning They whispered together, and then they all three laughed—such a silvery, musical lessound never could have come through the softness of human lips. It was like the intwater-glasses when played on by a cunning hand.
- 2. Quotation Analysis: Making Connections. Some suggestions in bold of quotations

Three women Chapter III

In the moonlight opposite me were three young wolfer ladies by their dress and manner. It the time that I must be dreaming wher which the moonlight was be the whispered together. The were dark which aguiling passes like the Count and which aguiling passes like the Count and

dark, chigh aquiline noses, like the Count, and great dark, piercing eyes that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips.

My own heart grew conf Arthur, as we recognized westenra. Lucy Wests sweetness was turned and the purity to volustepped out, and, obe advanced too; the foundoor of the tomb. Value and the slide; by the Lucy's face we could state thin and stained the slide of the slide; by the slide

We shuddered with halight that even Van Hallenthur was next to make held him up, he would

When Lucy—I call the ecause it bore her sign and angry snarl, such a then her eyes ranged colour; but Lucy's eye instead of the pure, g

3. **Discus: 13. ad** 3... Students' own response.



Chapter XVII

- 1. **Question: Setting.** Some suggestions the students might explore: A Victorian asylu misunderstanding, insanity and gloominess, plus locked rooms / imprisonment fit
- Context: Communication Methods. Phonograph; shorthand; typewriter; diary; telebook; telephone; papers.
- 3. Quotation Analysis: Gender Assumptions. Some ide a later is might explore all should be rewarded: the issue of gender expectation; wowing / not showing vulner. Man showing emotion in front of a later is to a sign of weakness. The idea of Mininfluence of Lord Henry is companied in the properties of the same influence of Lord Henry is companied in the properties of the same influence of Lord Henry is companied in the properties of the same influence of Lord Henry is companied in the properties of the same independence of the same indepen

Chapter XVIII

- 1. Quotation Analysis: Gender Representation. Some suggestions all appropriate, s Mina is presented as having two distinct sides: a 'man's brain... and a woman's hear admire. However, this distinction highlights the perceived difference between gendent emphasised as Van Helsing believes 'fortune' played a part in the help she provided therefore, put back into her stereotypical role as a damsel in distress because 'she nup to the men to protect her from the 'terrible affair'.
- 2. Character: Count Dracula. Suggested answer:

Can	
He can direct the elements	Cannot enter a house
He can appear at will (within limitations)	e can only transforn
ne cass appear at wiss (within ininitations)	ા nset or sunrise
He can command animals such as rats, ov:!ട, ന്റ്രണ്ട്, നൂയ്യിട്ട്,	He can only pass runn
foxes and wolves	of the tide
He can vanish	Garlic disables his pov
He can on it is a wolf or a bat	On his coffin, The bra
	getting out
He cal mist which he create(s)	a sacred bullet fired in
He can see in the dark.	A stake through him i
He throws no shadow	Decapitation will kill h
He has no reflection	

3. Discussion: Gender. Students' own response.

Chapter XIX

- 1. Question: Gender. A little silver crucifix. A wreath of withered garlic blooms. A po
- 2. Quotation Analysis: Gothic Setting. Students might explore the use of light and data fell in all sorts of odd forms; threw great shadows. The eerie atmosphere: feeling to amongst us... grim surroundings... The whole place viscos with dust. ... were more of locked rooms: a great bunch of keys.
- 3. Quotation Analysis: Setting and Analysis: Students might explore the use of a smell: ... a faint, malodor see used to exhale through the gaps... the long disustion. There was a smell; as of some dry miasma... composed of all the ills of acrid single but it seemed as though corruption had become itself corrupt. monstelled to have clung to the place and intensified its loathsomeness.
- 4. **Question.** Some suggestions of what students might consider: Bloodlines pollute the pure bloodlines of families. Civilisation threat of chaos and uncivilised behavioreligious practices; lack of morals; worshipping of evil.



Chapter XX

- Question: a. Class Representation. Students might explore: differences between la different classes; phonetic spelling; dialect; misunderstanding. Portrayal of drunke 'surlier'. b. Some suggestions: the negative views of the lower classes and criminal are described in *Dracula*.
- 2. Quotation Annotation: Harker. Some suggestions: ... so consider inquietude; this on at our conferences seems somehow more reconsider; some repugnant to her; showledge would be torture to her; The docord in the she would detain me; but there with her be talked of and I came away. Thank a made no difference between
- 3. Questing a looking tired and pale.; The dear girl was more affectionate with methough swould detain me
- 4. **Discussion: Renfield.** Students' own response.

Chapter XXI

- 1. **Comparative Analysis.** Some suggestions all appropriate, supported ideas should
 - Reoccurring images: red eyes; mist; sharp white teeth; blood; white face; whis
 - Terror vs desire: Renfield's desire for rats. He raised me up and flung me dow suggestive of rape.
 - Strength vs weakness: I felt my strength fading away.
 - Vampire traits: sharp white teeth; high aquiline nose; the mist had turned into
 Consumption: it is not the first time, or the second, that your veins have appea
 my strength became like water; I was paralysed; When brain says "Come!"
 do my bidding; and to that end this!
 - Religious connotations: flesh of my fle நிக்கிக்கி blood; kin of my kin
- 2. Discussion: Concealment. Structure in the conversionse.

