



2015 specification  
first exams in 2017

# ***Dracula* 'Imagined Worlds' Activity Pack**

for A Level AQA  
English Language and Literature

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# Teacher's Introduction

This resource has been designed to support the study of *Dracula* by Bram Stoker as part of the AQA A Level English Language and Literature course. The edition of the novel used for this resource is the Wordsworth Classics Edition, ISBN: 978-1-85326-086-5.

## Remember!

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

*Dracula* is a seminal piece of Gothic, horror and vampire literature. Its iconic characters and story have remained popular for over a century, featuring in numerous adaptations and retellings, and influencing writers and artists across the board. As such, students are likely to have some understanding of the novel's plot and characters, though they may be interested to learn the differences between the original text and modern pop culture. With its chilling opening chapters, insight into Victorian culture, dynamic characters and iconic villain, *Dracula* is an engaging and fitting text for the 'Imagined Worlds' component.

This resource contains a variety of activities that can be completed alongside the study of the text. There are three main sections: **Before Reading**, **During Reading** and **Whole Text activities**. The Before Reading section has been designed to introduce the text and its background before students begin reading. The During Reading activities can be used as students move through the text and help consolidate knowledge of key events. The Whole Text section is designed to be used once students have read the full text. It covers a range of topics to consolidate students' knowledge and help them consider the different literary and language techniques within the text, as well as the context *Dracula* was written in.

The resource also contains an **Essay Practice** section, which features a range of practice questions for students to work with. This may be planning essays, writing paragraphs or practising writing full essays. At the end of the resource there is a section for **Indicative Content**, which includes suggested answers for all activities. Due to the subjective nature of English Literature and Language studies, answers in this section are not definitive and work more as suggestions to help teachers and guide student responses.

*Dracula* is one of the set texts for the 'Imagined Worlds' component. 'Imagined Worlds' is Section B of Paper 1. This is a three-hour written exam worth 100 marks and 40% of A Level grades. Section B is worth 35 marks and is open book. Students will choose one of two questions to answer about the text, and their response will be marked against four assessment objectives (AOs).

These AOs are:

- **AO1:** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- **AO2:** Analyse ways in which meanings are shaped in texts
- **AO3:** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- **AO4:** Explore connections across texts, informed by linguistic and literary concepts and methods

A cross-reference table has been included to show which AOs each of the activities within this activity pack covers.

September 2023



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at [zzed.uk/12347](http://zzed.uk/12347)

You may find this helpful for accessing the websites rather than typing in each URL.

# Cross-Reference Table

Section	Subsection	Activity
Before Reading	Bram Stoker	Building a Biography
	The Victorian Era	Societal Expectations
		Extension
		Orientalism
	Vampires in Literature	History of the Vampire
		Vampiric Literature
The Modern Vampire		
During Reading	Gothic Horror	Understanding Genre
		Creative Task
	Text Expectations	Epistolary Novels
		Inspirational Works What to Expect
Whole Text	Chapter 1	The First Line
		Shorthand
		Creative Task I
		First Impressions
		Local Tradition
		Gothic Landscapes
		Supernatural Elements
		Considering Theme
	Chapters 2 and 3	Uncanny Creatures
		Dramatic Irony
		Creating Horror
		The Three Sisters
		Extension I
		Vampiric Traits Physiognomy
	Chapter 4	Creeping Dread
		The Art of War
		Heightened Emotion
		The Light of Day
		Power Dynamics
		Extension II Essay Practice I
	Chapter 5	Shifting Narration
		Shifting Purpose
		Narrators
		Victorian Men and Women
		Married Bliss
		Building Bonds
	Chapters 6 and 7	Whitby
		Dialect
Lugging Tombsteans		
Examining Forms		
Extension III		
Atmospheres		
Creative Task II		
Chapter 8	Dramatic Irony	
	Emotional Rollercoaster	
	Track Drac	
	Jonathan Lives	
	Encroaching Shadows	
	Extension IV	

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Section	Subsection	Activity
Whole Text	Chapter 9	Happy Couples
		Lucy and Arthur
		Introducing Van Helsing
		Seward's Narration
		Illness
	Chapters 10 and 11	Three Telegrams
		Rivals I
		Withheld Knowledge
		The Wolf
		In Memorandum
		Extension V
	Chapters 12 and 13	Fear and Hope
		Essay Practice II
		Tension
		Letters Unread
		Rivals II
		Transformation
		The Deaths of Women
	Chapters 14 and 15	Emotional States
		Creative Task III
		The Bloofer Lady
		Mina and Van Helsing
Physiology Revisited		
Rational Minds		
Chapter 16	Lady Revealed	
	Van Helsing's Note	
	Convincing Arguments	
	Lucy's Tomb	
	Comparisons I	
	Creative Task IV	
Chapters 17 and 18	Comparisons II	
	Comparisons III	
	Vampiric Ability	
	Slaying Lucy	
	Bonding Moments	
Chapter 19	Gender Roles	
	Extension V	
	Missed Opportunities	
	Hope	
	Foreboding	
Chapters 20 and 21	The House and the Swarm	
	Fight or Flight	
	Re-Counting	
	Wilful Ignorance	
	Exploring Dreams	
	Working-class Men	
Chapter 22	Group Project	
	Renfield	
	Blood	
	Purity and Corruption	
	Insight	
	Essay Practice III	
	Madness	
	Mina	
	Exploring Relationships	
	Lord Godalming	

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Section	Subsection	Activity
Whole Text	Chapter 23	Determination
		Van Helsing's Assessments
		Confrontation
		Jonathan and Mina
		Hypnosis
	Chapters 24 and 25	Geo Tracking
		Inspirational Speeches
		Psychological Evaluation
		Transformation II
		Extension VII
		Creative Task V
	Chapter 26	Sacrifice
		The Captain's Tale
		Train Fiend
		Bravery
		Landscaping
The Last Leg		
Acceleration		
Chapter 27 and Note	Essay Practice IV	
	The End and the Beginning	
	Slaying Vampires	
	The Final Narrator	
	The Final Battle	
	The End	
	Summarising	
After Reading	Context	Creative Task VI
		What Vampires Represent
		Varying Interpretations
		Real-life Inspiration
	Genre	The 'New Woman'
		Genre Features
		Gothic Conventions
		Changing Times
	Characterisation	Influence
		In Summary...
		Creative Task I
		Characterising Gender
		The Silent
		Extension I
	Relationships	The Doomed
		The Narrators
		Key Relationships
		False Security
		Parent and Child
	Setting	Creative Task II
Essay Practice I		
House(s) of Dracula		
Creative Task III		
Land of the Dead		
Themes	Rural vs Urban	
	Modes of Travel	
	Introducing Theme	
	Presenting Theme	
	Diving Deeper...	
	Presenting Women	
Focusing Themes		
Essay Practice II		

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Section	Subsection	Activity
After Reading	Attitudes and Values	Research
		The Newer New Women
		Orientalism and 'the Outsider'
		Vampirism vs Christianity
	Writer's Use of Language	Language Choice
		Vampiric Language
		Dialects and Accents
		Exploring Symbolism
	Form and Structure	Identifying Devices
		Epistolary Novels I
		Epistolary Novels II
		First-person Narrative
		Form and Fear
		Extension II
		Creative Task IV
Critical Reception	Doomed by the Narrative	
	Essay Practice III	
	1897 vs Modern Day	
	Reviewer Bias	
Essay Practice	Creative Task V	
	Modern Writings	

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## BEFORE READING ACTIVITY

### *Bram Stoker (AO3)*

#### **BUILDING A BIOGRAPHY**

Research and answer the following questions about Bram Stoker, the author of *Dracula*.

1. When was he born?

.....

2. When did he die?

.....

3. Where did he work?

.....

4. Whom did he marry?

.....

5. Did he have any children? If so, how many, and what were their names?

.....

.....

6. Was he religious?

.....

7. When was *Dracula* published?

.....

8. What was Count *Dracula*'s name originally going to be?

.....

9. What might have inspired Stoker to write *Dracula*?

.....

.....

.....

10. What other works did Bram Stoker write?

.....

.....

.....

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## *The Victorian Era (AO3, AO4)*

### **SOCIETAL EXPECTATIONS**

The Victorian era is a period of British history which spanned Queen Victoria's reign, known for its focus on morality and strict social norms. These were, unsurprisingly, reflected in the literature of the time. Fill out the table below by researching the Victorian era and writing about attitudes and expectations for each of the areas listed.

	Victorian opinions/attitudes/values
Men	
Women	
Education	
Religion	
Mental illnesses	
Foreign countries	

### **EXTENSION**

Now that you've filled in the table, think about and write down how British views have (or haven't) changed in the modern day.

### **ORIENTALISM**

Orientalism is both a term and an area of study established by the Palestinian Arab scholar Edward Said. It focuses on Western presentations and perceptions of Eastern cultures – particularly Asian (historically called 'the Orient').

Spend 15 minutes researching orientalism and familiarising yourself with the concept. Then spend 15 minutes researching its significance in Victorian literature. Write a short paragraph.

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## *Vampires in Literature (AO3, AO4)*

### **HISTORY OF THE VAMPIRE**

Vampires, or vampire-like creatures, can be found in folklore around the world. In the following creatures and give a short presentation on it:

- Strigoi (Romania)
- Jiangshi (China)
- Penanggalan (Malaysia)
- Shtriga (Albania)

Once everyone has given their presentations, see what similarities and differences these creatures.

### **VAMPIRIC LITERATURE**

While *Dracula* might be one of the best-known pieces of vampire literature, it was not the first. In folklore and mythology, many poems and other novels preceded *Dracula*. Complete the three texts given and writing some key points about them.

Text	What is it about?	Key features
<i>Thalaba the Destroyer</i> (1801) by Robert Southey		
<i>The Vampyre</i> (1819) by John Polidori		
<i>Carmilla</i> (1872) by Sheridan Le Fanu		

Once you've filled in the table, discuss how these texts might have influenced *Dracula* and what differences they might share.

### **THE MODERN VAMPIRE**

The popular vampire of the modern day is quite different from the vampires of folklore. Consider their place in various series, video games, and other art (e.g. the Striga in Andrzej Sapkowski's *The Witcher*).

Using your knowledge of modern-day vampires, identify their key features, e.g. what they are presented. Keep this list and compare it to the vampires in *Dracula* as you read it.

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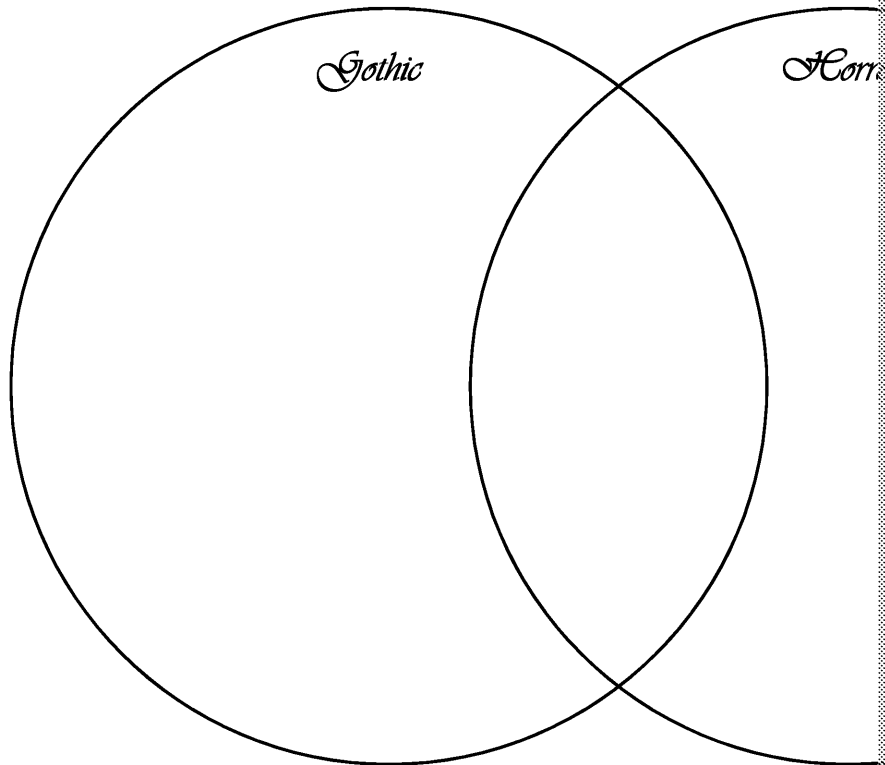


## *Gothic Horror (AO1, AO2)*

### *UNDERSTANDING GENRE*

*Dracula* is often described as a Gothic horror novel. Gothic literature developed in the 18th century, with the first credited Gothic novel being *The Castle of Otranto* by Horace Walpole. Meanwhile, as long as humans have been telling stories, with evidence of ghost stories going back to ancient Egypt and Rome. Evidence of ghosts and other creatures existing in mythology and folklore.

Research the Gothic and horror genres and fill out the Venn diagram below with your findings.



### *CREATIVE TASK*

Write a short story in either Gothic, horror, or Gothic horror style, using the elements you identified in the previous activity. You should be able to identify and explain the elements you use.

- Tropes
- Character archetypes
- Themes
- Settings
- Language choices

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## Text Expectations (AO1, AO2, AO3, AO4)

### EPISTOLARY NOVELS

*Dracula* is an epistolary novel. An epistolary novel is a story told through a series

Make a list of what types of documents might be used in an epistolary novel. The

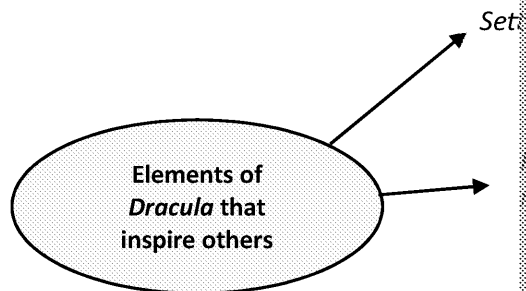
- What you feel the purpose of using the epistolary form is
- The effect that different types of documents might have, e.g. on the plot or

### 'INSPIRATIONAL WORKS'

Research films, books or other types of media that have been inspired by *Dracula* get you started:

- *Young Dracula* (CBBC series) – <https://www.youtube.com/watch?v=vMMs7>
- *Dracula Untold* (film) – [https://www.youtube.com/watch?v=\\_2aWqecTTuE](https://www.youtube.com/watch?v=_2aWqecTTuE)
- *Van Helsing* (film) – <https://www.youtube.com/watch?v=3fdRKme00ul>
- *Renfield* (film) – <https://www.youtube.com/watch?v=6LmO6rmDW08>

What do you think makes a story as influential as *Dracula*? What parts of it inspire stories or adaptations from it, and continue to resonate with modern audiences? map below.



### WHAT TO EXPECT

As we've seen, *Dracula* is one of the most famous and influential pieces of vamp countless adaptations, from video games to stage productions to dozens of other you actually know the story?

Write a list of the popular and well-known elements of *Dracula*. For example:

- Characters
- Locations
- Plot points

Once you've done that, discuss your list in pairs or groups and write down your elements will combine to make the full story of *Dracula*. You can come back to your novel to see how similar they are to the actual events.

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## DURING READING ACTIVITY

### *Chapter 1 (AO1, AO2, AO3)*

In Chapter 1, we are introduced to Jonathan Harker, a solicitor who is travelling to Dracula sort his affairs. As he travels to the Count's castle, all the locals he encounters are hostile to him. However, Jonathan continues his journey and is eventually picked up by the Count. This is a confusing and perilous journey through the mountains, pursued by wolves, Jonathan

#### ***THE FIRST LINE***

'3 May. Bistritz. – Left Munich at 8.35 p.m. on 1<sup>st</sup> May, arriving at Vienna early next morning. I arrived at 6.46, but train was an hour late.' (Chapter 1, p. 3)

1. This is the first line of *Dracula*. What can we learn from this line? Think about the time and setting.
2. How do you feel about this as an opening line? Do you think it is or isn't effective? Write down your thoughts.

#### ***SHORTHAND***

*'JONATHAN HARKER'S JOURNAL (kept in shorthand)*

Shorthand is a style of writing that uses abbreviations and symbols to allow a person to write quickly and using less space. You can find out more about it here:

<https://www.uopeople.edu/blog/speed-writing-how-to-write-shorthand/>

or here:

<https://www.britannica.com/topic/shorthand/Modern-symbol-systems>

Why might Jonathan have chosen to write his journal in shorthand? Discuss your ideas.

#### ***CREATIVE TASK I***

Look up one of the main systems of shorthand writing (Pitman, Gregg or Teeline) and write a short paragraph of *Dracula* using it.

#### ***FIRST IMPRESSIONS***

Using quotations to support your ideas, write down the first impressions you got from the following:

- Jonathan
- Transylvania
- Count Dracula
- Epistolary form
- Writing style

Then, discuss your ideas in groups and see whether anyone has ideas or opinions that you disagree with. Decide whether you agree or disagree with their points.

#### ***LOCAL TRADITION***

Using any research you did for the activity 'Orientalism' in the Before Reading section, write down the following question:

'How does Jonathan display orientalist attitudes as he travels through Transylvania?'

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***GOTHIC LANDSCAPES***

Reread Chapter 1 and identify as many Gothic elements as you can in the descriptive locations. Then, go around the class with each person giving one point or quotation, repeating any, and write down any you missed. Some Gothic conventions to get you started:

- Isolated locations
- Ruins
- Pathetic fallacy
- Supernatural
- Gloomy or foreboding

***SUPERNATURAL ELEMENTS***

Unlike some Gothic horror novels, *Dracula* introduces supernatural elements in the natural world. Complete the table by identifying three supernatural events from Chapter 1 (using the effect or purpose).

Supernatural occurrence	Analysis

***CONSIDERING THEME***

What themes are introduced in this chapter? How do you think they might carry the novel?

Choose three themes you identified. Then, find a quotation that demonstrates each. For your quotations, analyse what they reveal about the theme and Jonathan's character.

Theme	Quotation	Analysis

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## Chapters 2 and 3 (AO1, AO2, AO3, AO4)

In Chapter 2, Jonathan enters the castle and meets Count Dracula. Dracula helps talk to him about everything and anything – but particularly England, where the Count has never been. They talk through the night several times, and Jonathan gets a fright when he realises the Count's true nature. Shortly after this, Jonathan realises that he's trapped in the castle.

In Chapter 3, Jonathan begins to suspect the Count of not being all he seems. Dracula is staying for another month and encourages him to write letters to his boss, Mr Harker. Jonathan decides to write secret letters to them as well. One night, Jonathan sees a light across the castle walls, and not long afterwards he has an encounter with three soldiers. However, they are chased away by the furious Count.