Chapter .

- 1. **Quotation Annotation: Dead/Undead.** Students might annotate: Term of endearm emotion: 'choked' and great sob'. Repetition to emphasise the importance: 'You m verb 'must'; Use of contrasts: 'in pain or in joy'; 'by the day or the night'; 'in safety
- 2. **Quotation Analysis: Religious Imagery.** Students might consider the significance of Unclean!; 'Judgement Day'; the Cross; the kissing of **Van Helsing's** hand; kneeling to

Chapter XXIII

- Quotation Analysis: Count Dracula. Students might discuss how he is learning and will spread his 'death' existence across mankind. His kind will be the dominant race.
- 2. **Research: Extend your knowledge.** Festina Lente: m: Ste slowly take time of efficiently and quickly.
- 3. Quotation Analysis: Count Drawa Saggestions all appropriate, supported might consider the trains of a panther powerful, stealthy, cunning, powerful in the half of wild cat imagery is developed through the description of the 'dia pulsaness of the Count's leap back'. The theme of good vs evil is seefelt from colding the Crucifix and Wafer' and how Count Dracula reacts.
- 4. **Discussion: Structure.** Students' own response.



Chapter XXIV

- 1. **Discussion: Key Quotation.** Students' own response.
- 2. **Quotation Analysis: Silence.** Some suggestions all appropriate, supported ideas sexplore how 'Mrs Harker's tongue is tied' by 'the Vampire's baptism of blood'.
- 3. Quotation Analysis: Concealment. Some suggestions all and opriate, supported Mina is changing' so Van Helsing contemplates further conjection to Count Draprocess. He concludes that she must remain and any wheir plans 'so she cannot we cannot with the concludes that she must remain any wheir plans 'so she cannot we canno
- 4. Discussion: Structure. Students in a painse

Chapter !



- Quotation Annotation: Students might explore the idea that sunrise and sunset are
 influenced/controlled by the Count preventing her from talking freely. 'A little before
 some tie were loosened, and then the absolute freedom quickly follow'.
- 2. **Question: Mina.** Suggested Answer: they promise to save her soul if she fully changes
- 3. **Quotation Analysis: The Men's Response.** Some suggestions all appropriate, sup The men's act of 'kneeling to her to take the oath' is reminiscent of a knight swearis shows reluctance to agree to the promise, Mina reminds him of the chivalrous action did their duty to prevent their wives 'from falling into the hands of the enemy'.
- 4. **Discussion: Child Brain / Criminal Brain.** Students' own response.

Chapter XXVI

- 1. Exploring Connections. Students might explora the liderate Mina has greater insight
- 2. **Evaluate:** Students might evaluate the like of the phonetic spelling used to depict clear voice or hinders the second erstanding. The repetition of the term 'evil-eye understanding. The exponerness: 'Man! but the supersteetion of foreigners is permotifice. The second errors is permotified to the supersteetion of the idea of different errors.

Chapter XXVII

Exploring Connections. Some suggestions – all appropriate, supported ideas shoul

Chapter XXVII ... my nerve did stand. horrid screeching as the stake drove home; the plunging of writhing form, and lips of bloody foam. I should have fled in terror and left my work undone. But it is over! The Thing in the cofficular curdling screech came shook and quivered all sharp white teeth chare the mouth was sm The terrible task was o

- 2. Students might compare the frown is quotations: I could not have endured the horhome; the plunging and point, gram, and lips of bloody foam (Dracula Chapter XXV) and a high point, and lips of bloody foam (Dracula Chapter XXV) and a high point, and lips of bloody foam (Dracula Chapter XXV) and a high point, and lips of bloody foam the lips. The body sho contort is snarp white teeth champed together till the lips were cut, and the refoam. (Lips and Chapter XXV) with Lying on the floor was a dead man, in evening drewithered, wrinkled, and loathsome of visage. (Dorian Gray Chapter XX)
- 3. Presentation: The Dénouement. Students' own response.



Whole text Activities

Characterisation

Matching Exercise

	Description	
1.	The nails were long and fine, and cut the trp this (Ch. I)	
2.	you are an honest-hearted ും ്രി ്രൂ ്രി. V)	
3.	the lunatic-asylum hit it is strong jaw and the good	
	forehead. (Ch. 11), forehead.	
4.	િ 19 ર દલ્જી હ આment; great physical strength; morbidly excitable;	
	A gloom, (Ch. V)	
5.	Câll, curly-haired man, (Ch. V)	
6.	he is really well educated and has exquisite manners (Ch. V)	
7.	He is a funny old man. He must be awfully old, for his face is all	
	gnarled and twisted like the bark of a tree. (Ch. VI)	
8.	Oh, it is too hard that a sweet, simple, noble, strong nature such as	
	hisshould be so injured that the very essence of its strength is	
	gone. (Ch. XII)	
9.	Big, dark blue eyes are set widely apart, and are quick and tender or	
	stern with the man's moods. (Ch. XIV)	
10.	a sweet-faced, dainty-looking girl (Ch. XVII)	

 How do we learn about characters in a story? Some suggestions: Count Dracula – should be rewarded.