### UNCANNY CREATURES

1. Reread Count Dracula's introduction (from 'His face was strong...' (p. 16) to '...and he was a creature of a different order' (p. 17). Now, read the following extract from *Frankenstein*, in which Frankenstein describes his creature, and compare the descriptions of the creature and Count Dracula.

'By the glimmer of the half-extinguished light, I saw the dull yellow light of the creature open; it breathed hard, and a convulsive motion agitated its torso.'

How can I describe my emotions at this catastrophe, or how dreadfully I suffered at the very moment when I contemplated the existence of a being whom with such infinite pains and care I had endeavoured to form? His eyes were closed, and I had selected his features as beautiful. Beautiful even he might have been had his countenance expressed feelings like mine; but his yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion, and straight black lips.' (Volume I, p. 45)

2. Then, think about the Gothic convention of *the uncanny*. This is the process of making the familiar made unfamiliar, creating a sense of discomfort. How does this concept apply to Frankenstein's monster? Write a paragraph exploring your ideas.

### DRAMATIC IRONY

Dramatic irony is a narrative technique in which the reader knows something the characters do not. While reading *Dracula*, it's likely that modern readers experience more dramatic irony than the well-known features of vampires.

Imagine you are a reader in Victorian England, reading *Dracula* for the first time. How do you think you have responded to Count Dracula's character and behaviour in this chapter? In your opinion, what about Victorian values and beliefs, or their attitudes to foreign places and people, might have influenced your response?

### CREATING HORROR

How does Stoker build a sense of dread and horror in Chapter 2 and Chapter 3? Write a paragraph exploring this question for each chapter. You might think about:

- Language and word choice
- Plot points or events
- Figurative language
- Jonathan's responses

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## THE THREE SISTERS

Read each of the quotations below and analyse what they tell us about the three present women, and how they meet or reject Victorian values.

Quotation	Analysis
'In the moonlight opposite me were three young women, ladies by their dress and manner.' (p. 33)	
'All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips.' (p. 33)	
'... then they all three laughed – such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips.' (p. 33)	
“Go on! You are the first, and we shall follow; yours is the right to begin.” (p. 33)	
'... she actually licked her lips like an animal, till I could see in the moonlight the moisture on the scarlet lips and on the red tongue as it lapped the sharp white teeth.' (p. 33)	

## VAMPIRIC TRAITS

Identify all the vampiric traits you can in Chapter 2 and Chapter 3. Then, choose two and examine:

- Their purpose in the narrative
- What they might represent (don't forget to think about context)

Vampiric trait	Analysis

## PHYSIOGNOMY

In Chapter 2, Jonathan describes Dracula as having a 'very marked physiognomy' the study of people's faces or physique and using it to determine their personality. It was a pseudoscience, but it was popular in the Victorian era, where it began as a way to deal with mental health issues and evolved into a system of scientific racism.

You can read more about it here:

<http://blogs.getty.edu/iris/physiognomy-the-beautiful-pseudoscience/>

Here:

<https://www.nous-ance.com/blog/the-connections-between-physiognomy-german>

Or in this (US-centric) blog series:

<https://blogs.wellesley.edu/whatisracialdifference/2015/11/19/what-is-physiognomy>

How is physiognomy used in Stoker's presentation and description of the vampire? How do we also want to think about Victorian attitudes towards foreign cultures and peoples?

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## Chapter 4 (AO1, AO2, AO3, AO4)

At this point, Jonathan is well and truly trapped in the castle. His attempts to recontact it, all fail, and he realises he has very little time left. A woman arrives at the castle to tell him what happened to her child, and the Count summons a pack of wolves to devour her, however he can. Climbing out of his window, he winds up in the castle vaults, where he is found, sleeping in a coffin, ready to travel to England. After the coffin is taken away, Jonathan is left with the three women. He plans to scale the castle walls, where he will either escape or be killed.

### CREEPING DREAD

In pairs, create a collection of flash cards on how Stoker builds tension throughout the chapter. Create one card for each of the following topics:

- Word and language choice
- Figurative language
- Setting
- Jonathan's reactions
- Events within the chapter

Then, with another pair, compare your flash cards. Did people in other pairs have any new or different ideas you come across?

### THE ART OF WAR

In pairs, discuss your ideas about the following questions. Then, in groups, discuss where they overlap and differ.

1. What is the relevance of Dracula's discussions of his warmongering origins?
2. How might it apply to future events?
3. What do you think are the most important points in Dracula's speech?

### HEIGHTENED EMOTION

Jonathan is having a tough time in Castle Dracula. As such, he goes through a wide range of emotions. For each emotion, find a quotation that represents it and analyse what it reveals about the character.

Emotion	Quotation	Analysis
Anger		
Despair		
Fear		
Hope		

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## *THE LIGHT OF DAY*

The themes of light and darkness are important in this chapter and the novel as a whole. You should read the chapter carefully and collect as many relevant quotations as you can find about light and darkness and how they relate to other themes (e.g. good vs evil or day and night). An example of a quotation you might collect is given below. An example of how you might use it is given below. You should try to collect and use at least one other quotation like the one you started.

<b>Light</b>	
<i>'No man knows till he has suffered from the night how sweet and how dear to his heart and eye the morning can be.'</i> (p. 40)	<i>'The moonbeams seemed to be the mass of gloom beyond them.'</i>
<ul style="list-style-type: none"><li>•</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>

## *POWER DYNAMICS*

As a class, split into two groups, with one group representing Dracula and the other representing Jonathan. The Dracula group should come up with ways Dracula exhibits power over Jonathan. The Jonathan group should come up with ways Jonathan tries to escape, subvert or overcome Dracula.

Then, taking it in turns, each group should present their ideas, with the whole class listening and taking notes.

## *EXTENSION II*

Thinking about all the ideas you discussed with your class, how do you feel about Dracula? For example, do you respect his acts of bravery or do you think he has cowardly moments? How do you feel about him when he tries to escape? As Chapter 4 ends, how do you feel about him in that moment?

Write a paragraph discussing your ideas.

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**ESSAY PRACTICE I**

The theme of fear is prevalent in the first four chapters of *Dracula*. Using the guide paragraph in response to the following question:

'What is the significance of the theme of fear in the first four chapters of the novel?

**Point:**

.....

.....

.....

.....

**Evidence:**

.....

.....

.....

.....

**Explanation:**

.....

.....

.....

.....

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## Chapter 5 (AO1, AO2, AO3, AO4)

Chapter 5 opens with a new narrator: Mina Murray, Jonathan's fiancée. She is in return, and exchanges several letters with her friend, Lucy Westenra. Lucy has re-marriage and recounts two of them to Mina. The men she received proposals from Morris and Arthur Holmwood – are all friends. Seward, who runs an asylum, thro rejection, focusing on one particular resident, a man named Renfield.

### SHIFTING NARRATION

Did the switch to Mina's narration surprise you? Write a paragraph discussing yo and the cliffhanger Jonathan's story is left on.

### SHIFTING PURPOSE

In groups, discuss your reactions to Chapter 5 opening with Mina's letter. Then, c

- What you think the purpose of this switch is
- The impact of the change in tone and how it impacts tension
- What you think the purpose of the focus of this chapter (Lucy receiving three

### NARRATORS

What do we learn about the new characters from their narration? For each of the quotation given and what it reveals about them.

Character	Quotation	Anal
Mina	'I am longing to be with you, and by the sea, where we can talk together freely and build our castles in the air.' (p. 46)	
Lucy	'Being proposed to is all very nice and all that sort of thing, but it isn't at all a happy thing when you have to see a poor fellow... broken hearted.' (p. 49)	
Seward	'Ebb tide in appetite today. Cannot eat, cannot sleep, so diary instead.' (p. 52)	
Quincey	'... we both want to mingle our weeps over the wine cup, and to drink a health with all our hearts to the happiest man in all the wide world.' (p. 53)	
Arthur	'Count me in every time. I bear messages which will make both your ears tingle.' (p. 53)	

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## VICTORIAN MEN AND WOMEN

How are the female and male characters presented in this chapter? Don't forget (i.e. Victorian values and gender norms) when analysing these characters – or to

Female characters	Male
<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

## MARRIED BLISS

Proposals and marriage are a key focus of Chapter 5. Read the three quotations below from other Gothic novels, and compare how they present marriage to how it is presented in *Dracula*.

1. 'The one charm of marriage is that it makes a life of deception absolutely necessary.' *The Picture of Dorian Gray* (Chapter I, p. 8)
2. "'When I am married,' she continued, after a pause which no one interrupted, 'I shall not be a rival, but a foil to me. I will suffer no competitor near the throne of my husband's homage.'" *Jane Eyre* (Chapter 17)
3. 'I resolved, therefore, that if my immediate union with my cousin would conduce to my happiness, my adversary's designs against my life should not retard it a single day.' (p. 183)

## BUILDING BONDS

In this chapter, we are introduced to several new characters and their relationships. In groups, choose one of the following:

- Lucy and Mina
- Dr Seward, Quincey and Arthur

Discuss the ways these relationships are presented in the chapter, using quotations. Don't forget to consider context and how Victorian men and women were expected to behave.

Then, feed back your ideas to the other groups, taking notes on each other's discussions. Do you agree or disagree with their assessments?

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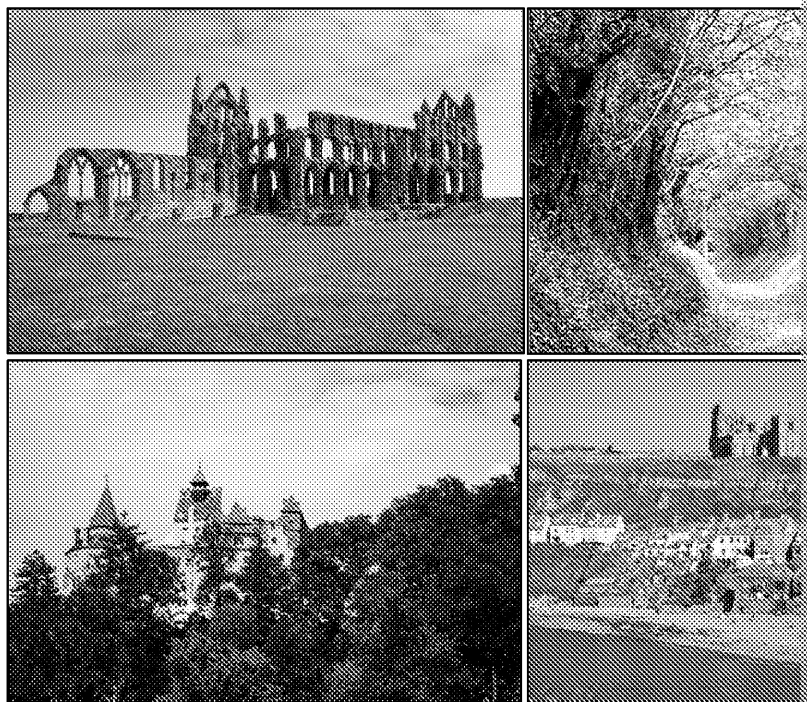
## Chapters 6 and 7 (AO1, AO2, AO3)

In Chapter 6, Mina travels to Whitby to stay with Lucy, where she becomes friend opinions about death. She also worries about Jonathan, and about Lucy, who has spends time practising her shorthand. Meanwhile, Dr Seward continues to study developed the habit of collecting insects and animals, then eating them.

In Chapter 7, a newspaper article details the arrival of a ghost ship at Whitby, wh heavy fog. It is discovered that the ship's captain is tied to the helm, dead, with a Witnesses see a large dog flee the ship as it lands. The article then includes the c transporting many large boxes of earth to England – during which his crew is stal force. Mina watches the captain's funeral and finds out that the old man, Mr Swa that dogs will not go near the area where it happened.

### WHITBY

How is the setting of Whitby presented in this chapter? In pairs, assign one perso person Transylvania. Then, spend a few minutes on your own finding quotations chosen setting is presented. Once you've done that, feed back your ideas to your contrasting the two settings.



### DIALECT

Sometimes, authors choose to represent accents and dialects in their writing. Wh Stoker does this for Mr Swales, with Mina writing down all the slang and turns of

Listen to this audiobook's rendition of the speech: <https://www.youtube.com/watch?v=...> It begins at **3:17:12** and ends at **3:28:27**. Now, think about the following questions

1. Why did Stoker choose to use a dialect?
2. How is it used?
3. What is its impact on Mina and the reader?

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### *LUGGING TOMBSTEANS*

---

The old man that Mina and Lucy befriend, Mr Swales, gives a passionate speech about gravestones in this chapter. Using quotations to support your ideas, analyse this speech.

- Uses foreshadowing
- Creates parallels to vampires

### *EXAMINING FORMS*

---

Chapter 7 introduces two new epistolary forms: the newspaper article and the ship's log. Choose either the article or the ship's log. Then, create a short presentation on:

- How your chosen form is used
- Its purpose (e.g. why Stoker chose to include it)
- How it compares to the other forms used in the novel (e.g. journal entries)

### *EXTENSION III:*

---

Who do you think is collecting and compiling these documents? Within the narrative, who is doing this?

### *ATMOSPHERES*

---

Read the openings of chapters 6 and 7 again and select three quotations from each. Then, analyse how they accomplish this and what effect they have on the reader.

### *CREATIVE TASK II*

---

Write a diary entry from Count Dracula's point of view for one of the events in Chapter 7: travelling on the ship, arriving in Whitby, or another event of your choice.

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## Chapter 8 (AO1, AO2)

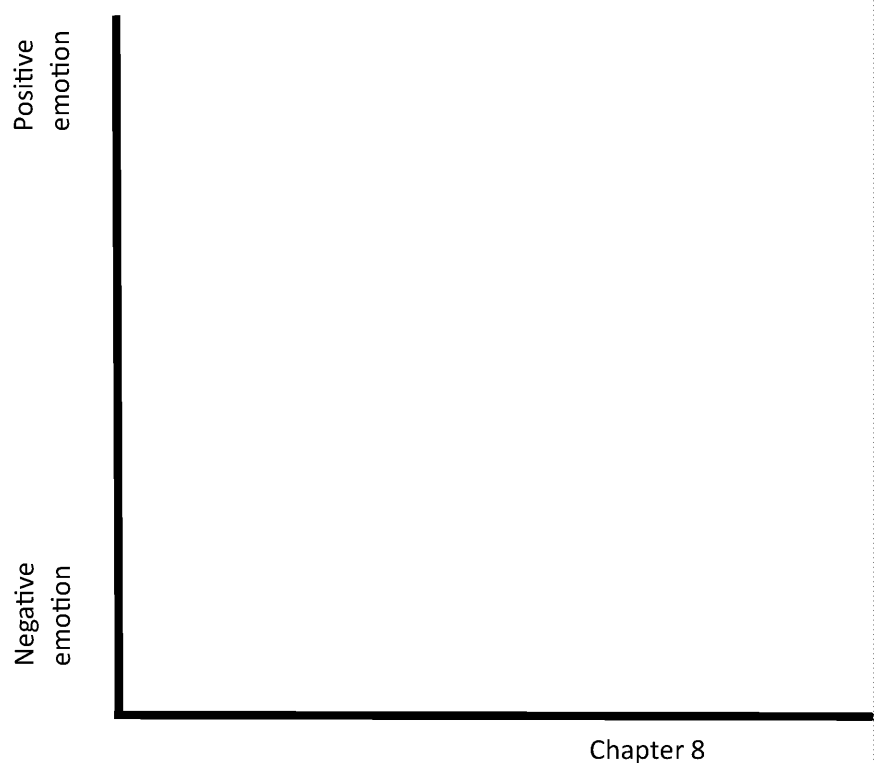
In this chapter, Lucy sleepwalks to the nearby cemetery. Mina follows her and sees her, however, it's gone when she reaches Lucy. In the following nights, Lucy continues to sleepwalk out of their room, and twice Mina sees some kind of strange, large bird at the window. Lucy becomes lethargic and pale, and Mina finds a pinprick-like injury on her neck. Finally, Mina discovers that Dracula is alive and has been recovering in a sanatorium in Budapest. Meanwhile, Dracula tells Jonathan that he helped organise for him. Renfield escapes Dr Seward to visit the house. Finally, Dracula speaks through the door to an unknown 'master'.

### DRAMATIC IRONY

By Chapter 7, we know that Dracula has arrived in England. In Chapter 8, we understand that Dracula is in the house with Lucy. However, the other characters have no idea, which creates a sense of tension. List five moments of dramatic irony in Chapter 8, then discuss whether you think the characters have picked up on or understood what was happening in each moment.

### EMOTIONAL ROLLERCOASTER

1. In this chapter, moments of peace, hope or happiness are often juxtaposed with moments of tension. Using the graph, chart the progression of Mina's emotions throughout Chapter 8. For each plot point, choose a quotation that represents that moment.



2. Now, analyse each of the quotations you chose and what it shows about character.

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**TRACK DRAC**

Although we never see him in person, we know that Dracula is busy in Chapter 8 (e.g. a flow chart) tracking Dracula’s movements and actions throughout this cha

Use this point as your starting place:

*Dracula has arrived in Whitby. He encounters a sleepwalking Lucy i*



Then, either in your workbook, on paper or on the computer, continue building y

**JONATHAN LIVES**

In this chapter, we discover that Jonathan successfully escaped Castle Dracula an write a paragraph for each of these questions:

1. How did you feel about finding out that Jonathan was alive?
2. What might this mean for how the novel progresses?
3. Why do you think Stoker chose to reveal Jonathan’s survival at this point in t

**ENCROACHING SHADOWS**

Just like in earlier chapters, the themes of light and dark are prevalent in Chapter following quotations from Mina’s first journal entry and explore how they preser

Quotation	Analysis
‘There was a bright full moon, with heavy black, driving clouds, which threw the whole scene into a fleeing diorama of light and shade.’ (p. 76)	
‘... it seemed to me as though something dark stood behind the seat where the white figure shone.’ (p. 76)	
‘... it seemed for an instant as if the stranger had great eyes like burning flames.’ (p. 79)	
‘Just then, the moonlight crept round an angle of the building, and the light fell on the window.’ (p. 80)	

**EXTENSION IV**

Now, choose two more quotations about light and dark in Chapter 8 and analyse

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## *Chapter 9 (AO1, AO2, AO4)*

In this chapter, Mina hurries to see Jonathan, who seems to have forgotten the e advised not to remind him in any way. The pair get married at the sanatorium, w for their own wedding. However, Lucy's health is continuing to decline and she's Arthur, whose father is also ailing, asks Dr Seward to examine her, which he does opinion from his friend and tutor, Abraham Van Helsing, who arrives from Amste He seems to draw some conclusions but won't share them with Seward. Seward, Renfield, who goes through several violent moods and makes another escape to the chapter, Lucy's health takes a dramatic turn for the worse.

### *HAPPY COUPLES*

Mina and Jonathan get married in this chapter, while Lucy and Arthur make plans which will take place in September. In pairs, discuss these events in the context of

- Hope – despite Dracula's arrival in England, these couples are happy and look forward to the future.
- Tragedy – since Dracula is now in England, will their relationships survive?

### *LUCY AND ARTHUR*

In Chapter 9, we get passages narrated by Lucy and Arthur. We haven't spent much time in their points of view, and these moments give us new insight into their characters and relationships.

Using quotations, explore what we learn about Lucy and Arthur from their own narratives (Lucy's letters and diary entry, and Arthur's letter).

Lucy	

### *INTRODUCING VAN HELSING*

Van Helsing is a well-known character in pop culture, where he is often portrayed as a hero. In class, discuss your first impressions of Van Helsing and how he does, or doesn't, fit the role.

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**SEWARD'S NARRATION**

Seward has been one of our main narrators so far and, as such, we've got to know of the other characters. In this chapter, we see him interacting with other characters rather than writing in the privacy of his diary.

In groups, examine how Seward presents himself (or is presented) differently between letters. Then, create two short performances – one of Seward in private (e.g. receiving letters) where he interacts with another character. How would he behave differently in these situations? What does this reveal about his character?

**ILLNESS**

Illness is a key theme in Chapter 9, with Lucy, Jonathan and Renfield all suffering. Reread the chapter and (using quotations) explore how illness, either physical or mental, affects these three characters.

<b>Lucy</b>	
<b>Jonathan</b>	
<b>Renfield</b>	

**THREE TELEGRAMS**

What is the impact of the three telegrams that Seward sends at the end of Chapter 9? Consider the tension and language, and write a paragraph exploring this moment.

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## *Chapters 10 and 11 (AO1, AO2, AO3, AO4)*

In Chapter 10, Seward and Van Helsing work together to keep Lucy alive. Twice, she faints (the first from Arthur, the second from Seward) when she's found in the morning at the brink of death. It only seems to happen when she's unattended at night. Van Helsing continues to care for her, and then places many garlic flowers around Lucy's bedroom and instructs her to keep her door closed.

In Chapter 11, Lucy's well-meaning mother clears away the garlic flowers and opens the door. Van Helsing and Seward find her near-dead once again, and Van Helsing gives her a transfusion of blood. Lucy has some undisturbed nights with Van Helsing watching over her. However, he and Seward are not always there at the time. One night, when neither of them is there, Lucy is attacked by unseen forces. Her mother dies from the stress and shock, and Lucy is left to face her fate.

### ***RIVALS I***

Arthur and Seward are both good friends and rivals in love. In Chapter 10, we get a sense of their relationship. Split the class in half, with one side representing 'rivals' and the other side representing 'friends'. Each group, discuss how Arthur and Seward are presented as either rivals or friends, and how they have been assigned. Then, have a whole-class discussion about how their relationship evolves.

### ***WITHHELD KNOWLEDGE***

It is made clear to us that Van Helsing knows, or at least suspects, what is actually happening. Discuss why he doesn't share this information with Seward. Discuss why you think this might be.

### ***THE WOLF***

In Chapter 11, there is an interlude in which a newspaper article discusses the establishment of a zoo. Write a paragraph answering each of these questions:

1. What is the point of the article being included?
2. How does it relate to the other events in the chapter?
3. What does it tell us about Dracula?

### ***IN MEMORANDUM***

Reread Lucy's memorandum at the end of the chapter. Identify (by either highlighting or underlining) moments that:

- Use Gothic elements
- Use fantastical elements
- Build tension
- Tie into the themes of the novel

### ***EXTENSION V***

'MEMORANDUM LEFT BY LUCY WESTENRA' (p. 118)

What do we learn from Lucy's last narration being a memorandum instead of a diary entry? How does she survive the night?

### ***FEAR AND HOPE***

As a class, discuss the themes of fear and hope and how they appear in chapters 10 and 11. Go back-and-forth, where one person presents a moment or a quotation from the text that represents fear, then the next person identifies something that represents hope, then the next person presents a moment of fear, and so on.

Continue until everyone in the class has said something, trying not to repeat any

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## ESSAY PRACTICE II

Read the extract below and plan an essay-style response to this question. You should write a response which is supported with quotations and close analysis. You might also include a reference to something you've done on *Dracula*.

In this extract, Arthur offers to donate blood to Lucy, which Van Helsing praises highly. This is a key moment in the novel. You should think about:

- How the theme of blood is presented in this extract and elsewhere in the novel
- How fantastical elements are used to construct a fantasy world

“What shall I do?” There was fire in his eyes, and his open nose showed his intent. Van Helsing slapped him on the shoulder. “Come!” he said, “I am a man and it is a man we want. You are better than me, better than my friend John. He looked bewildered, and the Professor went on by explaining in a low voice:

“Young miss is bad, very bad. She wants blood and blood and blood, or die. My friend John and I have consulted; and we are about to perform the call transfusion of blood – to transfer from full veins of one to the empty veins of the other – to pine for him. John was to give his blood, as he is the more young and strong than me” – here, Arthur took my hand and wrung it hard in silence – “but here, you are more good than us, old or young, who toil much in the world. Our nerves are not so calm and our blood not so bright.” (Chapter 10, pp. 101–102)

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## *Chapters 12 and 13 (AO1, AO2, AO3, AO4)*

In Chapter 12, Seward and Van Helsing discover the disaster within the Westenra arrival of Quincey Morris, who offers to give Lucy – just barely alive – one more try. He revives her, she’s still in very poor health. Seward and Quincey discuss the situation in the house. Mina writes to Lucy about Jonathan’s recovery and the death of his boss, and she is in a state of great distress. She is in a state of great distress, and she seems to be going through a transformation; in a moment of clarity, she tells Arthur and then, holding Arthur’s hand, she dies. While Seward is away from the house, Dracula attacks the men moving boxes from the house next door (Dracula’s house) with a great deal of violence.

In Chapter 13, several funerals take place. The men all mourn Lucy’s death and try to comfort each other. Van Helsing approaches Seward about performing an autopsy on Lucy’s body. Seward – though speaking cryptically – says Seward, and the others, will be grateful if he does. Van Helsing agrees to do so. Meanwhile, Jonathan and Mina attend Mr Hawkins’ funeral. Dracula, now appearing much younger, is seen in the street. Mina learns of Lucy’s death and the disappearances of several children in Hampstead. All of them come back with injuries. The ‘bloofer lady’.

### **TENSION**

How is tension built in the opening of Chapter 12? How do you feel the form (Severely or influences this tension? Thinking about these questions, explore each of these

- Seward arriving at the Westenra house
- Van Helsing’s arrival
- Breaking into the house
- Finding the unconscious servants
- Finding Lucy and her mother
- The rush to save Lucy

### **LETTERS UNREAD**

Mina’s letters to Lucy in Chapter 12 are all marked as ‘unopened by her’. What effect does this have on the reader, and how does it foreshadow the events to come?

### **RIVALS II**

Split the class into six groups, and assign each group one character – either Arthur (there will be two groups per character). In your groups, discuss your character, his relationships with his two friends and rivals.

Then, mix up the groups and feed back your first group’s ideas about each character. Each group should have notes on all three characters, and have taken part in a discussion about the

### **TRANSFORMATION**

‘In a sort of sleep-waking, vague, unconscious way she opened her eyes, and saw which were now dull and hard at once, and said in a soft voice, such as I had never heard from her lips:

“Arthur! Oh, my love, I am so glad you have come!”  
(Chapter 12)

In the hours before her death, Lucy appears to be transforming – and though Seward is turning into a vampire. Read from ‘So Arthur took her hand...’ (p. 134) to the end of the extract. Discuss the present vampires and vampirism in this extract?

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### THE DEATHS OF WOMEN

In many Gothic novels, the death of a woman – usually one romantically involved character – acts as a catalyst for the story’s tragic events.

Research the characters of Elizabeth Lavenza from *Frankenstein* and Sibyl Vane from *Dracula*. Then, compare and contrast their role and presentation in each of these novels with Lucy. Use quotations and think about context in your analysis.

Finally, consider this question: ‘How do you think Lucy’s death will influence the rest of the story?’

### EMOTIONAL STATES

Chapters 12 and 13 are full of tragedy and high emotions. Explore how these high emotions are expressed in each of the characters listed, using quotations and thinking about context in your analysis.

Character	Analysis
Arthur	
Seward	
Van Helsing	
Mina	
Jonathan	

### CREATIVE TASK III

Create a mood board, a collage or a playlist to represent the emotional state of one of the characters in these chapters.

### THE BLOOFER LADY

‘Bloofer lady’ means ‘beautiful lady’ – your edition of the text may have a footnote. Discuss the following questions:

1. What is the purpose of including the newspaper articles about the ‘bloofer lady’?
2. How do you think events might progress from here?
3. Why do you think Stoker chose to name her ‘bloofer lady’?

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## Chapters 14 and 15 (AO1, AO2, AO3)

In Chapter 14, Mina is worried about Jonathan and finally reads his journal. She is investigating the events leading to Lucy's death, and the two of them meet. Van Helsing who in turn has a lot of respect for him. They discuss Jonathan's journal and Van Helsing's experiences were real; this gives Jonathan peace of mind and a drive to defeat Dracula. Van Helsing approaches Seward and discusses science and beliefs, building up to revealing the truth about Lucy.

In Chapter 15, Seward begins the process of accepting vampires are real. He was told by Van Helsing takes him to Lucy's tomb to show proof of her transformation. He then goes to the graveyard at night, where they find Lucy's coffin empty and find a child wandering the yard. So Van Helsing summons Quincey and Arthur to help them deal with the vampiric Lucy.

### MINA AND VAN HELSING

Mina and Van Helsing meet in Exeter, and are immediately taken with one another.

- What we learn about Van Helsing through Mina's descriptions of him
- What we learn about Mina from Van Helsing's comments about her

Don't forget to use quotations to support your ideas.

Mina's opinion of Van Helsing	Van Helsing's opinion of Mina

### PHYSIOGNOMY REVISITED

Reread Mina's description of Van Helsing, from 'I rose and bowed...' (p. 151) to '...and he bowed' (p. 151). How does this description relate to Victorian ideas about physiognomy?

### RATIONAL MINDS

In Chapter 14, Van Helsing introduces the concept of vampires to Seward in a rational way, using scientific beliefs, scientific proof and rationality. Discuss:

1. What we learn about each character in this conversation
2. What we learn about their relationship
3. How science, faith and the supernatural are presented (don't forget to think about the role of the supernatural)

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### *LADY REVEALED*

Read from Seward's diary entry on 26<sup>th</sup> September (p. 157) to the end of Chapter 13. How does Stoker build up to the reveal that Lucy is the bloofer lady? You might want to think about:

- Tension
- Word and language choice
- Character responses
- Context

### *VAN HELSING'S NOTE*

In pairs or groups, discuss how Van Helsing's note to Seward in Chapter 14:

- Builds tension
- Reveals character
- Makes the reader concerned for him

### *CONVINCING ARGUMENTS*

How does Van Helsing try to convince Seward that vampires exist, and that Lucy is a vampire? How does Seward accept, rationalise or reject these attempts? Use the following questions to guide your discussion.

How Van Helsing tries to convince Seward	How Seward responds

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## *LUCY'S TOMB*

Read the extract below, in which Van Helsing and Seward visit Lucy's tomb. Analyse how Gothic elements are used in it.

‘As we went further, we met fewer and fewer people, till at last we were surprised when we met even the patrol of horse police going their round. At last we reached the wall of the churchyard, which we crossed with some little difficulty – for it was very dark, and the whole place was new to us – we found the Westenra tomb. The Professor took the key, unlocked the door and standing back, politely, but quite unconsciously, motioned me to go in first. There was a delicious irony in the offer, in the courtliness of the Professor on such a ghastly occasion. My companion followed me quickly, I drew the door to, after carefully ascertaining that the lock was a spring one. In the latter case we should have been in a bad plight. I took a key from my bag, and taking out a matchbox and a piece of candle, produced a light. The tomb in the daytime, and when wreathed with flowers, was beautiful and gruesome enough, but now, some days afterwards, when the grass was withered and dead, their whites turning to rust and their greens to browns, when the beetle had resumed their accustomed dominance, when the tomb was dark, the stone, and dust-encrusted mortar, and rusty, dank iron, and tarnished and clouded silver-plating gave back the feeble glimmer of a candle, the scene was more miserable and sordid than could have been imagined. It conveyed in a way that life – animal life – was not the only thing which could be buried in the earth. (Chapter 15, p. 163)

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## Chapter 16 (AO1, AO2, AO3, AO4)

Van Helsing takes Seward, Arthur and Quincey to Lucy's tomb in order to slay her, but she becomes a vampire, and work together to put her to rest. Arthur stakes her, and then she takes on a peaceful countenance in death. Then, Van Helsing makes plans to see she takes on a peaceful countenance in death. Then, Van Helsing makes plans to see she takes on a peaceful countenance in death.

### COMPARISONS I

In this chapter, Van Helsing outlines several powers and weaknesses of vampires. Compare this piece of modern literature and compare their strengths and weaknesses. Think about how they might have evolved since the publication of *Dracula*.

### CREATIVE TASK IV

Once you have finished reading Chapter 16, choose one of the following creative tasks:

- Draw Lucy as a vampire
- Write a diary entry from Lucy's point of view from her time as a vampire

### COMPARISONS II

Read the extract below, then compare it to how the vampiric Lucy is described in the text. Compare this to vampire women from *Castle Dracula* (in Chapter 3).

'When Lucy – I call the thing that was before us Lucy because it was she – saw us she drew back with an angry snarl, such as a cat gives when it is angry. Then her eyes ranged over us. Lucy's eyes in form and colour were not like the eyes of the pure, gentle orbs we knew. They were unclean and full of hell-fire, instead of the pure, gentle orbs we knew. The remnant of my love passed into hate and loathing; had she then been a devil she could have done it with savage delight. As she looked, her eyes became bright as light, and the face became wreathed with a voluptuous smile. Oh, it made me shudder to see it! With a careless motion, she flung to the ground the child that up to now she had clutched strenuously to her breast, and he fell over it as a dog growls over a bone. The child gave a sharp cry of moaning. There was a cold-bloodedness in the act which wrung a gasp from me when she advanced to him with outstretched arms and a wanton smile, and hid his face in his hands.' (Chapter 16, pp. 175–176)

### COMPARISONS III

Seeing Lucy as a vampire, Seward compares her to several things:

- Medusa
- Demons
- Masks

Discuss your ideas in pairs, then write a paragraph exploring each comparison, explaining why you have chosen, what it represents, etc.

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### *VAMPIRIC ABILITY*

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How are vampiric powers presented in this chapter? Make a list of the powers Lucy Van Helsing counters them.

Then, consider:

- How they differ from or mirror Dracula's
- How their presentation differs from how Dracula was presented by Jonathan

### *SLAYING LUCY*

---

In groups, choose one of the following quotations. Then, create a short presentation.

- What it reveals about the characters
- How it relates to context
- How it ties into the novel's themes

Choose one from:

- 'Lucy Westenra, but now changed. The sweetness was turned to adamant, purity to voluptuous wantonness.' (p. 175)
- 'At that moment the remnant of my love passed into hate and loathing; had I have done it with savage delight.' (p. 175)
- 'It was odd to notice that by common consent we had all put on black clothes for he was in deep mourning, but the rest of us wore it by instinct.' (p. 177)
- 'His face was set, and high duty seemed to shine through it; the sight of it gave me seemed to ring through the little vault.' (p. 179)
- 'One and all we felt that the holy calm that lay like sunshine over the wasted earth, token and symbol of the calm that was to reign for ever.' (p. 180)

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*Chapters 17 and 18 (AO1, AO2, AO3)*

In Chapter 17, the main characters (sometimes referred to as the ‘Crew of Light’) Seward’s house and share their journals and other writings so that everyone is busy typing it all out for posterity while Jonathan pursues leads about the cargo Dracula’s knowledge of the letters Dracula sent while he was trapped in the castle.

In Chapter 18, Mina asks to meet Renfield, who seems to be affected by her presence. They discuss their next moves. They make a solemn vow to stand together against Count Dracula. Renfield outlines everything he knows about Dracula and his powers and weaknesses. There is a large bat at the window, which Quincey shoots at but misses. Renfield asks to see the other men come along with him; Renfield begs to be released, and warns Seward that

**BONDING MOMENTS**

With the main characters assembled, they begin to get to know each other and form relationships. For each of the following relationships, explore how it is presented in the text, the narrative techniques.

- Mina and Seward
- Mina and Arthur
- Mina and Renfield

**GENDER ROLES**

How are Victorian gender roles and expectations presented in chapters 17 and 18? Explore the question, using quotations to support your ideas.

Use the table below to collect your ideas and relevant quotations.

Men	

**EXTENSION VI**

How do the characters relate to modern-day gender roles and expectations? Do they challenge them, or have they become antiquated? If you were modernising the novel, what changes would you make?

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### *MISSED OPPORTUNITIES*

Despite having Lucy and Mina's accounts of the bat that had often come to Lucy seem to connect it with the bat that Quincey shoots at in Chapter 18. In pairs, discuss then feed back your ideas to the class. Do you agree or disagree with each other?

### *HOPE*

Reread Mina's journal entry for 30<sup>th</sup> September.

1. Form groups of six. In your groups, assign a member of the Crew of Light to 5 minutes on your own analysing how your chosen character is presented in the relationships with the others are presented. Then, feed back your ideas to your group.

For an extra challenge, you could have your discussion while everyone plays

Character	Analysis of character	Analysis of character

2. Now, discuss how events might proceed from here. Do you think the Crew of Light...

### *FOREBODING*

Renfield has another change of attitude at the end of Chapter 18. How does his tension and a sense of foreboding? What do you think Seward will end up regretting?

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## Chapter 19 (AO1, AO2)

The men go to investigate Dracula's house in Carfax (the one next to Seward's house). The boxes of earth Dracula brought from Transylvania are gone, and have a supernatural light begin to fill the house. Later, Jonathan notes that Mina is looking pale, and Mina has a dream she had. Renfield, who is sullen when Van Helsing visits him, asks to see Mina.

### **THE HOUSE AND THE SWARM**

Read from "In manus tuas, Domine..." (p. 207) to '... rabbit-hunting in a summer garden'. In this extract, the men explore Dracula's house.