	What have you learnt?	
Through their physical description	Count Dracula has features which are beast-lile is suggests he is uncivilised and not hur and His assive eyebrows' that 'almost' ment to be not only suggests a sinister not only suggests a sense of mistrust. The vine of nis eyebrows is paralleled with the vine of nis eyebrows is paralle	His eyebrows we the nose, and w own profusion. the heavy mous looking, with pe protruded over
Through their actions	Harker sees the Count descend the castle wall, crawling face down, a feat that should not be humanly possible. This action is animal-like and 'his cloak spreading out around him like great wings' implies he is supernatural and more bat-like than human.	I saw the who and begin to cro dreadful abyss, around him like
Through their values and beliefs	Count Dracula is 'proud' of his heritage. The reader learns he comes from 'the blood of many races' who were fighters and compares them to lions asserting their dominance to rule their territory. This highlights that he will fight to get what he wants.	"We Szekelys ho flows the blood lion fights, for lo
What they say How they say something	Harker describes the Count's voice as a 'harsh, metallic whisper'. The unpleasant, sinister sound summons the wolves 'from far and wide' and confirms his power over beasts and that he is someone to fear.	I heard the voice metallic whispe far and wide by
What other people say about the	The fact the landlord and his wife to id not all Harker anything about the cartia are. Dracula conveys their fear. This is empleable with religious act of crossing and the conveys with religious act of crossing and the conversion at the conversion of the conversio	When I asked hi tell me anything crossed themsel at all, simply ref It would be impe hate and baffled which came ove
Through their relationships with others	Count Dracula has control over the three women as seen through his commands. There is also the suggestion that he loved the women. However, his idea of love is by a 'kiss' of a vampire; these women are his creation.	"Yes, I too can le past. Is it not so am done with hi go! go! (Chapte



Character relationships

1. Mina and Lucy Comparison

Mina – productive, resourceful, intelligent, motherly, organised, survives. Lucy – covulnerable, admired.

2. Count Dracula vs Van Helsing: Character Traits

Some suggestions: Helsing – kind, open-minded, tolerant, athetic. Dracula – c seductive. Both: foreign, secretive, powerful, det new new powerful, knowledge.

Some Suggestions: Helsing – Kind: 'A' etc. In g miss, I have the so great pleasure (Ch. IX) Both – Knowledgeah's melicity when with swiftness, but with absolute me operation. (Ch. X) Course for a man who was never in the country, and who way of processing the students of the suggestion of the sugges

- Count D vs Van Helsing: Physical Descriptions. Some suggestions all appropriate rewarded.
 - Count Dracula has an 'aquiline' nose suggesting a 'criminal man'; beast-like fee eyebrows', 'bushy hair', 'hairs in the centre of the palm' and 'sharp white teet pointed nails'.
 - Van Helsing contrasts with noble, and on the whole 'balanced' features, 'clear
 - Similarities: 'eyebrows were massive' and 'bushy brows'; 'lofty domed foreheatine' could imply intelligence. 'Chin was broad and strong' and 'a hard, square
- 4. **Research: Summarise Lombroso's theory.** Some suggestions: Lombroso was one of scientifically. Criminality was inherited, determined by physical characteristics. Most non-offenders. Behaviour determined by these characteristics, so offenders were rist one of the features of a murderer and can be attributed to Count Dracula. The this social or environmental factors. It ignores free will, moral or religious values. Can be viewed as racist.
- 5. Father Figures. Some suggestions all appropriate supplied deas should be rew
 - Count Dracula: '... the father or further of n worder of beings, whose road Ch. XXIII.
 - Van Helsing refers to challeters as 'my child', e.g. Ch. XII (Arthur) Ch. XII
 - Peter Hawking of Figure to Harker and Mina. 'My dears, I want to drink engage accept you both. I know you both from children, and have, with No. I have left you to make your home here with me. I have left to me neither clause will inave left you everything.' Letter, Mina Harker to Lucy Westenra. (Unope

'Such a sad blow has befallen us. Mr. Hawkins has died very suddenly. Some had both come to so love him that it really seems as though we had lost a fath mother, so that the dear old man's death is a real blow to me.' *Letter, Mina H* by her.) *18 September.*

- 6. **Mother Figures.** Some suggestions all appropriate, supported ideas should be re
 - Mina Harker: 'I felt this big sorrowing man's head resting on me, as though it
 may lie on my bosom, and I stroked his hair as though he were my own child.'
 - Lucy Westenra (as a vampire) kind of an anti-mother: 'With a careless motion, devil, the child that up to now she had clutched strenuously to her breast, gro bone.' Ch. XVI.
 - Mrs Westenra Lucy's mother protects her daughte to the fact 'that her deheart.' Ch. IX. She also 'was naturally anxious conclusing Lucy's illness.' Ch. X failed, through ignorance, to protect the laughter from harm by removing the instructed by Van Helsing 'was a anything from Lucy's room without commedicinal value corrections of their odour was a part of the system.
 - Sistemating and protective traits associated with a woman/mother-
 - College cure: he encompasses roles of both father and mother he gives bir