1. Explore how Gothic elements are used in this extract
2. Explore how horror and tension are built in this extract

### **FIGHT OR FLIGHT**

Analyse how each of the characters responds to Dracula's house. You might consider how they mirror one another, and what their reactions reveal about their characters.

Character	Analysis
Jonathan	
Van Helsing	
Seward	
Quincey	
Arthur	

### **RE-COUNTING**

Reread this chapter and check back through the novel. Create a chart or a graph showing the characters' movements and plans up to this point in the novel. You can use your previous graphing activity to help you.

### **WILFUL IGNORANCE**

Despite having read all the documents and information that Mina compiled, none of the men notice any of the similar symptoms to Lucy.

- Discuss why this might be
- Explore how the theme of isolation is presented in Chapter 19

### **EXPLORING DREAMS**

Reread Mina's recollection of her strange dream, from 'I can't quite remember her face' to '... if I had not slept at all.' (p. 216).

1. Analyse and annotate how Gothic elements are used in this extract
2. Then, compare the dream to Lucy's experiences in Chapter 8
  - when she sleepwalks to the cemetery
  - when she sees eyes in the church windows

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**Chapters 20 and 21 (AO1, AO2, AO3, AO4)**

In Chapter 20, Jonathan investigates where the missing boxes have gone and tracks down the houses. However, he can't access it legally and asks for Arthur's help. Renfield is shocked and realises he has some relationship with Dracula, who seems to have promised to protect him. As the group prepare to visit Dracula's other house, Seward receives news that Renfield has been attacked.

In Chapter 21, Renfield appears to have been attacked and is close to death. Van Helsing and the crew revive him. When they do, he tells them how he encountered Dracula and how he tried to fight him when he targeted Mina. The men rush to Mina and Jonathan's room, warning them not to let Dracula drink Mina to drink his blood and Jonathan in a stupor. Van Helsing chases Dracula away from the house. Mina is full of despair, calling herself unclean, and tells the others what she has learned.

**WORKING-CLASS MEN**

How are working-class characters presented in Chapter 20? You might think about their dialect or Jonathan's presentation of them.

**GROUP PROJECT**

Now that the Crew of Light have assembled and got to know one another, they are ready to play a part in the fight against Dracula. Split the class into groups of six. Each person should represent a member of the Crew of Light, then present a short, persuasive argument for what they can bring to the fight. For an extra challenge, present these arguments in character.

Use the table below to help you plan your response.

My chosen character is...		
Character traits	Skills	

**RENFIELD**

Write a short paragraph in response to each of these questions:

1. How do you feel about Renfield as a character?
2. Did his actions in Chapter 20 change your opinion of him?
3. What is his purpose in the narrative?
4. What Gothic elements does he represent?
5. What fantastical elements does he represent?

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**BLOOD**

In a startling scene, Seward and the others find Dracula feeding Mina his blood. Discuss:

- How this reverses our expectations
- What it symbolises

**PURITY AND CORRUPTION**

“Unclean, unclean! I must touch or kiss him no more. Oh, that it should be that I should kiss my enemy, and whom he may have most cause to fear.” (Chapter 21, p. 236)

Discuss how purity and corruption are presented in this chapter, thinking about:

- Religious imagery
- Context
- Character responses

**INSIGHT**

Compare Renfield’s story about meeting and working for Dracula with Mina’s recollection of Dracula presented by each character, and how do these presentations differ?

**ESSAY PRACTICE III**

Read the extract below and write an essay-style response to this question. You should include quotations which are supported with quotations and close analysis. You might also include a reference to any other work you’ve done on *Dracula*.

In this extract, Dracula attacks Mina and Jonathan, before being chased away by the police. Explore the importance of power in the novel. You should think about:

- How the theme of power is presented in this extract and elsewhere in the novel
- How fantastical elements are used to construct a fantasy world

‘By her side stood a tall, thin man, clad in black. His face was turned towards me, and in an instant we saw it we all recognised the Count – in every way, even to the shape of his forehead. With his left hand he held both Mrs Harker’s hands, kissing them with her arms at full tension; his right hand gripped her by the shoulder, forcing her face down on his bosom. Her white nightdress was snatched up, and a thin stream trickled down the man’s bare breast, which was exposed in his open dress. The attitude of the two had a terrible resemblance to the way a kitten’s nose is pressed into a saucer of milk to compel it to drink. As we began to move, the Count turned his face, and the hellish look that I had heard described in the papers leaped into it. His eyes flamed red with devilish passion; the great nose, with its aquiline nose opened wide and quivered at the edge; and the mouth, behind the full lips of the blood-dripping mouth, champed together like the jaws of a wild beast. With a wrench, which threw his victim back upon the ground, he was hurled from a height, he turned and sprang at us. But by this time he had regained his feet, and was holding towards him the envelope which contained the Sacred Wafer. The Count suddenly stopped, just as poor Lucy had fled to her tomb, and cowered back. Further and further back he cowered, and the crucifixes, advanced.’ (Chapter 21, pp. 234–235)

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## Chapter 22 (AO1, AO2, AO3, AO4)

Renfield sustains new injuries and dies. Mina resolves to kill herself if she begins to see the monster. Van Helsing tells her she must do everything to stay alive – if she dies, she'll definitely die. When Van Helsing touches a wafer (sacramental bread) to her forehead, it burns. Impatient, Jonathan demands they go after Dracula at once, but the others convince him to wait and proceed with caution. Using Arthur's station, they gain access to Dracula's hotel. They discover the locations of the boxes that were missing from his house in Carfax.

### MADNESS

'As I must do something or go mad, I write this diary.'

How do Jonathan's feelings and reactions in this chapter mirror his time in Castle Dracula? Explore these connections.

### MINA

Read this extract from *Frankenstein* by Mary Shelley. In it, Victor Frankenstein has a female companion, Elizabeth, but she appears somewhat distracted as they travel along the mountains.

“Be happy, my dear Victor,” replied Elizabeth; “there is, I hope, no more to be said on this subject; and be assured that if a lovely joy is not painted in my countenance, I am not so contented. Something whispers to me not to depend too much on the future, which is now opened before us; but I will not listen to such a sinister voice. Observe how we move along, and how the clouds which sometimes obscure, and sometimes display above the dome of Mont Blanc, render this scene of beauty still more sublime. Look also at the innumerable fish that are swimming in the clear waters of the lake; they can distinguish every pebble that lies at the bottom. What a divine beauty and serenity all nature appears!”

Thus Elizabeth endeavoured to divert her thoughts and mine her own upon melancholy subjects. But her temper was fluctuating; joy shone in her eyes, but it continually gave place to distraction. (Volume III, p. 187)

Compare Elizabeth's behaviour in this extract to Mina's in Chapter 22 of *Dracula*, and use evidence from the text in your response.

### EXPLORING RELATIONSHIPS

In pairs, choose one relationship from the Crew of Light; for example, Arthur and Seward.

Now, have each person in your pair represent one side of the relationship. Write each character's point of view, exploring their side of the relationship and how it changes.

### LORD GODALMING

All members of the Crew of Light bring something to the table for the fight against Dracula. Arthur gets his time to shine.

1. First, explore Arthur's role and significance in this chapter.
2. Then, discuss how this role has been foreshadowed and built up to throughout the novel.

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## Chapter 23 (AO1, AO2, AO3)

Quincey and Arthur set out to destroy the boxes in Dracula's other homes. While Dracula – who he was in life, and how he is advancing his plans to spread his influence – is on the move, he sends a telegram letting them know that Dracula is on the move, and not long afterwards they are together. Together, they face Dracula, but he is able to escape. That night, Mina asks to see Dracula. Using hypnosis, they are able to use Mina's connection to Dracula to track his movements. Dracula is somewhere, meaning to flee England.

### DETERMINATION

Read the following extract and analyse how it presents Jonathan.

‘The poor fellow is overwhelmed in a misery that it appalling to me. He was a frank, happy-looking man, with the strong youthful face, and the hair was dark brown. Today he is a drawn, haggard, old man, and his features do not match well with the hollow burning eyes and grief-written lines. His vitality and energy is still intact; in fact he is like a living flame.’ (p. 251)

### VAN HELSING'S ASSESSMENTS

Read Van Helsing's speech at the beginning of the chapter, which begins “‘I have seen many things in my life, but never such a thing as this.”” (p. 251) and ends “‘... when those absent ones return.”” (p. 252)

In your own words, summarise Dracula's experiments and plans. Then:

- Discuss what this reveals about his character
- Explore the concept of a person being ‘child-brained’ and how it relates to Dracula

### CONFRONTATION

Reread the confrontation with Dracula in Chapter 23, from ‘I could not but admire his strength of mind, and his power of thinking of his wife.’ (p. 256).

Now, annotate and analyse this section to answer the following questions:

- How are Gothic and horror elements used?
- How are the Crew of Light presented?
- How is Dracula presented?

### JONATHAN AND MINA

In groups, create a short script of a conversation between Jonathan and Mina, exploring their relationship in Chapter 23. Then, perform your scripts for the class. Some ideas for scenarios:

- A couples counselling session
- An argument
- A discussion also involving one or more of their friends
- Or another scenario your group chooses

While creating your scripts, consider elements such as:

- How they respond to one another
- How they act
- How other characters respond to their relationship
- How their relationship has developed since earlier chapters

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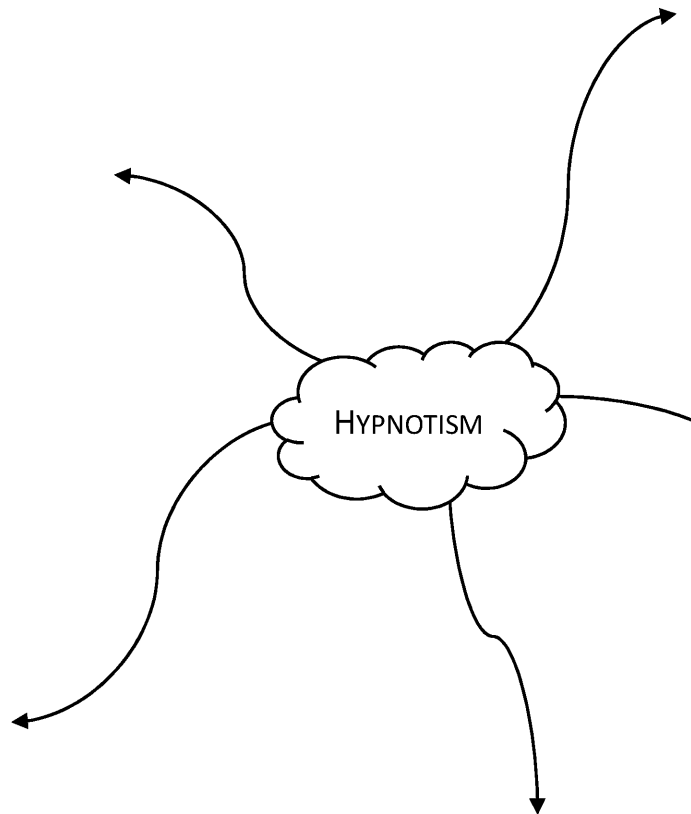


## *HYPNOSIS*

In this chapter, Van Helsing hypnotises Mina and uncovers a psychic connection between her and Dracula. Create a mind map about hypnotism and how it is used in Chapter 23.

Here are some questions for you to think about as you fill out your mind map:

- What is the significance of hypnotism in this chapter, and how is it used and why?
- What does the use of hypnotism reveal about Mina and Van Helsing, as well as Dracula?
- What is the purpose and significance of Mina's connection to Dracula?
- Are there any links to *Dracula's* context in the chapter (e.g. Victorian attitudes to women)?



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## *Chapters 24 and 25 (AO1, AO2, AO3)*

In Chapter 24, Van Helsing leaves a recorded note for Jonathan and Mina, telling them to investigate where Dracula has gone. He is fleeing back to Transylvania, so Van Helsing took a ship from London, and decides they must try to slay Dracula during the day, while Jonathan and Mina notice Mina is changing, and she only seems to be her true self at sunrise and sunset. Van Helsing tells her to tell her anything about their plans, but then she decides she must go with the crew. When Dracula summons her, she'll sneak away in the night.

In Chapter 25, Mina gathers the group and makes them swear to slay her if she betrays them. They begin their journey to Transylvania, making plans for how they will slay Dracula. Jonathan is informed of his whereabouts; he is still crossing the sea. However, Mina is sleeping. Van Helsing and Seward are concerned. Finally, Dracula's ship lands in Galatz and they take the road. Van Helsing and Seward worry about Mina, and discuss Dracula's character.

### ***GEO TRACKING***

Create a graph or a chart tracking the characters' movements in chapters 24 and 25. Make one graph/chart for the Crew of Light and one for Dracula.

### ***INSPIRATIONAL SPEECHES***

Reread Van Helsing's speech about hunting Dracula in Chapter 24, from "Yes, it is a long and hard road, but we fall in good cause." (p. 267). Then, answer these questions:

1. How does Stoker evoke emotions in this speech?
2. How does it make the reader feel about Van Helsing as a character?
3. How does this speech tie into the themes of the novel?

### ***PSYCHOLOGICAL EVALUATION***

In chapters 24 and 25, Van Helsing once again calls Dracula child-brained, and adds 'criminal-brain' to his assessments.

Split the class in half, with one half representing the 'child brain' and the other half representing the 'criminal brain'. Each side should take turns displaying evidence of Dracula operating under the influence of his 'child brain' or 'criminal brain', until everyone has spoken. You can use evidence from the text or your own research.

### ***TRANSFORMATION II***

In these chapters, Seward and Van Helsing worry about Mina and how she's beginning to change. Bring up their worries with any of the others. Why do you think they do this, give evidence from the text.

### ***EXTENSION VII***

Write 2–3 paragraphs exploring how the theme of secrecy is presented in these chapters.

### ***CREATIVE TASK V***

'How I miss my phonograph! To write diary with a pen is irksome.'

Choose one day of your week and have a go at recording a diary entry on your phone. Then listen back to it. How does it compare to writing down your thoughts on paper?

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## SACRIFICE

Reread the opening of Chapter 25, from the beginning to ‘... as we had dreaded.’ character’s response to Mina’s request.

Character	Analysis
Mina	
Jonathan	
Seward	
Van Helsing	
Quincey	
Arthur	

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## Chapter 26 (AO1, AO2, AO3, AO4)

The group get a train to Galatz. Van Helsing's ability to hypnotise Mina is getting the captain of the ship that Dracula took, who tells them about the harrowing journey of earth are gone. Mina sits down to work out what route he might be taking, and tracks him down. They split into two groups; Mina and Van Helsing will head straight to the castle, while the others try to intercept his carriage and slay him en route.

### THE CAPTAIN'S TALE

Reread Jonathan's first entry in Chapter 26, from 'At nine o'clock...' (p. 289) to '... Then:

1. In your own words, summarise the captain's tale and the events he recounts.
2. Compare Captain Donelson's account to the captain's log in Chapter 7.
3. Think about how dialect is used and how foreigners / the locals are presented.

### TRAIN FIEND

Write 1–2 paragraphs answering each of these questions:

1. How was Mina's success in tracking Dracula set up throughout the rest of the novel?
2. What is the significance of this moment?

### BRAVERY

'Oh, it did me good to see the way that these brave men worked. How can women be so earnest and so true, and so brave!' (p. 296)

1. How does this quotation reflect Victorian values and expectations of men?
2. How is this theme presented in earlier parts of the novel?
3. What is your own response to this quotation and the male characters' bravery?

### LANDSCAPING

How are nature and the new Romanian setting presented in this chapter? Think about orientalism in your response, as well as how character reactions to it differ.

### THE LAST LEG

Form groups of six and have each person in your group choose a member of the cast. Chosen your character, write a short speech from your character's point of view on the penultimate chapter and how they plan to help in the final fight against Dracula.

Then, take turns presenting your speeches to your group. Make notes on each other to see how accurate you found each portrayal of the characters.

### ACCELERATION

Reread the last three diary entries in Chapter 26 (one from Jonathan, one from Seward, and one from JONATHAN HARKER'S JOURNAL 30 October, night (p. 297) to the end of the chapter). Discuss:

- How do these entries increase tension and pace?
- How do they begin to build to the novel's climax?

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## ESSAY PRACTICE IV

Read the extract below and write an essay-style response to this question. You should include quotations which are supported with quotations and close analysis. You might also include a comparison you've done on *Dracula*, or comparisons to other texts.

In this extract, Jonathan, Quincey and Arthur are on a steamship, trying to catch Dracula. Consider the importance of travel in the novel. You should think about:

- How the theme of travel is presented in this extract and elsewhere in the novel
- How fantastical elements are used to construct a fantasy world

‘It is a wild adventure we are on. Here, as we are rushing along through the mist, with the cold from the river seeming to rise up and strike us; with the voices of the night around us, it all comes home. We seem to be entering unknown places and unknown ways; into a whole world of dark and mystery. Godalming is shutting the furnace door...

*31 October.* – Still hurrying along. The day has come, and we are all sleeping. I am on watch. The morning is bitterly cold; the furnace is hot, though we have heavy fur coats. As yet we have passed only a few miles, and none of them had on board any box or package of anything like what we seek. The men were scared every time we turned our electric lights on; they fell on their knees and prayed.

*1 November, evening.* – No news all day; we have found nothing yet. We seek. We have now passed into the Bistritza; and if we are wrong, our chance is gone. We have overhauled every boat, big and little. Even now, as one crew took us for a Government boat, and treated us accordingly. At Fundu, a way of smoothing matters, so at Fundu, where the Bistritza runs into the Danube, we got a Roumanian flag which we now fly conspicuously.’ (Chapter 10)

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## Chapter 27 and Note (AO1, AO2, AO3)

Mina and Van Helsing continue on to Castle Dracula. Mina sleeps a lot, and Van Helsing is concerned about her. They arrive and he slays the three vampire women inside, and returns to London. Quincey arrives. The rest of the Crew of Light converge on the coffin. They fight off the ghouls. Quincey mortally wounded Quincey stabs Dracula through the heart. Dracula turns to dust. The magnetic influence lifted from Mina, then passes away.

In a final note, Jonathan remarks on the survivors' continued happiness several years after Quincey's deaths.

### THE END AND THE BEGINNING

Reread Mina's first journal entry in Chapter 27. Then, compare it to the opening of her travels to Transylvania.

- How is nature / the setting presented?
- How are the local people and customs presented?

### SLAYING VAMPIRES

1. Compare Van Helsing's account of slaying the three vampire women in Castle Dracula to his account of slaying Lucy in Chapter 16. What similarities and differences are there between these two events?
2. Then, compare these two events to Mina's account of Quincey slaying Dracula. What similarities and differences are there between *these* moments?

### THE FINAL NARRATOR

In pairs, discuss these questions:

1. Why do you think Stoker chose to focus on Mina and Van Helsing during the final confrontation, rather than Jonathan and Seward?
2. Why do you think Stoker chose Mina to be the narrator of the final confrontation?

### THE FINAL BATTLE

Reread the final confrontation, from "Look, look, look!" (p. 311) to the end of the chapter. Analyse the passage with your ideas on:

- How emotions are evoked
- How language is used, e.g. figurative language or word choice
- How it ties into the themes of the novel

### THE END

Now that you've finished reading *Dracula*, write 1–2 paragraphs answering each question.

1. How do you feel about the ending of Chapter 27?
2. Why do you think Stoker chose to end Chapter 27 the way he did?
3. What is the purpose of the note from Jonathan?

### SUMMARISING

In your own words, write three summaries of *Dracula*:

- One that is 10–15 words
- One that is 30–50 words
- One that is 75–100 words

### CREATIVE TASK VI

Create a poster for *Dracula*. This can be in any style (e.g. hand-drawn or a collage) or medium (e.g. mixed media or digital).

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# WHOLE TEXT ACTIVITIES

## Context (AO1, AO2, AO3, AO4)

### WHAT VAMPIRES REPRESENT

'Trends in horror can be traced to cultural fears. No art is created in a vacuum, and horror is a reflection of cultural fears or the author's own fears.'

With this statement in mind, and from your work on earlier activities in this resource, what do you think vampires in *Dracula* represent?

### VARYING INTERPRETATIONS

*Dracula's* predecessor, *Carmilla*, by Sheridan Le Fanu, is widely regarded to be a 'darker' 'dangers' of 'alternative sexuality' (i.e. lesbianism) – though the titular Carmilla has become a queer icon. Likewise, many literary analyses of *Dracula* examine underlying queer themes in the novel.

Read the article below, then discuss in pairs or groups whether you agree or disagree with the author's argument.

<https://www.sublimehorror.com/books/fearful-desire-male-homoeroticism-in-media-from-dracula-to-the-lost-boys/>

### REAL-LIFE INSPIRATION

In pairs, assign each person one of the following historical figures:

- Elizabeth Báthory
- Vlad the Impaler

Each of you should research your chosen figure and make notes on them, how they relate to *Dracula*, and how they have impacted vampire literature overall. Then, feed back to your partner.

### THE 'NEW WOMAN'

'Some of the "New Women" writers will some day start an idea that men and women should see each other asleep before proposing or accepting. But I suppose the New Woman will not accept; she will do the proposing herself. And a nice job she will make of it, too.' (Chapter 8, p. 75)

Research the Victorian concept of the 'New Woman'. Then, complete the table below to see how the female character in *Dracula* aligns with or rejects the idea of the New Woman. Draw on your knowledge from the text to support your answers.

Character	Aligns/Rejects
Mina	
Lucy	
Three vampire women	

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## *Genre (AO1, AO2, AO3, AO4)*

### *GENRE FEATURES*

*Dracula* can be categorised as several different genres. In groups, choose one of them and discuss how the novel fits into its conventions and features. Then, feed back your findings. You might want to revisit your ideas from the 'Understanding Genre' activity in the 'Introduction' section.

- Gothic
- Horror
- Gothic horror

### *GOTHIC CONVENTIONS*

Choose one of the conventions of Gothic literature from the list below. Create a presentation (using PowerPoint or Prezi) on how it is presented in *Dracula*, using quotations and images to support your ideas.

- Isolated landscapes
- Ruins
- Obsession
- Revenge
- Supernatural events
- Supernatural creatures
- Power imbalances
- Terror
- Science
- Religion
- Death
- Good vs evil
- Young women
- Antiheroes

### *CHANGING TIMES*

Read this article about Gothic literature then research recent Gothic books: <https://www.bbc.com/culture/article/20210311-the-books-that-are-channelling-dracula>

Choose one to investigate further and compare it to *Dracula*. In your comparison, think about:

- Character archetypes
- Setting (including the time period)
- Plot points
- Themes
- Conflict

When making your comparison, you can present it in any way you like, e.g. as a PowerPoint presentation, a video, a social media post or as an essay.

### *INFLUENCE*

Think about modern-day vampire literature now that you've read *Dracula*. Have you noticed any similarities? How has it influenced vampire and horror literature since its publication?

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## *Characterisation (AO1, AO2, AO3)*

### *IN SUMMARY...*

Thinking back over the novel, what would you say is the key characteristic of each? For each character, find a quotation that demonstrates your answer.

Character	Key characteristic	Quotation
Jonathan		
Mina		
Seward		
Van Helsing		
Quincey		
Arthur		
Lucy		
Dracula		

### *CREATIVE TASK 1*

For each of the novel's main characters (listed in the table above), choose a song that they would like. Explain your choices.

### *CHARACTERISING GENDER*

Throughout the activities in this resource, you will have spent a lot of time thinking about how characters are presented, and how these presentations relate to the context in which they are presented. It is time to collect and summarise all of these ideas.

For each of the characters listed, write a short summary of how each is presented, or challenges, Victorian views on gender.

- Mina
- Lucy
- The three vampire women
- Jonathan
- Seward
- Arthur
- Quincey
- Van Helsing
- Dracula

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### *THE SILENT*

---

Explore how Quincey and Dracula, whose points of view we never see, are presented. Write 1–2 paragraphs on each character.

### *EXTENSION I*

---

Now, think about Arthur, who we only get a few letters from. Compared to Quincey, how do you think having these letters influence Arthur's characterisation / the reader's response to him?

### *THE DOOMED*

---

Using ideas gathered throughout other activities in the resource, form groups and give a presentation or speech on how the vampires are presented throughout *Dracula*. Think about the different narrators present them, and how they tie into context or Stoker's views.

### *THE NARRATORS*

---

Work together as a class to complete this activity. Spend a few minutes making notes on the presentation of each narrator in *Dracula* (Jonathan, Mina, Seward and Van Helsing). Then, gather as a class. Someone will describe one of the narrators, then another person will compare (or contrast) this person to another narrator.

For example, someone states that Seward records his diary on a phonograph. Someone else might say that Mina writes hers in shorthand, or might make a more in-depth point, e.g. about how the different narrators present their thoughts.

Ideas you might think about when comparing and contrasting include:

- Language choices
- How each narrator presents other characters
- How each narrator addresses other characters
- How they respond to / describe events
- Areas of focus

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## *Relationships (AO1, AO2, AO3, AO4)*

### **KEY RELATIONSHIPS**

There are several key relationships in *Dracula*. Work through the questions and answer these relationships.

#### **Dance with the Devil**

1. Create a graph or a chart mapping the interactions between Jonathan and Dracula. How does their relationship evolve and change?
2. Why does Dracula target Mina, and what is the significance of him targeting her?
3. Pop culture often presents Van Helsing as Dracula's main foe. Do you agree?

#### **Girlfriends**

4. Why is Lucy and Mina's relationship a main focus of chapters 5–9?
5. Compare Lucy and Mina's arcs in the novel and discuss the parallels and differences in the experience they experience.

#### **Old Friends**

6. How is the long friendship between Seward, Quincey and Arthur shown in the novel?
7. In groups of three, write a short scene that explores friendship between Seward, Quincey and Arthur. Then, perform it for your classmates.

#### **Authority Figure**

8. Make a list of the times Van Helsing gives advice or guidance to the other characters.
9. 'Van Helsing is the leader of the Crew of Light.' To what extent do you agree?

#### **The Lovers**

10. Lucy and Mina are both targeted by Dracula. Compare how Arthur and Jonathan protect the women's symptoms.
11. Jonathan plays an important role in slaying Dracula and saves Mina from his clutches. How could he have saved Lucy?
12. 'Jonathan and Mina have the perfect relationship.' To what extent do you agree?

#### **Doctor and Patient**

13. Research Victorian ideas about mental health and asylums. How is this context reflected in Seward's relationship with Lucy?

### **FALSE SECURITY**

Revisit chapters 1–5. Explore how the themes of safety and fear are presented in the relationship throughout these chapters.

### **PARENT AND CHILD**

Parental roles play a small but significant role in *Dracula*. Assign each of the relationships to a student in the classroom. In groups, discuss the significance of these parental relationships until everyone has talked about each relationship.

- Van Helsing and the Crew of Light
- Arthur and his father (Lord Godalming)
- Lucy and her mother (Mrs Westenra)
- Jonathan/Mina and Mr Hawkins
- Dracula and the three vampire women\*

\* Many analyses and adaptations present the women as Dracula's wives, but this is not the case in the novel.

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## CREATIVE TASK II

Write a short piece of creative writing exploring Dracula's relationship with the text.

## ESSAY PRACTICE I

Read the extract below and write an essay-style response to this question. You should support your answer with quotations and close analysis. You might also include any ideas you've done on *Dracula*, or comparisons to other texts.

In this extract, Renfield describes the events that led to him letting Dracula into his room. Consider the importance of Renfield and Dracula's relationship in the novel. You should think about:

- How the relationship between Renfield and Dracula is presented in this extract
- How fantastical elements are used to construct a fantasy world

‘Then he began to whisper: “Rats, rats, rats! Hundreds, thousands and every one a life; and dogs to eat them, and cats too. All lives! All years of life in it; and not merely buzzing flies!” I laughed at His words. He seemed to see what He could do. Then the dogs howled, away beyond the house. He beckoned me to the window. I got up and looked out, and my hands, and seemed to call out without using any words. A dark mass of grass, coming on like the shape of a flame of fire; and then He moved right and left, and I could see that there were thousands of rats with their tails red – like His, only smaller. He held up His hand, and they all stopped. He seemed to be saying: “All these lives will I give you, ay, and many more, greater, through countless ages, if you will fall down and worship me.” A red cloud, like the colour of blood, seemed to close over my eyes; and when, as what I was doing, I found myself opening the sash and saying to Dracula, “My Lord and Master!” The rats were all gone, but He slid into the room through the tiniest crack and has stood before me in all her size and shape.” (Chapter 21, p. 232)

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## Setting (AO1, AO2, AO3)

### HOUSE(S) OF DRACULA

Explore Dracula's different abodes throughout the novel. Think about:

- How they are presented
- How Gothic elements are used in their descriptions
- How they embody themes

### CREATIVE TASK III

Draw or build one (or more) of the places Dracula stays. If you choose to build it, medium (e.g. Lego, paper) or a digital one (e.g. Minecraft, The Sims).

### LAND OF THE DEAD

Cemeteries and tombs play a key role in *Dracula*. For each of the locations listed, significance/purpose in the novel and its use of Gothic conventions.

Location	Significance/Purpose	Grade
Castle Dracula vaults		
Whitby cemetery		
Hampstead cemetery		
Lucy's tomb		

### RURAL VS URBAN

1. Compare how rural locations are presented to how urban settings are presented.
2. Discuss how nature is presented, thinking about how it ties into the themes of modernity.

### MODES OF TRAVEL

The characters do a lot of travelling in *Dracula*. Write 1–3 paragraphs exploring how (boats, trains, carriage) are presented and used throughout the novel.

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## Themes (AO1, AO2, AO3, AO4)

### INTRODUCING THEME

As a class, write each of these themes on a separate piece of paper and then place in a box or other container:

- Good vs Evil
- The Other
- Light and Dark
- Madness/Illness
- Brotherhood
- Confinement
- Writing
- Consumption
- Science vs Religion
- Secrecy
- Responsibility
- Duty
- Isolation
- Salvation vs Damnation
- Purity
- Women
- Travel
- Corruption

Everyone in the class stands up, then takes turns drawing a theme from the hat. Each student explains and how it relates to and is presented in *Dracula* for 30 seconds. If you do this successfully, you sit down. This continues until everyone in the class is sitting down. If the theme you pick out has already been made, you should try not to repeat any points other students have made.

### PRESENTING THEME

In pairs, choose one of the themes from the list in the previous activity. Create a presentation of how the theme is presented in *Dracula*, using 3–4 scenes from the novel. Use PowerPoint or Prezi to create your presentation, then present it to your class. You should take notes on the presentation.

### DIVING DEEPER...

As you can see, there are many themes covered in *Dracula*. The following activities explore some of them, though you will have come across others while reading the novel and comparing it to other texts. Discuss and answer the questions below, using quotations to support your answers.

#### Light and Dark

1. What is the significance of the sun as a symbol in *Dracula*?
2. What role do light and darkness play in the novel?

#### The Other

3. How does Count Dracula embody Victorian era fears about foreigners?
4. How are characters from other countries presented throughout the novel?

#### Science and Religion

5. How are religion and religious symbols used in *Dracula*?
6. Seward and Van Helsing are both doctors. How do science and religion clash throughout the novel?
7. 'Mina and Lucy could only be saved through religion.' Do you agree or disagree?

#### Duty

8. Compare how different characters respond to their sense of duty.
9. How do the characters in *Dracula* perform the expected roles of men and women?

#### Madness/Illness

10. How does madness or illness present itself in different characters?
11. Both Lucy and Mina become ill after coming into contact with Dracula. What does this tell us about the novel?
12. How are madness and illness treated in the novel?

#### Consumption

13. What is the purpose of Renfield's zoophagous tendencies?

#### Isolation

14. How is setting used to enhance characters' isolation throughout the novel?
15. How does the theme of secrecy tie into the theme of isolation?

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## PRESENTING WOMEN

Many analyses of *Dracula* focus on its presentations of women and female sexual statements and discuss in groups whether you agree or disagree with them, and

- Lucy becoming a vampire is a metaphor for women's sexual liberation. In this she must be punished for this deviancy, and thus is slayed by her fiancé.
  - 'The representation of Mina shows the ideal Victorian woman through purity and intelligence. The three daughters of Dracula represent the evil and social stigma surrounding the impure and hyper-sexual woman in Victorian society. Lucy represents the possibilities for women in Victorian society to go from pure to p...
- <https://the-artifice.com/dracula-victorian-woman/> (Accessed 18/07/2023)
- Mina as a character is entirely desexualised, and this is why she escapes Dracula.

## FOCUSING THEMES

Depending on your reading of *Dracula*, or the angle of your critical analysis of it, your analysis might change. Research one of the following types of literary criticism that *Dracula* would be important to that critical approach.

- Feminist
- Cultural studies
- Psychoanalytical

## ESSAY PRACTICE II

Read from "There are mysteries which men..." (p. 171) to the end of Chapter 15 and write an essay-style response to this question. You should aim for 3–4 paragraphs which include a close analysis. You might also include any research or wider reading you've done.

In this extract, Van Helsing asks for Arthur's permission to slay the vampiric Lucy. Write your response in the novel. You should think about:

- How the theme of trust is presented in this extract and elsewhere in the novel.
- How fantastical elements are used to construct a fantasy world.

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## *Attitudes and Values (AO1, AO2, AO3, AO4)*

### **RESEARCH**

In groups, create a new Google Document and choose one of the topics from the list below. Research your chosen topic and what attitudes towards it were like in Victorian England. Add your research to the Google Doc (don't forget to include your sources!).

- Gender norms/expectations
- Science
- Religion
- Class
- Industrial Revolution
- Morality (good vs. evil)
- Justice (criminals vs. victims)

After 20 minutes, stop researching. Then, still in the Google Doc, write your ideas up. Present your ideas to the group. Without talking out loud in your group, decide whether you agree with other's ideas and add your arguments to the Google Doc.

Finally, come together as a group and discuss all your ideas out loud.

### **THE NEWER NEW WOMEN**

Choose one of the following time periods:

- 1920s
- 1960s
- 1990s

Now, research feminist and women's rights movements in your chosen time period. How do you think the characters, themes and events of *Dracula* might translate into that time period? For example, how might Lucy and Mina's treatment differ? How might the

### **ORIENTALISM AND 'THE OUTSIDER'**

Orientalism has popped up several times throughout this resource – as it often will in Victorian literature. Spend some time refreshing your knowledge of orientalism, e.g. by taking a look at the following links:

<https://sites.evergreen.edu/politicalshakespeares/wp-content/uploads/sites/3/2015/05/1859-1863-orientalism.pdf>  
<https://www.bl.uk/romantics-and-victorians/articles/the-imperial-gothic>  
<https://journals.jcu.edu.au/etropic/article/view/3563>

Then, answer these questions:

1. Do you think *Dracula* is an orientalist story?
2. Is the orientalism in *Dracula* a deliberate choice of Stoker's, or a passive product of the time?

### **VAMPIRISM VS CHRISTIANITY**

Religion (specifically Christianity) plays a large role in *Dracula*, from religious imagery to religious objects being used to ward off Dracula. Write a short response to this question:

'How are Victorian-era religious attitudes and beliefs reflected in the events of *Dracula*?'

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## Writer's Use of Language (AO1, AO2, AO3, AO4)

### LANGUAGE CHOICE

Modern readers can find the language in classic literature such as *Dracula* dense. In pairs, in groups or as a class, discuss and answer the following questions:

1. How did you find the language in *Dracula*?
2. How does the language used compare to modern literature?
3. What do Stoker's language choices tell us about the characters?
4. How is the language used to enhance imagery and evoke emotion? Do you think it is more effective than modern literature?

### VAMPIRIC LANGUAGE

Stoker often uses a few key phrases to describe the vampires in *Dracula*. Revisit the text to find where the vampires are present and collect quotations that demonstrate:

- Animalistic imagery
- Sexual/sensual imagery

Then, for each of these categories, choose two of your quotations and analyse them.

#### ANIMALISTIC

Quotation	Analysis

#### SEXUAL/SENSUAL

Quotation	Analysis

### DIALECTS AND ACCENTS

In previous activities throughout this resource, you will have explored Stoker's use of dialects and accents. Now, it's time to bring all your ideas together and answer this question:

'Why do you think Stoker chose to recreate dialects and accents in *Dracula*?'

## EXPLORING SYMBOLISM

Complete the table below by exploring the symbolism in *Dracula*. For each example quotation and analyse how the symbolism is used in the novel. Then, choose one and explain how it is used.

Symbol	Quotation	
Communion		
Windows		
Fire		

## IDENTIFYING DEVICES

Read the extract below and identify as many of the literary and rhetorical devices as you can. Then, write a sentence explaining the purpose and effect of each of the devices you identify.