7. **The Child.** Some suggestions – all appropriate, supported ideas should be rewarde

Chapter	Quotation	
CHAPTER VIII	when I told her to come at once with me	Passive, un
(Mina referring to	home she rose without a word, with the	guidance, v
Lucy)	obedience of a child.	gardarree, v
CHAPTER IX	She says that as a child she used to walk in her	Lucy's inno
(Seward referring	sleep, and that when in Whitby 🎌 🔑	to a child.
to Lucy)	came back,	
CHAPTER XII	"Come, my () Far yer hand in yours, and	Taking the
(Van Helsing to	kiss 5 % 5 t'a forehead, and only once."	figure to Ar
Arthur)	in, my child, you have been my friend now	
(Var. 109 to	many years, and yet did you ever know me to	Taking the
SA Education 10	do any without good cause?	figure to Se
	With a careless motion, she flung to the	
	ground, callous as a devil, the child that up to	
CHAPTER XVI	now she had clutched strenuously to her	Cruel and h
(Lucy)	breast, growling over it as a dog growls over	instinct, su
	a bone.	
CHAPTER XVII	and he said with unconscious simplicity, in a	
(Mina referring to	different voice, and with the naïveté of a child:	Reflects the
Seward)	"That's quite true, upon my honour.	Seward is s
Sewaray	Honest Indian!"	
CHAPTER XVII	I felt this big sorrowing man's head resting on	
(Mina referring to	me, as though it were that of the baby that	Maternal in
Arthur)	some day may lie on my bosom, and I stroked	linked to w
	his hair as though he were my own child. There was something pathetic in it	
CHAPTER XX	touched me; it also gave m	
(Seward referring	seemed that before value along the	Seward rec
to Renfield)	child, tho: (a) Fo pures were worn, and the	vulnerabilit
,	still still jaws was white.	
		A disturbin
CH 🔑 (XI)	The estitude of the two had a terrible	to a child a
(Sewa edication ring	The attitude of the two had a terrible resemblance to a child forcing a kitten's nose	naivety of l
to Dracula and	into a saucer of milk to compel it to drink.	suggests th
Mina)	Thio a saacer of think to compet it to arms.	her nourish
		Spreading ©
	Ah! there I have hope that our man-brains	
CHAPTER XXV	that have been of man so long and that have	'child-brain
(Helsing referring	not lost the grace of God, will come higher	perhaps, ev
to Dracula)	than his child-brain that lie in his tomb for centuries, that grow not yet to our stature, and	does not ha human race
	that do only work selfish and therefore small.	i iluillalli laC
	It is an added joy to Mina and to me that our	As Mina an
	boy's birthday is the same day as that on	dead Quinc
CHAPTER XXVII	which Quincey Morris died. His mother bolds, I	'spirit has p
(Harker referring	know, the secret belief that som	has been g
to their child)	friend's spirit has passed it to handle	to honour t
,	of names links al'ec ? bund of men	of the even
	together pat v him Quincey.	new beginr
<u> </u>	-	<u>'</u>





Genre

1. **The Gothic Novel.** Some suggestions with some responses left for students' expansions supported ideas should be rewarded.

The Gothi supported
thre
Example a vast from wh windov light, battler jagged li moonlit
Example The Cou typical G 'vast' bu absence castle is protectic battleme vulnerab indicatio The 'jagg ominous the moo
Example There ar which gloon, deep, as small lak very larg periods l to media part is of thick, wi windows heavily b
Example Carfax, in although protection 'immens

Gloomy and hreatening places

Isolated locations

Buildings with sec passages/rooms

Example quotation:

... a vast ruined castle, from whose tall blac' window ne light, with several several

Example explanation:

The Count's castle is a typical Gothic building 'vast' but 'ruined' with absence of light. While a castle is usually a place of protection, the 'broken battlements' convey vulnerability and an indication of past conflicts. The 'jagged line' casts an ominous image 'against the moonlight sky'.

Example quotation:

There are many training, which the string of the string of

Example explanation:

Carfax, in contrast, although old, conveys protection with its 'immensely thick' walls and its minimal high windows that are 'heavily be also he hotations of imprisonment. The 'gloomy' nature and lack of light add to the threatening atmosphere.

Example 4 ion.

map or work giving the exact locality of the Castle Dracula, as there are no maps of this country as yet to compare with our own Ordnance Survey map... (CHAPTER I)

Example explanation:

The Count's castle is in an unmapped location which gives the impression that Harker feels lost / out of his normal sense of order.

Example quotation:

The castle is on the very edge of a terrible precipice A stone falling from *! window wo: "C fa a thow a j without for j was a garything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. (CHAPTER II)

Example explanation:

The strangeness of this isolated location is unsettling. The extreme height of the view empathises the castle's isolation. No sign of civilisation can be seen, only 'tree tops' and 'occasional rifts'.

Example quotation:

Setting/Atmosphere

I explored further; do doors, doors everywh and all locked and bo (CHAPTER II)

Example explanation

The Count's castle has number of rooms that 'all locked and bolted Not only do they stop Harker from exploring exiting the castle, the convey the sense of secrets.