“Unclean! Unclean! Even the Almighty shuns my polluted flesh! I have a mark of shame upon my forehead until the Judgement Day.” The Count threw himself beside her in an agony of helpless grief, and putting his arms round her held her tight. For a few minutes our sorrowful hearts beat together. The other people around us turned away their eyes that ran tears silently. Then Van Helsing said gravely; so gravely that I could not help feeling that he was in pain and was stating things outside himself:

“It may be that you may have to bear that mark till God Himself most surely shall, on the Judgement Day, to redress all wrongs of His children He has placed thereon. And oh, Madam Mina, my dear wife, may we who love you be there to see, when that red scar, the sign of God's judgement what has been, shall pass away and leave your forehead as pure as the snow. For so surely as we live, that scar shall pass away when God sees fit to remove the burden that is hard upon us. Till then we bear our Cross, as His Son bore His to His will. It may be that we are chosen instruments of His good will, and we ascend to His bidding as that other through stripes and shame, through blood; through doubts and fears, and all that makes the difference between a good man.” (Chapter 22, p. 247)

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## *Form and Structure (AO1, AO2, AO3, AO4)*

### ***EPISTOLARY NOVELS I***

*Dracula* is made up of a series of different documents collected (in-universe) by the account of the Crew of Light's experiences.

In pairs, discuss why Stoker chose to use the epistolary form. Then, in groups, feed notes on your discussion. As you discuss, consider:

- The purpose of using the epistolary form
- The impact of using the epistolary form
- What it tells us about the world and the characters
- How the form is influenced by narrators – what bias or influence do they bring?
- Context

### ***EPISTOLARY NOVELS II***

Now that you've discussed *why* the epistolary form was used, it's time to discuss *how*.

1. *Dracula* doesn't just use diary entries, but also newspaper articles, letters and journal entries. What impact does the use of these different types of documents have?
2. The type of document most often used in the novel is diary entries. Discuss how the reader responds to characters and events – for example, how we respond to the diary entries.
3. Explore how punctuation is used to convey mood and tone throughout the novel.

### ***FIRST-PERSON NARRATIVE***

In first-person narratives, the story is told to the reader from the direct perspective of the characters, rather than an outside narrator. *Dracula* has several different narrators, with Seward narrating the majority of the story.

Discuss and answer these questions:

1. What is the purpose of using a first-person narrative?
2. Why do you think Stoker chose to write *Dracula* in first-person narrative?
3. How can a narrative and the reader's response to it be influenced by the narrator? How do the narrators' points of view influence the reader?

### ***FORM AND FEAR***

In literature, different forms evoke different responses in readers. Revisit chapter 10, the epistolary form of *Dracula* – the use of Jonathan's journal entries – influence and fear. For example:

- Are we more or less concerned for him?
- How is his fear presented?
- How does hearing about events after they have happened change how we respond?

### ***EXTENSION II***

Think about how fear is presented elsewhere throughout the novel, and how the form influences the reader's response.

### ***CREATIVE TASK IV***

Think about other forms of storytelling. Choose one (e.g. a narrative told in the present tense) and discuss how fear would be presented when using it to retell a scene from *Dracula*. You should consider how it might differ from or be similar to its presentation in an epistolary novel.

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### *DOOMED BY THE NARRATIVE*

During her slow transformation into a vampire, it seems like all the forces of the world are against Lucy. All of Van Helsing's efforts are thwarted, both by circumstances and by Dracula. Make a list of these moments from chapters 5–16.

Then, write 1–2 paragraphs answering this question: 'Do you think Lucy's death could have been avoided?'

### *ESSAY PRACTICE III*

Read the extract below and write an essay-style response to this question. You should write an answer which is supported with quotations and close analysis. You might also include a reference to an essay you've done on *Dracula*, or comparisons to other texts.

In this extract, Mina gives an account of Lucy's first encounter with Dracula. Explore the different attacks on Lucy in the novel. You should think about:

- How the attacks are presented in this extract and elsewhere in the novel
- How fantastical elements are used to construct a fantasy world

'Then as the cloud passed I could see the ruins of the abbey coming into view as the edge of a narrow band of light as sharp as a sword-cut moved across the sky and the churchyard became gradually visible. Whatever my expectations were, I was not disappointed, for there, on our favourite seat, the silver light of the moon shone on a half-reclining figure, snowy white. The coming of the cloud was a relief to me, for shadow shut down on light almost immediately, but I was startled as though something dark stood behind the seat where the white figure lay. I bent over it. What it was, whether man or beast, I could not tell. I could not catch another glance, but flew down the steep steps to the pier and across the market to the bridge which was the only way to reach the East. The East seemed as dead, for not a soul did I see – I rejoiced that it was so. I was a witness of poor Lucy's condition. The time and distance seemed to have no meaning. My knees trembled and my breath came laboured as I toiled up the steps to the abbey.' (Chapter 8, p. 76)

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## Critical Reception (AO1, AO2, AO3, AO4)

### 1897 VS MODERN DAY

Label two sides of your classroom as 'Agree' and 'Disagree'. For each of the quotes, agree or disagree with the reviewers and move to that side of the classroom. Be ready to discuss with your classmates.

- 'It is, however, an artistic mistake to fill a whole volume with horrors. A touch of the supernatural is infinitely more credible.' (Anonymous, 1897)
- 'It is for the man with a sound conscience and digestion, who can turn out the horrors of the novel without having to look over his shoulder more than half a dozen times as he goes up stairs, that he had a crucifix and some garlic handy to keep the vampires from getting at him.'
- 'The narrative might in less skilful hands become intolerably improbable; but it is, in fact, too reasonably and sanely possible.' (Anonymous, 1897)
- 'Quite frankly, the novel deserves every inch of the praise that has been lavished upon it. Energetic, exciting, atmospheric, nail-biting, emotive, intense and downright brilliant, Stoker begins upon a monumentally atmospheric storyline, with an unsettling atmosphere behind every action, every location and as the tale progresses – every character is brought to life.'
- 'Despite – or perhaps because of – its many imperfections, *Dracula* is an uncanny mirror of its prurient preoccupation with sex, sexuality and moral frailty. Sex and its origin, the vampire embodies the political and social neuroses of the times.'

### REVIEWER BIAS

Choose one of the quotes from the previous activity. Below are links to each of the reviews. Discuss what biases the writer of your chosen review might have had at the time of writing (e.g. they disliked, agreed or disagreed with, or what parts of the story they chose to focus on). What biases have been – when was the review written? *Who* wrote it? *Why* did they write it – what was their purpose?

How do the authors' biases come across in their reviews? How might your own bias come across in your review of *Dracula*? Write 2–3 paragraphs exploring these questions.

- Review in the *Manchester Guardian*, 15<sup>th</sup> June 1897:  
<https://www.theguardian.com/theguardian/from-the-archive-blog/2012/apr/20/bram-stoker-centenary-dracula-review>
- Review in the *Pall Mall Gazette*, 1<sup>st</sup> June 1897:  
<https://1890swriters.blogspot.com/2013/09/1897-literary-reviews-of-dracula>
- Review in the *Glasgow Herald*, 10<sup>th</sup> June 1897:  
<https://1890swriters.blogspot.com/2013/09/1897-literary-reviews-of-dracula>
- Review by DSL Reviews, 2017:  
<https://www.dlsreviews.com/dracula.php>
- Book review by Lettie Ransley, 17<sup>th</sup> April 2011:  
<https://www.theguardian.com/books/2011/apr/17/bram-stoker-dracula-review>

### CREATIVE TASK V

Have a go at writing your own review of *Dracula*. For an extra challenge, choose a real newspaper article (or a newspaper article) or a publication (e.g. *The Guardian* or *The Bookseller*) and write your review as theirs.

### MODERN WRITINGS

Search 'Literary criticisms of *Dracula*' on your preferred (or school-approved) search engine. Find an article or an essay that interests you (nothing from revision sites such as SparkNotes). Discuss the ideas and opinions covered in it.

Write a paragraph answering this question: 'To what extent do you agree or disagree with the reviewer's opinion?'

Then, in groups, introduce your chosen article and explain your opinion on it. Go round the room and let each person have their say. Who has spoken.

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## ESSAY PRACTICE

You've read *Dracula* for the 'Imagined Worlds' component of your A Level in English. As the name suggests, when answering essay questions, you should be thinking about how *Dracula* has been constructed. This should be done through analysis of:

- Point of view
- Characterisation
- Presentation of time and space/place
- Narrative structure

However, you also (of course) need to focus on the essay question and the theme it asks you to discuss. On top of that, you need to think about the context of *Dracula* written in. It's a lot to think about! Luckily, there are assessment objectives (AOs) that help you remember what you need to include in your essays. These AOs are:

- **AO1:** Apply concepts and methods from integrated linguistic and literary study and associated terminology and coherent written expression
- **AO2:** Analyse ways in which meanings are shaped in texts
- **AO3:** Demonstrate understanding of the significance and influence of the context produced and received
- **AO4:** Explore connections across texts, informed by linguistic and literary context

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## PRACTICE QUESTIONS (AO1, AO2, AO3, AO4)

These questions have been written in the style of a proper exam paper, and might be given in the 'Imagined Worlds' section. For these questions, you might be asked to write paragraphs or writing full essays. If writing full essays, you should set yourself a time for each one. This is the amount of time you'll have in your exam.

1. Read from 'The great box...' (p. 44) to '... the nethermost hell.' (p. 45). In this extract, Van Helsing enters the vaults of Castle Dracula and tries to kill Dracula with a shovel.

Explore the importance of Count Dracula's character in the novel. In your response, you should:

- How Dracula is presented in this extract and elsewhere in the novel
- How fantastical elements are used to build a fantasy world

2. Read from 'Arthur took the stake...' (p. 179) to '... reign for ever.' (p. 180). In this extract, Arthur Holmwood is introduced as a character who has become a vampire.

Explore the importance of Arthur Holmwood's character in the novel. In your response, you should think about:

- How Arthur is presented in this extract and elsewhere in the novel
- How fantastical elements are used to build a fantasy world

3. Read from "'God! God! God!' (p. 112) to '... upon my own brain.' (p. 112). In this extract, Van Helsing works hard to save Lucy's life with a transfusion.

Explore the importance of illness in the novel. In your response, you should:

- How illness is presented in this extract and elsewhere in the novel
- How fantastical elements are used to build a fantasy world

4. Read from 'All day long...' (p. 300) to '... Oh, what will tomorrow bring to us?' (p. 300). In this extract, Lucy describes her travels through Transylvania with Van Helsing.

Explore the importance of Transylvania as a location in the novel. In your response, you should:

- How Transylvania is presented in this extract and elsewhere in the novel
- How fantastical elements are used to build a fantasy world

5. Read from 'When I found that...' (p. 24) to '... not to awake his suspicion.' (p. 24). In this extract, Jonathan Harker realises he is trapped in Castle Dracula.

Explore the importance of Jonathan's journal entries in the novel. In your response, you should:

- How Jonathan's journals are presented in this extract and elsewhere in the novel
- How fantastical elements are used to build a fantasy world

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## Background / Before Reading Activities

### Bram Stoker

#### **Building a Biography**

1. 8<sup>th</sup> November 1847
2. 20<sup>th</sup> April 1912
3. Lyceum Theatre, London
4. Florence Balcombe
5. One son, Irving
6. Yes – he was a Protestant
7. 1897
8. Count Wampyr
9. Students might identify various sources of inspiration, e.g. historical figures such as Báthory, or previous vampire literature such as *Carmilla* or *The Vampyre*.
10. Some other works include *The Primrose Path* (1875), *The Mystery of the Sea* (1902) and *The Hound of the Baskin* (1903). He also wrote many short stories. Students may want to include more detail about sp

### The Victorian Era

#### **Societal Expectations**

Student responses may vary depending on where their research takes them, and they should use a range of sources for their answers. Some examples of details they might include are:

	Victorian opinions/attitudes/values
Women	<ul style="list-style-type: none"> <li>• Considered weaker than men (both physically and emotionally)</li> <li>• Pure and 'morally superior' to men</li> <li>• Couldn't vote</li> <li>• Were barred from or looked down on for pursuing 'intellectual studies'</li> <li>• Expected to be the 'angel in the house'</li> </ul>
Mental illnesses	<ul style="list-style-type: none"> <li>• Victorian 'mental asylums' have a reputation for cruelty and neglect</li> <li>• 'Moral treatment' was popular during the era (a system that aimed to treat patients as rational beings)</li> <li>• Women were more likely to be considered 'mad' and could be punished for 'unladylike' behaviour</li> <li>• People could pay a fee to visit asylums and watch the inmates</li> </ul>
Foreign countries	<ul style="list-style-type: none"> <li>• Tended to see other countries as inferior, particularly in regard to technology and industry</li> <li>• Attitude got worse the further from England a place was</li> <li>• Would travel to see sublime/Romantic landscapes (e.g. ruins) and exotic customs and habits, which were usually considered dirty or unhygienic</li> </ul>

While there is a focus in this indicative content on more negative Victorian attitudes, students should also be aware that there were people who spoke out against poor treatment and harmful opinions.

#### **Extension**

Students may have differing opinions on changing attitudes and their responses may vary. Encourage them to discuss their ideas.

#### **Orientalism**

Students should try to use trustworthy and reputable sites for their research. This activity is designed to introduce them to a new concept, and they should be encouraged to discuss their ideas and how they might be interested or confuse them. This will establish a basis of knowledge for future activities in the unit.

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## Vampires in Literature

### **History of the Vampire**

Student responses will vary depending on the option they choose in their groups. They should choose a creature and should use reliable sources for their research. Wikipedia can be a good starting point but shouldn't be the only site or resource they use.

### **Vampiric Literature**

Student responses may vary depending on where their research takes them or the elements they focus on. However, a sample response might look like:

Text	What is it about?
<i>The Vampyre</i> (1819) by John Polidori	<p>A wealthy orphan meets a mysterious lord at a social event. They travel together and the orphan learns about legends of vampires in Greece. After the lord is seemingly killed in a bandit attack, he reappears alive and well with a new identity. The orphan deduces he is a vampire but it is too late to warn his sister, who is seduced by the vampire and gets engaged to him. Both siblings die and the lord vanishes.</p> <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>

### **The Modern Vampire**

Student responses will vary depending on their knowledge of modern vampire literature watched/read / the games they have played. They should be encouraged to discuss their favourite features they didn't think of, and they should keep their lists to compare to the vampires.

## Gothic Horror

### **Understanding Genre**

Some suggestions for genre conventions are:

Gothic	Shared
<ul style="list-style-type: none"> <li>• Alienation or loneliness</li> <li>• Nature</li> <li>• Disconnect between narrator and surroundings</li> <li>• Gloomy atmosphere</li> <li>• The sublime as something terrifying</li> <li>• Focus or emphasis on strong emotions</li> <li>• Travel</li> </ul>	<ul style="list-style-type: none"> <li>• Supernatural creatures/events</li> <li>• Abandoned locations or ruins</li> <li>• Women in danger or distress</li> <li>• Mental illness</li> <li>• Helplessness of protagonist(s)</li> <li>• Abuses of power</li> <li>• Ambiguity around whether events really happened</li> </ul>

### **Creative Task**

This task is subjective and responses will be unique to each student. Students should make their own choices for their chosen genre and be able to identify why they chose to use them.

## Text Expectations

### **Epistolary Novels**

Students are asked to discuss and form their own ideas in response to the prompts. They should not rely on or work from their existing knowledge of the form. They should form a baseline of knowledge when they begin reading *Dracula*. Examples of documents include letters, diary entries, newspaper clippings, etc.

### **Inspirational Works**

Other elements students might consider include:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• Characters</li> <li>• Character motivations</li> <li>• Character conflict</li> <li>• Themes</li> <li>• Motifs</li> </ul> | <ul style="list-style-type: none"> <li>• Symbolism</li> <li>• Horror elements</li> <li>• Gothic elements</li> <li>• Atmosphere</li> <li>• Aesthetics</li> </ul> |
|---|---|

### **What to Expect**

Student responses will vary depending on their existing knowledge of the text and its adaptation. They should be encouraged to think creatively and discuss their ideas. There is no right or wrong answer about the text and their expectations, rather than correctly identifying any features or plot points.

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**Chapter 1**

**The First Line**

1. In their responses, students might consider:
  - The date
  - Locations (Bistritz, Munich, Vienna)
  - The focus on train times and what it suggests about Jonathan's character, e.g. his punctuality
  - Jonathan's focus on the train being late
  - Introduces themes of travel, particularly by train
2. This section asks for a personal response from students, which will vary according to their own experiences. They are encouraged to discuss their ideas and make their arguments clearly.

**Shorthand**

Ideas students might consider include:

- For brevity or to save space
- To save time
- For privacy

They might then expand on their ideas, thinking about what they have learned about Jonathan. His diary is a private thing, so he might not want other people to read it.

**Creative Task 1**

This is a creative task which invites students to explore a new way of writing. It doesn't necessarily have to be a way for them to engage with the text and the time period.

**First Impressions**

Student responses will vary depending on their reading of and approach to the chapter and their own experiences. However, an example of some ideas they might consider include:

**Jonathan**

- Personality, e.g. interest in and focus on trains
- His dismissive response to the local superstitions
- His gratefulness for kindness from the locals
- His attempts to rationalise the supernatural events he witnesses

**Local Tradition**

Students might consider:

- His descriptions of local people, e.g. the Slovaks
- His dismissal of their use of the evil eye
- His reluctance to carry a crucifix: 'I have been taught to regard such things as in some way superstitious' (p. 5)
- His descriptions of the food
- His descriptions of the landscape

**Gothic Landscapes**

Students should use the list provided as a starting point for this activity, and make notes of any features they identify. They should stick to quotations from descriptions of setting, rather than of character. Examples from early in the chapter include:

- 'Little towns or castles on the top of steep hills' (p. 4)
- The lack of maps of the area
- 'The distant horizon which seems jagged' (p. 6)

**Supernatural Elements**

Student responses will vary depending on their choices when filling out the table, but an example of a response might be:

Supernatural occurrence	Analysis
The driver calming the horses.	Hints at Dracula's control of animals, which later escalates. The driver's calmness suggests the driver (who is Dracula disguised) is a source of power and manipulation to lull Jonathan into a false sense of security.

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**Considering Theme**

Student responses will vary depending on the themes they identify or choose to explore, choose include:

- Travel
- Fear
- Religion or superstition
- Isolation

An example response might look like:

Theme	Quotation	Analysis
Fear	'I shouted and beat the side of the caleche, hoping by the noise to scare the wolves from that side, so as to give him a chance of reaching the trap.' (p. 13)	This shows that Jonathan is still unaware of the danger he is in. In a moment of panic, he is still treating the wolves as no more than a nuisance. The fact that he is still trying to help the driver and create a distraction shows his strength of character. In a moment of fear, he tries to help the driver and create a distraction.

**Chapters 2 and 3****Uncanny Creatures**

1. Elements students might consider while comparing extracts include:
  - Unnatural colouration of eyes (red vs yellow)
  - Unnatural colouration of lips (red vs black)
  - Both narrators are repulsed by the creatures
  - Both faces are described in a way that could be handsome if not for the uncanny
2. Student responses will vary depending on how they choose to explore the uncanny, explore include:
  - Both look like humans, but with some notable differences
  - They move in unnatural ways; Dracula has a superhuman strength, while the creature has a 'superhuman motion' (Volume I, p. 45)
  - The creature has odd proportions, creating an uncanny valley effect
  - The contrast between 'beautiful' features and 'unpleasant' ones

**Dramatic Irony**

Student responses will vary depending on how they choose to approach the task. They should consider the research they have done into Victorian attitudes and beliefs, as well as the history of vampirism. They might consider whether a Victorian audience would have recognised the key features of Dracula. They might also consider how taken Dracula's features as a sign of the oddness of foreign people.

**Creating Horror**

Ideas students might consider include:

**Chapter 2**

- Jonathan being abandoned in the courtyard
- "You may go anywhere you wish in the castle, except where the doors are locked"
- The Count keeping Jonathan up each night
- The emptiness of the castle

**Chapter 3**

- The implied threat of: "Have you written since your first letter to our friend Mr Peter?"
- "Let me advise you, my dear young friend – nay, let me warn you with all seriousness – the rooms you will not by any chance go to sleep" (p. 29)
- 'I feel the dread of this horrible place overpowering me; I am in fear – in awful fear – and I am alone' (p. 30)
- Jonathan's encounter with the women

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### The Three Sisters

Student responses may vary depending on their reading of each quotation and the character context, but an example response might look like:

Quotation	Analysis
'In the moonlight opposite me were three young women, ladies by their dress and manner.' (p. 33)	'ladies by their dress and manner' creates a sense of familiarity to a Victorian audience but less so to a modern audience. It suggests a certain type of femininity befitting for a 'lady' – presumably someone from a 'well bred' and matching Victorian expectations.

### Vampiric Traits

Student responses will vary depending on the vampiric traits they choose to analyse. A list of traits includes:

- No reflection
- No shadow
- Sharp teeth
- Pale skin
- Red lips
- Inhuman voices/laughter
- Red eyes
- The ability to fly
- Control of minds
- Hypnotism
- Ability to breathe fire
- Supernatural strength

And an example response might look like:

Vampiric trait	Analysis
Supernatural strength	This makes the Count a much more formidable foe, as Jonathan is unable to overpower him. Therefore, this suggests he will need to use his wits. This strength may come from Dracula's war-filled past, and could be used for good and evil. Alone, and with his faith alone, Jonathan cannot defeat him.

### Physiognomy

In their responses, students might consider:

- Jonathan's first description of Dracula and how the features he lists might tie into the vampire myth
- The contrast between the sisters – two dark and one light
- The two sisters having 'high aquiline noses' (Chapter 3, p. 33) like Dracula
- How the sisters transform when their vampiric nature becomes clear
  - Sexual/sensual imagery, e.g. 'There was a deliberate voluptuousness' (p. 33)
  - Animalistic imagery, e.g. 'She actually licked her lips like an animal' (p. 33)

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## Chapter 4

### Creeping Dread

Some ideas for what students could include on their flash cards include:

- Word and language choice – e.g. exclamations from Jonathan ('God help me!' (p. 36) Dracula's attitude ('He smiled, such a soft, smooth, diabolical smile' (p. 42))
  - An example of deeper analysis – students might note the use of a triple ('soft, escalation of the adjectives.
- Figurative language – e.g. 'I was again a prisoner, and the net of doom was closing round me as if a foot – a man may sleep – as a man' (p. 46)
- Setting – e.g. Jonathan being trapped in his room; the wall Jonathan climbs down; the window
- Jonathan's responses to events – e.g. his uncertainty about previous events or the impact of the events on the span of my life. God help me!' (p. 36)
- Events within the chapter – e.g. Dracula making Jonathan write the letters; his things being devoured by wolves.

### The Art of War

Student responses will vary depending on their reading of the text and responses to the questions. They should be encouraged to discuss their ideas. This task is designed to get students to engage with the text, rather than just to answer questions.

### Heightened Emotion

Student responses will vary depending on the quotations they choose, but an example response is given below.

Emotion	Quotation	Response
Despair	"'Shut the door; I shall wait till morning!' and covered my face with my hands to hide my tears of bitter disappointment.'" (p. 43)	'Bitter disappointment' spells a sense of despair; however, the fact he is still in the game reveals the depths of his obsession.

### The Light of Day

Students are not asked to analyse any quotations in this activity, but it may be beneficial to focus on collecting quotations to represent both themes, and keep in mind any analyses of the quotations. Some examples have been given.

### Power Dynamics

This is a whole-class activity, and responses will vary depending on students' discussions and what they say out to them. Every student should be encouraged to speak at least once.

Some ideas they might consider include:

#### Dracula

- Dracula finding and destroying Jonathan's secret letters
- Summoning the wolves and opening the castle doors
- Locking Jonathan in his room
- Summoning the wolves to kill the woman looking for her child

#### Jonathan

- Writing the secret letters
- Writing his letters in shorthand
- Climbing from the window to explore the castle
- Trying to kill Dracula with a shovel

### Extension II

This activity asks for a personal response from students. They should remember to use quotations to support their answer.

### Essay Practice I

Students should use the framework given to plan their essay-style paragraph. They should use quotations as evidence to support their answer, but having more quotations will give them more to analyse.

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## Chapter 5

### **Shifting Narration**

This activity asks for a personal response from students. They should remember to use quotations to support their responses.

### **Shifting Purpose**

Student responses will vary depending on their reading of events and personal response. They should be able to argue their points clearly.

### **Narrators**

Student responses will vary depending on their reading of each quotation, but an example analysis is provided below.

Character	Quotation	Analysis
Lucy	'Being proposed to is all very nice and all that sort of thing, but it isn't at all a happy thing when you have to see a poor fellow... broken hearted.' (p. 49)	Lucy's response to the proposals shows that she is a young woman experiencing a complex, conflicting situation. This quotation shows her to be a Victorian woman who is not what she would have been expected to be. She is more concerned with other people's feelings than her own happiness.

### **Victorian Men and Women**

Some example explorations might look like:

Female characters	Male characters
Focused on their fiancés – it was expected that women would get married, serve their husbands, and perform their household duties. However, they are still shown to have their own rich inner lives; Lucy is conflicted about the proposals, Mina is a schoolmistress. Though they represent the ideal virtuous Victorian women, they are still individuals.	Presented very positively. They accept Lucy's rejection of marriage. We might expect them to be more concerned with their Victorian women were in a position of power over their husbands, but Quincey allows Lucy to make her own decisions.

### **Married Bliss**

Some quotations from *Dracula* that students might consider in their analyses include:

- 'When we are married I shall be able to be useful to Jonathan.' (p. 46)
- 'A woman ought to tell her husband everything – don't you think so, dear?' (p. 48)

When considering the three quotations, students might think about:

- The Picture of Dorian Gray*
  - A negative approach to marriage
  - The statement is made by a male character
  - Contrasts with Lucy's statement that 'A woman ought to tell her husband everything'
- Jane Eyre*
  - The statement is made by a female character
  - Suggests a husband should worship and never challenge his wife; contrasts with Mina's statement
  - Places the wife in a position of power over the husband
- Frankenstein*
  - The statement is made by a male character
  - Focuses on familial obligation
  - Places his future wife's potential happiness above his own life

### **Building Bonds**

When considering these relationships, students might consider:

#### **Lucy and Mina**

- Friends since childhood
- A close and intimate friendship – 'I wish I were with you, dear, sitting by the fire under the stars'
- Confiding their deepest thoughts and feelings in one another
- Always very kind and sweet to one another, even in private correspondences – correspondence is a common feature of women's lives

#### **Dr Seward, Quincey and Arthur**

- Good friends who have travelled and fought together
- Unafraid to share their woes with one another – contradicts more modern attitudes to privacy
- Friends despite all falling in love with the same woman
- Talk about their thoughts and feelings in person, rather than in letters

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## Chapters 6 and 7

### **Whitby**

Some ideas students might consider include:

- Geography, e.g. the hills and rivers creating similar scenery
- How folklore is presented, e.g. Jonathan is dismissive of Transylvanian superstitions, the abbey 'beautiful and romantic' (Chapter 6, p. 53)
- How nature is presented, e.g. as beautiful, foreboding, etc.

### **Dialect**

Ideas students might consider and discuss include:

- Creates a sense of realism
- Creates a distinctive character and tone
- While Mina understands him, it creates a barrier between her and Mr Swales
- If the reader is unfamiliar with the dialect, it creates a barrier between them and the text
- How dialect and class coincide, or are presented

### **Lugging Tombsteans**

Students might consider:

#### **Foreshadowing**

- As students may not know the future events in the novel, their answers don't need to be built on what students have already read and how they think events might go
- Swales' dismissal of supernatural creatures
- The concept of people rising from the dead
- Lying about or misrepresenting the dead to make them appear better

#### **Parallels to Vampires**

- Rising from the dead
- Bringing their tombstones with them – Dracula doesn't bring his tombstone with him
- The dead rising from the sea versus vampires not being able to cross water at certain points

### **Examining Forms**

Students should aim for 3–4 slides in their presentation and should use the bullet points below as ideas they might consider include:

#### **Newspaper Article**

- Unknown narrator
- Clinical or detached narration (i.e. no emotional investment in the events)
- Newspapers are written for an audience, so certain elements might be exaggerated or downplayed
- Used to give insight into events that the main characters wouldn't have
- Used as a segue into the ship's log, which otherwise wouldn't be available to the public (and the reader)

#### **Ship's Log**

- Narrated by the ship's captain, who the reader already knows is dead
- Builds tension
- Frames Dracula as a bigger threat
- Clipped and disjointed compared to other forms
- Supernatural events are kept obscure so that readers (in-world) can dismiss them as coincidences
- Gives context to Dracula's whereabouts and movements that the main characters wouldn't have

### **Extension III**

For this question, students are asked to give their own personal responses. Their ideas do not need to be directly related to the text, but they should make sense and they should focus on engaging with the text.

### **Atmospheres**

Student responses will vary depending on the quotations they select and their analysis of them. Here are some ideas they might look like:

Quotation	Analysis
'With here and there masses not large, but of seemingly absolute blackness, in all sorts of shapes, as well outlined as colossal silhouettes.' (Chapter 7, p. 64)	Ties into the theme of light vs dark, with a beautiful sunset. The use of 'silhouettes' creates the sense of an approaching, almost humanoid form. The use of 'colossal' heightens this threat, making it seem immense and powerful – which we know Dracula is from. This creates an atmosphere of foreboding and building dread as we see the ships approach Whitby and bring disaster with it.

### **Creative Task II**

This is a creative task which invites students to explore a perspective not given in the novel. They can choose Stoker's style, but otherwise they have free rein with the event they choose and how they present it.

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## Chapter 8

### Dramatic Irony

This task asks for a personal response from students, and their answers will vary depending on the dramatic irony they pick out. However, some ideas for events include:

- The figure standing over Lucy in the cemetery
- Mina's worries about Jonathan
- Lucy opening and sitting at the windows
- The wounds on Lucy's neck

### Emotional Rollercoaster

1. Student responses will vary depending on the emotions and moments they focus on. Some ideas they might use in their graph include:
  - Mina's fear for Lucy as she sleepwalks
  - Relief at finding Lucy again, then fear at the figure with her in the cemetery
  - Hope that Lucy won't sleepwalk again, then disappointment or fear when she does
  - Joy at news of Jonathan, and worry about his state of mind
2. Student responses will vary depending on the quotations they chose previously. An example is:
  - 'Joy, joy, joy! although not all joy. At last, news of Jonathan.' (p. 83)
  - The repetition of 'joy' (p. 83) emphasises the strength of Mina's emotions and they are the first words of this journal entry. As we get the context of this outbreak shown again the depth of Mina's feelings for her fiancé, both her happiness at the state he's in.

### Track Drac

Student responses may look different depending on how they choose to organise their responses to events from Chapter 8, but may need to revisit earlier chapters to understand the context.

### Jonathan Lives

1. This question asks for a personal response from students.
2. This question asks for a personal response, but students should make educated guesses based on previous chapters and any wider knowledge they have, including about the novel or the character.
3. Student responses will vary depending on their reading of the text, but some ideas include:
  - To take Mina away from Lucy when she's vulnerable
  - Because Jonathan's knowledge of the Count and his plans will become relevant
  - To resolve the tension of his disappearance

### Encroaching Shadows

Student responses will vary depending on their interpretation of the quotations. An example is:

Quotation	Analysis
'It seemed to me as though something dark stood behind the seat where the white figure shone.' (p. 76)	Pits light and darkness against one another, and by contrast the white figure is a threat to Lucy (and the reader knows it is her). The use of 'shone' also enhances the contrast, suggesting she has an almost divine light, which is not shared by the dark figure.

### Extension IV

Student responses will vary depending on the quotations they select. They should use the examples given to help guide their response. Some suggestions for other quotations include:

- 'And as the edge of a narrow band of light as sharp as a sword-cut moved along, the darkness gradually visible.' (p. 76)
- 'Then I have a vague memory of something long and dark with red eyes, just as we were about to enter the room.'

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## Chapter 9

### Happy Couples

Some potential ideas students could discuss include:

#### Hope

- Despite what Jonathan has been through, he is reunited with Mina
- Marriage is a commitment and both couples are eager to make it and live long and
- Thinking about the future and making plans for it

#### Tragedy

- Jonathan and Mina get married while they have the chance to – as they might be par
- Lucy is being targeted by Dracula
- The possibility that Lucy and Arthur won't make it to their wedding day

### Lucy and Arthur

Details students might pick out include:

Lucy	
<ul style="list-style-type: none"><li>• Has a lot of respect and admiration for Mina; she copies her habit of journaling</li><li>• She truly loves Arthur</li><li>• Puts others' happiness first – doesn't sleep in her mother's room and resolves to put on a brave face for Arthur</li></ul>	<ul style="list-style-type: none"><li>• He truly loves Lucy</li><li>• He's very considerate</li><li>• Very accepting of her; he acknowledges Sewall and doesn't begrudge him in any way</li></ul>

### Introducing Van Helsing

This task asks for a personal response from students, based on their pre-existing knowledge of Van Helsing. If they're unaware of his place in pop culture, they could revisit the trailer for *Dracula* or do some research before the class discussion.

### Seward's Narration

Some ideas students might consider include:

- Referring to Lucy as *Lucy* vs *Miss Westenra*
- Tone in letters vs diary entries – e.g. more casual or formal
- How he expresses his feelings – e.g. if he does in his letters compared to how he does in his diary

Students might also consider the context of Seward's diary and letters, e.g. Victorian ideas of gender roles between men and women.

### Illness

Student responses will vary depending on their reading of the characters and the quotations. However, an example response might look like:

Lucy	Unlike with Jonathan and Renfield, Lucy's letters and diary entries give us an inside perspective rather than an outside perspective. We see that she feels awful, but doesn't want to worry anyone. While Arthur and Seward pick up on the physical changes, Lucy feels obliged to worry anyone. This could be a testament to her caring character, but also shows how women were expected to behave and present themselves. As 'angels of the house' who were pure and support those around them, rather than be supported.
------	---

### Three Telegrams

Students might consider:

- Short sentences/segments create a rapid pace
- Urgency of 'come at once; do not lose an hour' (p. 98)
- Escalation of events
- Escalation of the length of each telegram

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## Chapters 10 and 11

### **Rivals I**

Students might consider ideas such as:

#### **Rivals**

- Van Helsing calling Arthur's blood better for Lucy than Seward's
- Seward having medical knowledge / a better understanding of Lucy's illness
- Both of them giving blood for transfusions (and Arthur giving more)

#### **Friends**

- 'My dear Art' (Chapter 10, p. 98)
- 'I read between the lines of your letter' (Chapter 10, p. 101) – shows their understanding
- Seward trying to reassure Arthur

### **Withheld Knowledge**

This task asks for a personal response from students, which will be influenced by their re-reading and understanding of events, and consideration for narrative structure and techniques.

### **The Wolf**

Students might think about:

1.
  - Helps the reader keep track of Dracula's movements
  - Explains where Dracula is during the days Lucy's health improves
  - Reminds us of Dracula's abilities
2.
  - While Dracula is away with the wolves, Lucy starts to recover
  - Makes the reader wonder how else he might control animals in the coming chapters
  - Comparisons between the wolves and Renfield
3.
  - Reminds us of his shapeshifting ability and power to control animals
  - He is travelling to London and concocting other plans

### **In Memorandum**

Students might consider:

#### **Gothic Elements**

- Mrs Westenra dying of fright
- Lucy becoming isolated (mother dying, servants drugged)
- An atmosphere of fear and foreboding

#### **Fantastical Elements**

- How events conspire to put Lucy in danger, e.g. her mother knocking away the table
- The wolf appearing at the window
- The dancing lights

#### **Tension**

- 'Memorandum' rather than a diary entry
- Seward not arriving
- The bat at the window
- Mrs Westenra's unease

#### **Themes**

- Isolation
- Fear
- Illness
- Faith

### **Extension V**

Students will have their own individual responses to the threat to Lucy and her potential to write a memorandum instead of diary entry, they might consider ideas such as:

- Both are written after the fact
- A memorandum is official rather than personal, and is meant to be read by others
- It is to be read in the event that Lucy dies, which makes the reader more unsure of her fate
- Lucy reports the events exactly as she experienced them

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**Fear and Hope**

Some elements or events students might pick out include:

**Fear**

- Lucy's fear of sleep
- Arthur and Seward's fear over Lucy's illness
- Mrs Westenra dying of fright

**Hope**

- Lucy being saved (twice) by transfusions
- The garlic flowers
- Lucy sleeping soundly when watched over by Seward or Van Helsing

**Essay Practice II**

Students are asked to plan an essay, and may benefit from using the framework given in the next section. They should make good use of quotations, both from the extract and from earlier in the novel.

**Chapters 12 and 13****Tension**

An example response might look like:

**Seward Arriving at the Westenra House**

The diary entry form means that Seward is recounting the events after they've occurred. In the absence of any despair or any comments that hint at Lucy being dead, the reader might assume she survives. The tension of the opening. However, as we still don't know what Seward will find inside the house, the tension as we read on.