Example quotation:

"You know this place, Jonathan. You have caps of it, ... so I led to ay, and after a few wrong turnings found myself opposite a low arched oaken door, riwith iron bands. "This the spot," said the Professor as he turned lamp on a small map house. (CHAPTER XIX)

Example explanation

Carfax's chapel needs map to find. Difficult find with 'a few wron turnings'. Although, the chapel itself is not a selecation for the men, place holds secrets.



Example quotation: Arthur bent and kisse and then we sent him Quincey out of the to াৰ Professor and I sa e top off the stake, leaving the point of it the body. Then we cu the head and filled th mouth with garlic. W soldered up the leade coffin, screwed on the coffin-lid, and gather our belongings, came away. When the Prof locked the door he ga the key to Arthur. (CHAPTER XVI) Example explanation

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Outsider Supernatural being

Example quotation:

But a stranger in a strange land, he is no one; men know him not—and to know not is to care not for. (CHAPTER II)

Example explanation:

Count Dracula is a foreigner. It is intended that F positi

Example quotation:

Van Helsing Is from Amsterdam so also a foreigner who had a way of going on his own road, no matter who remonstrated.

(CHAPTER XV)

Example quotation:

Quincy is an American so also a foreigner. Seward shows his surprise that Quincy suffered as much about Lucy's death as any of us; but he bore himself through it like a moral Viking. If America can on breedi<u>na</u> merelissiis post m the Seward's world remarks consolidate ideas

of perceived difference.

(CHAPTER XXI)

Characters

Female in distress

Example quotation: Somewhere high overhead, probably on the tower, I heard the voice of the Count calling in his harsh, metallic whisper. His seemed to he insider. from 'a a . . . de bý the างพ. เ. า 😅 Wolves. Before many minutes had passed a pack of them poured, like a pent-up dam when liberated, through the wide entrance into the courtyard.

There was no cry from the woman, and the howling of the wolves was but short. Before long they streamed away singly, licking their lips. (CHAPTER IV)

Example explanation:

Count Dracula can change his form and command animals such as wolves, and he consumes blood for survival and to remotive a

Lucy is portrayed as vulnerable. She is consumed and the or way to save her soul by decapitation.

xample quotation:

ারাrs. Harker yielded t@ hypnotic influence eve less readily than this morning. I am in fear her power of reading Count's sensations ma away, just when we wa most. (CHAPTER XXV

Example explanation

Mina needs saving from the Count. However, plays a key part with men in gaining her freedom.

	Them	es/Ideas
Desire	Good vs evil	Conflict of ideas
Example quotation:	Example quotation:	Students might consid
There was something	She was leaping for them,	Science vs supernatura
about them that made me	when Van Helsing sprang	Seward is a scientist so
uneasy, some longing and	forward and held between	lidga of the supernatura
at the same time some	them his little golden	aર pdds with his outloo
deadly fear. I felt in my	crucifix. She re oi 8d 4	<u>"</u>
heart a wicked, burning	it, or into sadenly	
desire that they would kiss	6507-555 1503 150	
me with those red 🗀 🧪	្លារបន់hed past him as if to	
(Chap	enter the tomb.	
The Carlon	(Chapter XVI)	
Exampi xplanation:		
Harker's desire for the	Example explanation:	
three women. His	The Count versus the	
conflicting feelings of	'band of men'. Religion	
uneasiness and 'longing'.	vs supernatural.	
The Count's violation of		
Mina can be perceived		
as sexual.		
Example quotation:		
his right hand gripped		
her by the back of the		
neck, forcing her face		
down on his bosom.		
(CHAPTER XXI)	88	
,		
Example explanation:		
The Count's violation of		
Mina can be perceived		
as sexual		
72.		
Educolita		





	The succe / I de	as (Cantinuad)
Secrets	Trapped	as (Continued) Justice
Example quotation:	Example quotation:	Example quotations:
I stood beside Van Helsing,	Harker:	I shall be glad as long
and said:—	The castle is a veritable	live that even in that
ana sara.	prison, and I am a	moment of final
"Ah, well, poor girl, there	prisoner! (CHAPTER II)	ssolution, there was
is peace for her at last. It	prisoner: (CHAFTER II)	tive face a look of peac
is the end!"	Students to Mail	such as I never could h
D. N	Statem , an	imagined might have
He turned to me, and said		rested there.
with grave solemnit		(CHAPTER XXVII)
"Not real! It is "It is		(CHAPTER AAVII)
only t		"Ma want no proofs:
		"We want no proofs; v ask none to believe us
When I asked him what he		1
meant, he only shook his		This boy will some day
head and answered:—		know what a brave an
(() A /		gallant woman his mo
"We can do nothing as		is. Already he knows f
yet. Wait and see."		sweetness and loving
(CHAPTER XII)		later on he will unders
		how some men so love
Example explanation:		her, that they did dare
Van Helsing conceals		much for her sake."
information from the		(CHAPTER XXVII)
others. A method to reveal		
mystery slowly and to		Example explanation:
increase tension especially		Killing the Count will b
at the end of chapters.		ر stice, will create a
		new equilibrium.
Example quotation:		
We need have no secrets		
amongst us; workin		
togeth d v		
absolve for t, we can surely commonger than if		
some of us were in the		
dark. (CHAPTER XVII)		
Example explanation:		
This changes as strength in		

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numbers is acknowledged.

Plot Unexplainable eve Mystery Crime Students' own response -**Example quotations: Example quotations** they might consider Lucy's Lucy's crimes against How the Count can c illness: what is happening children as a vampire. the elements and wo to the children; Helsing or With a careless motion, How the Count can c Count Dracula as she flung to the ground, his form, e.g. mysterious characters. callous as a devil. *hf Eink kept my eyes fixed 🦠 that up to an is a law window, but the wol chis I samuously to her his head back, and a bre্ডঃ growling over it as myriad of little speck a dog growls over a bone. seemed to come blow The child gave a sharp cry, through the broken and lay there moaning. window, and wheelir (CHAPTER XVIII) circling round like the of dust that traveller Renfield's demise: describe when there I found him lying on the simoon in the desert floor on his left side in a (CHAPTER XI) glittering pool of blood. When I went to move him, It was like a miracle; it became at once before our very eyes, apparent that he had almost in the drawin received some terrible breath, the whole bo crumble into dust an injuries; there seemed passed from our sigh none of that unity of purpose between the parts (CHAPTER XXVII) of the body which marks even lethargic sanity. As the face was exp and could so to it val ் அப்பட்ட பகed, as though '್ಯು d been beaten against the floor... (CHAPTER XXI)





Themes and Ideas

Science, Modernity and the Supernatural

1. Some examples from the first few chapters.

	Quotation	
	Here I am, sitting at a little oak table where in cld	
	times possibly some fair lady sat to per	Harker imagine
	much thought and many blushes, Jern Sectione-	where ladies ar
	letter, and writing in my shorthand all that	romanticised ve
Chapter I	has happened size it last. It is nineteenth	choice of 'up-to
	centur , 2 % with a vengeance. And yet,	However, Stoke
	u ា ្ទីខាន់es deceive me, the old centuries	'modernity' alo
109	haw, and have, powers of their own which mere	'the old centuri
Educum	"modernity" cannot kill. (Harker)	
		In terms of ger
	I have been working very hard lately, because I	and new ideas
	want to keep up with Jonathan's studies, and I	woman as she
	have been practising shorthand very assiduously.	through 'pract
Chapter V	When we are married I shall be able to be useful	is a sense of eq
Chapter v	to Jonathan, and if I can stenograph well enough I	with Jonathan'
	can take down what he wants to say in this way	evidence that
	and write it out for him on the typewriter, at	as there is a str
	which also I am practising very hard. (Mina)	wife's duty to s
		be useful to Jo
	Had I even the secret of one such mind—did I hold	Seward is a sci
	the key to the fancy of even one lunatic—I might	the working of
Chapter VI	advance my own branch of science to a pitch	date with, and
Chapter	compared with which Burdon-Sanderson's	He is ambitious
	physiology or Ferrier's brain-knowl್ಧನ್ವೆ 🤍 ಗರ 🗵	evidence sugge
	as nothing. (Seward)	supernatural e
	He was in a panir ாட்டி frs முவக fear, and I am	Seafarers are t
Chapter	afraid the pread. To allay it, I shall to-	However, the
VII	da ್ಸ್ ' ತ್ರೆಗರ್ನಾ ship carefully from stem to stern.	crew and stop
79	(L) OF THE 'DEMETER')	
Educati		Seward unders
*****	If I don't sleep at once, chloral, the modern	help him to sle
	Morpheus—C₂HCl₃O. H₂O! I must be careful not	'modern Morp
	to let it grow into a habit. No, I shall take none to-	of sleep. Howe
Chantan	night! (Seward)	mythology with
Chapter	10/by many hilada bay maay bady yyikbay da maad? And if	
VIII	Why mutilate her poor body without need? And if	It is interesting
	there is no necessity for a post-mortem and	procedure. He
	nothing to gain by it—no good to her, to us, to science, to human knowledge—why do it?	'mutilate' and ' the reader can
	Without such it is monstrous." (Seward)	mortem' could
	without such it is monstrous. (sewaru)	Therefore, his e
		Seward is impr
	He is a philosopher and a metaphysician. c	that he is 'one
Chapter IX	of the most advanced scientists of 'and by and ne	his day'. Howe
	has, I believe, an absolutely an initial. (Seward)	Helsing's 'open
	, =====, ==============================	other things th
	· · · · · · · · · · · · · · · · · · ·	L = a.r.a. armiga tri

- 2. Peer Feedback: Structure of wavesponse.
- 3. **Creativ** Letter. Students' own response but they should express the following searches planations to preserve reason. The limits of scientific reasoning. It is bey accept the idea of the supernatural. The fear of the unknown. The repression of desire



Otherness

- 1. Suggested Answer:
 - a different race
 - a different nationality
 - a different religion
 - a different social class
 - a different political outlook
 - a different sexual orientation
 - a different origin (native born vs immigrant,
- 2. **Mind Map:** Students' own recraise (specificity for ideas)
- 3. Research: Stude: 1 w asponse

Consumption

March 1

1. Quotation and Analysis: some examples from the first few chapters.

	Quotation	
Chapter I 3 May. Bistritz	I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty.	In his op to the fo stranger way' cor implies
Chapter II 7 May	"Come; I am informed that your supper is ready." He took my arm, and we went into the next room, where I found an excellent supper ready on the table. The Count again excused himself, as he had dined out on his being away from home.	Harker i Count D host. H himself, not join
Chapter II 8 May	It is strange that as yet I have of some Count eat or drink. He must be a seculiar man!	Harker page of the second the sec
Chap 24 June	There was no cry from the woman, and the howling of the wolves was but short. Before long they streamed away singly, licking their lips.	Harker was summor woman offering lips'. The is realise
Chapter X 7 September	"Young miss is bad, very bad. She wants blood, and blood she must have or die. My friend John and I have consulted; and we are about to perform what we call transfusion of blood—to transfer from full veins of one to the empty veins which pine for him"	Lucy's b veins whellood is Howeve modern fight the
Chapter XI 17 September	He was lying on his belly on the floor licking up, like a dog, the blood which had fallen from my winded wrist. He was easily secured, and with the attendants with old with the attendants with the attendants with the blood is the life! The blood is the life!	Renfield enabled behavio dog' cor Seward' Seward' complia blood is a vampi



Context: The New Woman

- 1. **Discussion of Critical Quotation.** Students' own response. However, students show believes the term 'New Woman' is not stable as a definition is constructed by a per
- 2. Ranking Exercise: Defining the Qualities of the New Woman. Students' own response
- 3. Peer Feedback: Defining the Qualities of the New Woman. Students' own response
- 4. Reviewing Critical Responses. Students' own response
- 5. Listen / take notes / discuss: to which the pay you think Lucy and Mina can be visited in the students' might take notes. Students' might take notes.
 - Mina's compact of the New Woman
 - Magazine in sover impropriety
 - Miles of new technology, although to assist her husband
 - Mina influenced by journalists
 - Mina's organisable skills are used to track and destroy Count Dracula
 - Mina wants to be treated as equal
 - Mina fights against Count Dracula possession
 - Mina returns to a traditional role of wife and mother at the end but demonstr
 - Lucy sexually adventurous, represents decadent New Woman
 - Lucy's desire for three husbands
 - Lucy succumbs to Count Dracula's control
 - Lucy becomes as seductive as the three women
 - Lucy portrays lack of motherhood feeding on children
 - Lucy is destroyed

Context and Form: fin de siècle

Activity 1: Students' own response.

Activity 2: Suggested answers but all references bearch should be rewarded.

Earlier Gothic texts such as in a read Otranto (Walpole, 1764) and The Mysteries of Ulandscapes' seed listed as Settings such as decaying castles, and monasteries. Chand 'corrupt' read monks'. Dickens used Gothic motifs to highlight concerns, e.g. to Oliver Twist (Left and taken advantage of in a hostile environment. In Bleak House in London are highlighted through Gothic imagery of narrow/maze-like streets, dark slun of the nineteenth century, Gothic fiction focused on 'the human body itself', including constraints of Dr. Jekyll and Mr. Hyde (Stevenson, 1886), The Picture of Dorian Gray (Will 1895) and Bram Stoker's Dracula (1897). Concerns were explored in response to new idemedical domain, such as Darwin's theories of evolution vs religious beliefs or concerns of linking class to criminality.

Activity 3: Now focusing just on *Dracula*, use what you have learnt to complete the follows some suggestions but all relevant ideas should be rewarded.

List the issues/concerns portrayed in <i>Dracula</i>	Give examples of how these
The role of women	Mina embraces new to person Demonstrates
	Leaves the dor lest from . "
The role of men	Men ther emotions, such as Harker.
Religion	i ୯ ೯ ಒಪ್ is taken away from God and man. Old t
	thinking are needed to defeat Count Dracula.
Xenophob ar ar a girers)	Van Helsing is a foreigner who is an expert and a
	ideas. Quincey Morris is a foreigner who is seen
Educetion	the English gentleman but is integral to 'The Crew
	sacrifice for the common good.
Mental health	Renfield in his lucid moments is perceptive and in
Medical advancements	Seward's openness to psychology and the new w



The Writer's Use of Language

Matching Techniques and Analysis 1.

Technique	Quotation	
		The reader, €
	more like the hand of a dead than a living	vampires and
Dramatic irony	man (Ch. I)	culture, wou
	man (cn. t)	Dracula is a 🔻
		'living man',
		Bram Stoker
		through the
		much blood
Metar	**** ('For the blood is the life.' (Ch. XVIII)	blood can pr
Merat Educous	For the blood is the life. (Cls. AVIII)	family. Cour
		bloodline an
		However, irc
		have no bloc
	and again great frowning rocks guarded us	Bram Stoker
	boldly on either side. Though we were in shelter,	warning. The
	we could hear the rising wind, for it moaned and	the sense of
	whistled through the rocks, (Ch. I)	sense of disa
		Harker is ma
		by the wind
Personification		its complaint
	followed by such sudden peals of thunder that	The extent o
	the whole sky overhead seemed trembling under	whole sky ov
	the shock of the footsteps of the storm (CL VII)	'under the sl
		This use of ir
		foreshadows

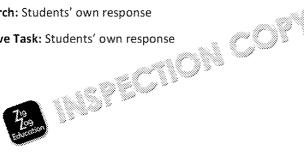
Structure and Form

Epistolary N

- evable; different voices, reflections; build up suspense; dramatic iro a.
 - Disseminate facts; share thoughts and feelings; develop themes; dramatic iron b. fragments as they unfold. Mystery; reader engagement, etc.
 - Narrative jumps about; not always linear; frustration; testing reader's ability to difficult to piece together, etc.

Critical Reception

- **Discussion of Critical Responses**
 - Critical review: Agree. Students' own response
 - Critical review: Disagree. Students' own response
 - Critical review: Reflection of contemporary views. Students' own response
- 2. Read and Summarise: Students' own response
- 3. Research: Students' own response
- Creative Task: Students' own response 4.





Essay Practice

Skills Revision

- 1. **Discussion:** Some suggestions any relevant response should be rewarded/debate
 - includes embedded quotations
 - a clear line of argument
 - a strong introduction and conclusion
 - well-structured
 - clear and accurate പ്രത്യാം ession
 - info<u>rma</u>dicia i i i i i te
 - cl ys stianguage
 - ter gy used with confidence
 - guides the reader
 - personal engagement
 - context is relevant
 - meets all the assessment objectives
- 2. **Most important consideration for essay writing:** Important to note: too prescribed student's response. It is important that the response addresses all the assessment
- 3. Read and assess: Students might consider:
 - The maturity of written expression
 - Generalised comments vs specific ideas
 - A viewpoint on the debate set up in the question
- 4. Thesis Statement: suggested response:

	Weak		
a)	It gives a vague idea	[U/	It is debatable
e)	It rewords the question	c)	It sets out your st
i)	It gives a plot summary	d)	It gives the purpo
j)	It includes lots of come deficiency	f)	It is short and sp€
l)	Gives an onition of the proven with	g)	It focuses one ide
	1 79 PV	h)	It guides the reac

- 5. Write overduction: Students' own response.
- 6. **Peer assessment:** Students' own response. (Guidance provided in activity)
- 7. Suggested response any relevant response should be rewarded.

Assessment objective	In your own words, e each ଛ
AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	Write accurately and exwell. Embed subject to the question. A critical
AO2: Analyse ways in which meanings are shaped in literary texts.	Explore how meaning methods including lang how meaning is create hoices made.
AO3: Demonstrate understanding of the signification influence of the contexts in which are written and received.	Weave in context that of how the novel is affer and social.
AO4: Explo: 19 oct. Sucross literary texts.	Make links in the text: texts, comparative res
AO5: Explore literary texts informed by different interpretations.	Examine other interpre and how readers respo approaches such as fer psychoanalytical stanc

8. Self-assessment: Students' own response



Practice Questions

- a) See success criteria provided in activity for ideas.
- b) See introduction included in activity for ideas.
- c) Explore how Bram Stoker presents Harker's mixed feelings at the beginning of Chahis realisation of imprisonment.

Students' own response but some suggestions of audical and techniques they n

- What sort of place had I come to, and an or with with with all of people? What sort had embarked? Conveys Harter & a y collegion.
- ... sound of rattling chcie ກັກຕ່າງ ເປັກking of massive bolts drawn back. Use
- I rejoiced to county in well-lit room in which a table was spread for supper, fire the second seco
- I h ed and enjoyed the last twenty-four hours. Well-fed and rested it comortable, and perhaps more rational.
- But there was no reflection of him in the mirror! Strange event that reader might
- ... his eyes blazed with a sort of demoniac fury, and he suddenly made a grab a
 presents clear danger.
- The castle is on the very edge of a terrible precipice. Metaphor for Harker's
- I explored further; doors, doors, doors everywhere, and all locked and bolted. symbolism of doors emphasises entrapment.
- d) How does Bram Stoker's use of concealment help to sustain the atmosphere of m Students' own response but some suggestions of areas they might explore:
 - Locked doors
 - Van Helsing revealing information slowly
 - Concealing information from Mrs Westerner
 - Concealing information from Mina
- e) Why do you think that the character of Count Dracy air a popular villain? Students' own response but some suggestion of are uniquely might explore:
 - Appeal of a villain
 - Fascination of the supplements
 - Seductive as the * Vampire
 - Tl 19 of narormation
 - Th fliving forever
 - The many film and TV adaptations
- f) How do modernity and superstition work together to defeat Dracula?

Students' own response but some suggestions of areas they might explore:

- The methods of communication and recording
- Old and new ideas
- Vampire traits
- Gender roles
- g) How do you think the Victorian reader might have responded to the supernatural modern reader respond in the same way?

Students' own response but some suggestions of areas they might explore:

- Awareness of legends
- Prevalence of superstitions
- Fears reflected in supernatural: fear of charge, of the unknown, lack
- Relevance of universal fears tod
- Desensitisation
- h) See mind p activity for ideas.