**Letters Unread**

Students might bring in their personal response to this element, or they might think about:

- Suggests Lucy is unable to open them, due to either illness or death
- Creates a sense of tragedy, as Mina is so happy and has no idea what's happening to Lucy
- Might evoke feelings of sadness, unfairness, or even disinterest, depending on the reader's perspective

**Rivals II**

In their discussions, students might think about:

**Arthur**

- Endures his father, his fiancée and his mother-in-law (to be) dying within a few days
- Brightens the circumstances with his arrival
- Looks to Seward for comfort after Lucy's death

**Seward**

- His delight on finding Quincey at the Westenra house
- Sending for Arthur right away in Chapter 12
- 'The poor fellow looked terribly anxious' (Chapter 12, p. 126) – Seward's understanding of Arthur's situation

**Quincey**

- Immediately offers himself for a transfusion
- Still cares deeply for Lucy despite her rejection
- Patrols the house all night

**Transformation**

Students might think about how vampires have been presented previously in the novel (e.g. Dracula's encounters) and make comparisons to this passage. They might also consider context and what Lucy's transformation represents in a Victorian society.

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### **The Deaths of Women**

Students might consider:

#### **Elizabeth**

- Dies because of Victor Frankenstein's terrible relationship with his creature, while Lucy is killed on her wedding night, while Lucy dies shortly before her wedding
- Her death is the catalyst for Victor to swear vengeance on the creature (something)

#### **Sibyl**

- Commits suicide because of Dorian Gray's rejection
- Is dehumanised in death, while Lucy is mourned truly and extensively
- Her death is the catalyst for Dorian's descent into depravity

For the final question, students are asked to consider current events and how they might relate to the novel. Answers don't need to be accurate, but they should make sense and draw on evidence from the text.

### **Emotional States**

Students might consider use of language, figurative imagery, or other techniques in their responses. An example response might look like:

Character	Analysis
Van Helsing	Van Helsing is the eldest man present and an authority figure, and as such is often seen in privacy with a trusted friend (Seward). As he has more knowledge of the creature, his response to Lucy's death is different as he sees the tragic irony and a moment of closure. His emotional state is frowned upon by Seward, who 'can't find anything to say to him' (13, p. 146), which could tie into the theme of orientalism in the text – Van Helsing is a respected, foreign, and so his expression of his emotions is seen as strange.

### **Creative Task III**

As a creative task, there is no right or wrong way to respond to the prompt, though students should be encouraged to think creatively and use their own ideas.

### **The Bloofer Lady**

In their discussions, students might consider:

1.
  - Sets up the next events in the novel
  - Hints at dire things to come, raising intrigue
  - Ties into Van Helsing's warning to Seward
2. This question asks for a personal response from students, informed by previous events and their understanding of the text and its themes.
3.
  - Use of dialect
  - A name given by children, which might be more easily dismissed as made up
  - Focus on her appearance (beautiful)
  - How the Victorians tied beauty to morality, e.g. a beautiful woman might be seen as more virtuous.

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## Chapters 14 and 15

### **Mina and Van Helsing**

Some quotations students might consider include:

Mina's opinion of Van Helsing	Van Helsing
<ul style="list-style-type: none"> <li>• 'I hope, too, that Dr Van Helsing will not blame me.' (p. 150)</li> <li>• 'Dr Van Helsing must be a good man as well as a clever one if he is Arthur's friend and Dr Seward's.' (p. 150)</li> <li>• 'The poise of the head strikes one at once as indicative of thought and power.' (p. 151)</li> </ul>	<ul style="list-style-type: none"> <li>• 'I have read your letter and I am glad to hear how good you are.' (p. 150)</li> <li>• 'I knew that the friend was a good man.' (p. 151)</li> <li>• 'Ah, then you have read my details? It is not always</li> </ul>

### **Physiognomy Revisited**

Students should analyse Mina's description of Van Helsing and how she relates his physical elements of his personality. They might also compare this description to Jonathan's description of Dr Seward.

### **Rational Minds**

In their discussions, students might consider:

- Van Helsing doesn't like to tell people answers straightforwardly
  - Van Helsing always takes the opportunity to teach
  - Seward needs (scientific) proof before he believes unfamiliar phenomena
  - Seward always looks for rational explanations, e.g. thinking of bats instead of vampires
- Seward is familiar with Van Helsing's teaching methods
  - Seward still wants to learn from him and impress him
  - Seward is Van Helsing's 'favourite pupil' (p. 160)
- The supernatural becomes scientific once it can be explained
  - Faith as 'that which enables us to believe things which we know to be untrue'
  - The links between faith, science and the supernatural

### **Lady Revealed**

Students should use the guidance given to shape their responses, but some ideas they might consider include:

- The escalation of topics – from vampire bats, to hypnotism, to actual vampires
- The back and forth between Seward and Van Helsing
- Seward's confusion
- Van Helsing clearly knowing more about the situation but not stating it outright
- Exclamations at the end create heightened emotion, e.g. "Oh, would it were so!" (p. 160)
- The impact of the final sentence

### **Van Helsing's Note**

Students should use the bullet points given to guide their responses. They might think about other elements in the note, and should use quotations to support their ideas.

### **Convincing Arguments**

Student responses will vary depending on the quotations and areas they choose to focus on. They might look like:

How Van Helsing tries to convince Seward	How Seward responds
Takes him to Lucy's tomb to show how her body isn't decomposing	As a doctor, he understands how bodies decompose. Seeing the state Lucy is in leads him to accept. "I am willing to accept." (p. 176) – though he still doesn't believe Lucy is a vampire.

### **Lucy's Tomb**

Student responses will vary, but some areas they might focus on include:

- 'We met fewer and fewer people' (p. 163) – Seward and Van Helsing are alone in the tomb and should anything go wrong
- 'It was very dark' (p. 163) – the darkness creates a sense of foreboding as there is no light lurking in it
- Language such as 'strange', 'ghastly', 'feeble', 'miserable and sordid' (p. 163)
- The descriptions of the tomb – 'rust', 'dank', 'tarnished' (p. 163)

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## Chapter 16

### **Comparisons I**

Student responses will vary depending on the modern vampire they choose for their comparison. When considering how vampiric traits have evolved, they might consider:

- What vampires represent in literature, e.g. in *Dracula* it might be orientalism and the modern vampires can represent different themes and ideas
- Shifting sensibilities – how vampires upset or reject ideas of morality and social norms also change
- Modern vampires being divorced from Christianity, or explorations of vampires as the religious contexts

### **Creative Task IV**

As a creative task, there is no right or wrong way to respond to the prompts, though students should be encouraged to think creatively.

### **Comparisons II**

In their responses, students might think about:

- Similar language used to describe them, e.g. 'voluptuous' and 'wanton'
- Animalistic behaviour
- How anger transforms them
- Lucy becomes more horrific because of Seward's familiarity with her
- Seward's horror versus Jonathan's captivation

### **Comparisons III**

Students might consider:

#### **Medusa**

- A monster from ancient Greek myth
- Lucy's vampiric form being able to freeze the men with horror – like they've been turned to stone
- Students might make different comparisons depending on the version of the myth they choose

#### **Demons**

- Ties into the novel's religious elements and the religious beliefs of the time
- Suggests that Lucy is possessed
- Suggests Lucy, or her immortal soul, can be saved

#### **Masks**

- Creates a sense of duality – the mask and the person under it
- Raises the question of who the real Lucy is
- Lucy's face as a mask for the vampire below, or the vampire as a mask put on over the face

### **Vampiric Ability**

Students might consider elements such as:

- Jonathan's cluelessness compared to Van Helsing's knowledge
- Dracula climbing on walls like a lizard compared to Lucy passing through them like a ghost
- Anger transforms both into something devilish and animalistic
- Jonathan's fear of Dracula versus Seward's hatred for Lucy

### **Slaying Lucy**

In their presentations, students should aim for 3–4 slides. They should use the bullet points to explore how they might explore quotations could look like:

'Lucy Westenra, but now changed. The sweetness was turned to adamant, heartless coldness, and wantonness.' (p. 175)

#### **What it reveals about the characters**

- Reminds us of Seward's familiarity with Lucy
- Reminds us of Seward's love for Lucy – the changes are obvious to him
- Reveals how Lucy's character has changed since becoming a vampire

#### **How it relates to context**

- Stoker's language choice – 'voluptuous wantonness' ties into Victorian expectations of women
- Women were expected to be good and sweet, as Lucy was, and this has been perverted
  - 'Voluptuous' – instead of sweet, Lucy is now sensual
  - 'Wantonness' – instead of being restrained and demure, she is now malicious

#### **How it ties into the novel's themes**

- The Victorian roles of men and women are strongly supported in the novel; Lucy becomes a woman who defies these roles
- Lucy's 'corruption' ties into the theme of good vs evil
- The idea of Lucy's 'purity' relates to the religious themes and undertones of the novel

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## Chapters 17 and 18

### **Bonding Moments**

Student responses will vary depending on their reading of the characters and the areas that the example might look like:

#### **Mina and Renfield**

- Mina is very sweet with him and he responds accordingly
- As a 'good and proper' Victorian woman, Mina addresses him politely and with com
- Mina's angelic presence could be suggested to have an almost divine effect on Renfield, Dracula and his own mental illnesses
- Renfield's parting words to her could be read as ominous, given his connection to Dracula

### **Gender Roles**

Ideas students might explore include:

Men	
Arthur crying on Mina could be seen as a subversion of expectations, as men were (and often still are) expected to be stoic and strong. Here, Arthur embraces his emotions and seeks comfort; Mina comments on it being strange, showing how he is breaking from the norm.	Mina comforts Arthur as she would expect to see immediately taking on a man's role, though he were my own character. She is expected to support the men in the novel – though in this situation, she is the only one who can.

### **Extension VI**

Student responses will vary depending on their interpretation of the text, their ideas on gender roles and their understanding of Victorian norms.

### **Missed Opportunities**

This task asks for personal responses from students, so answers will vary. Students should be encouraged to think clearly, possibly using evidence from the text or any wider research they've done, and exchange ideas with others' ideas.

### **Hope**

1. When considering their chosen character and their relationships, students might consider:
  - Language choice
  - How they describe other characters, e.g. metaphors or similes
  - Their interactions with other characters
  - How these other elements reflect on the character being analysed
  - Context, e.g. how people were expected to behave in different relationships
2. This task asks for a personal response from students. In their discussions, they might explore themes, antagonists, themes, plot progression, or other similar elements.

### **Foreboding**

Students might consider:

- Previous events, e.g. the bat appearing at the window
- Language or word choice, e.g. 'send keepers with me with whips and chains' (p. 205)
- The escalation of Renfield's behaviour, e.g. beginning reasonably but ending on his knees, calm at the very end
- Renfield's warnings
- Renfield's speech, e.g. lots of exclamative sentences

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## Chapter 19

### **The House and the Swarm**

In their analyses, students might consider:

- Gothic Elements**
  - Comparisons to Lucy's tomb
  - The threat of being locked in and isolated from the outside world / help
  - Gloomy atmosphere
  - The house's state of neglect and disrepair
  - Supernatural occurrences
- Horror and Tension**
  - Seward's comparison to Lucy's tomb
  - The threat of the door locking behind them
  - 'I could not for my life get away from the feeling that there was someone else
  - 'I saw Morris step suddenly back from a corner, which he was examining' (p. 207)
  - The rat swarm

### **Fight or Flight**

Students should remember to use quotations to support their responses, an example of which is shown below:

Character	Analysis
Van Helsing	He leads the charge, which further highlights his role as the leader of the group. His knowledge and authority, which is shown by how he arms the other men and his recital of 'In manus tuas, Domine' (p. 207) as he crosses the threshold, are determined, and the others all follow his lead.

### **Re-Counting**

Student responses will look different depending on how they choose to organise their response. A line graph. They might use their response to the 'Track Drac' activity to help them build their response. Check back through the novel to ensure they have a solid grasp of Dracula's movements.

### **Wilful Ignorance**

Students might consider:

#### **Why this might be**

- They've asked Mina to not be involved and, therefore, spend less time with her to not
- Mina, just like Lucy, tries to put on a brave face
- Assuming it's the stress of the situation, rather than vampire-related
- No obvious bite marks
- Believing they're safe in Seward's house

#### **Theme of isolation**

- Mina has been cut out of the group
- They think it's for her own good, but her isolation makes her an easier target
- Instead of speaking to Mina about events, the men believe the front she puts up and look deeper
- Cutting Mina out makes it harder for her to talk to any of them, for fear of bringing up or worrying anyone
- Mina is the only woman in the group, which isolates her further

### **Exploring Dreams**

- Students might consider:
  - Language and word choices, e.g. 'the dying sunlight' (p. 215)
  - Figurative language, e.g. 'shining like a red eye' (p. 215)
  - Pathetic fallacy, e.g. 'as though it were stealing up to the windows' (p. 214)
  - Symbolism or themes
  - How Mina's thoughts and feelings are presented, e.g. 'I was so frightened that I covered my clothes over my head' (p. 214)
- Students should reread these previous events and make comparisons. They might consider themes or symbolism, as well as Mina's responses to the events.

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## Chapters 20 and 21

### **Working-class Men**

Students might consider:

- Jonathan's presentation of locations as he tracks down leads
- The way Jonathan describes the men he talks to
- Speech patterns and how dialects are presented
- Comparisons to how the accents of non-working-class characters are presented – i.e.

### **Group Project**

A student response using the table might look like:

<i>My chosen character is... Mina</i>	
Character traits	Skills
<ul style="list-style-type: none"><li>• Virtuous</li><li>• Detail-oriented</li><li>• Kind</li><li>• Sweet</li><li>• Smart</li></ul>	<ul style="list-style-type: none"><li>• Stenography (writing in shorthand)</li><li>• Typography</li><li>• Interpersonal skills (e.g. comforting Arthur)</li></ul>

Students should then use what they write in the table to form their speech, using as many points as possible to inform their ideas. Where possible, they should try to expand on them, rather than just list them.

### **Renfield**

1. This question asks for a personal response from students.
2. This question asks for a personal response from students.
3. Students might consider:
  - Gives insight into Seward's character and job
  - Represents the themes of the novel, e.g. madness or blood
  - Advances the plot, e.g. being used by Dracula to gain access to Seward's house
4. Students might consider:
  - Obsession
  - Isolation
  - Supernatural events
  - Strong emotions and passions
5. Students might consider:
  - Supernatural strength
  - Coming under the vampire's thrall
  - Vampire-like consumption

### **Blood**

Students might consider:

#### **Reversing Expectations**

- Usually, the vampire does the blood-drinking (though humans drinking a vampire's blood in vampire stories)
- We expect Dracula to be drinking Mina's blood when the men enter, so the reversal is unexpected
- Dracula doesn't kill Mina or Jonathan
- Unlike with Lucy, Dracula uses force when he attacks Mina, 'keeping them away with his fangs'

#### **Symbolism**

- An unholy communion – the drinking of blood can be related to the sacramental wine of the Eucharist
- Corruption – as Mina later puts it, she has become 'unclean' (p. 236), her virtue somewhat corrupted by her own blood
- Victorian fears about the Other – by attacking Mina like this, Dracula has corrupted her just as Victorians feared foreigners would do when moving to England
- 'Blood libel' is an anti-Semitic concept in which Jews are believed to have used the blood of Christians in rituals; some scholars consider *Dracula* to be an anti-Semitic text, with the orientalist Dracula's character tying into this

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**Purity and Corruption**

In their analyses, students might consider:

- Renfield's corruption through Dracula's influence on him
- Renfield confessing on his deathbed, i.e. a confession to resolve his sins
- Mina declaring herself unclean and Jonathan rejecting the idea
- Dracula's blood being described as a 'pollution' (p. 240)
- The men defending Mina's virtue and seeing her as the victim she is
- Holy Communion and blood-drinking

**Insight**

Students might consider:

- Dracula is Renfield's 'Lord and Master' (p. 232), while he is a source of fear and disgust
- Dracula overpowers both physically, though they try to resist him
- He also overpowers them mentally so they won't resist him
- Renfield presents Dracula as a grand and powerful figure and, at first, interprets his

**Essay Practice III**

Students are asked to plan an essay, and may benefit from using the framework given in the next section. They should make good use of quotations, both from the extract and from earlier in the novel.

**Chapter 22****Madness**

Elements students might consider include:

- 'As I must do something or go mad' (p. 240) relates back to his mad dash around the house when he was trapped there
- At the beginning of the novel, Jonathan is slow to act and takes a month to attempt to rescue Mina, so impatient to act that the others have to calm him down
- He can no longer be stopped by locked doors

**Mina**

In their comparisons, students might consider:

- Both women put on a brave face so as not to cause the men around them pain
- Mina and Elizabeth are both pinnacles of Victorian ideals for women; pure, virtuous
- Jonathan and Victor recognise that their wives are struggling
- Both women have feelings of foreboding that they try to ignore and smile away
- In Chapter 22, Mina is more open with her feelings and fears than Elizabeth

**Exploring Relationships**

Student responses will vary depending on which relationship students choose, as well as which characters they choose. However, examples of ideas they might consider include:

- Dialogue between characters
- Previous events and how they inform characters' behaviour in Chapter 22
- Language and word choice
- How characters address one another
- Any activities they perform together, e.g. Arthur and Quincey securing the keys to the house

**Lord Godalming**

Students might consider:

- Arthur uses his standing and power as a lord to gain access to Dracula's house
  - Students might research how lordships worked in the Victorian era, e.g. their responsibilities, how they were perceived by society
  - Due to his status, Arthur is seen as much more trustworthy and is therefore given the keys to the house (the Piccadilly house)
- Arthur only became Lord Godalming after his father died
  - For modern readers, his being a lord may be a small and somewhat insignificant detail, but a Victorian audience may have responded differently
  - Arthur has only had a small role in the novel so far; here he proves his 'worth' and the purpose of his presence – without him, the crew might not have been able to

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## Chapter 23

### **Determination**

In their analyses, students might consider:

- His hair has gone completely white from stress, which is a common theme in literature surrounding a supernatural event
- Seward's straightforward physical descriptions and how this echoes Jonathan's state
- In a way, it seems like Jonathan is the one who has had his blood drunk / his life forced
- His response to Mina's circumstances further demonstrates how deeply he loves her
- 'Like a living flame' puts him in direct contrast to Dracula; flames can symbolise the sun

### **Van Helsing's Assessments**

Student summaries will vary depending on how they understand and choose to represent their discussions, they might consider:

#### **What It Reveals**

- How he was in life – 'wonderful', with a 'mighty brain' and 'a heart that knew no fear'
- How the transformation into a vampire changed him – 'in him the brain powers survive'
- How he is as a vampire – his experiments and plans

#### **Child Brain**

- Van Helsing suggests the transformation damages Dracula's memory, causing him to forget
- His curiosity and desire to learn many things is like that of a child
- He had to learn a new way of life, which put him in a more childlike position
- Students might consider or research Victorian ideas about psychology and brain development

### **Confrontation**

Some ideas students might take note of include:

#### **Gothic and Horror Elements**

- The building tension from hearing 'a key softly inserted into the lock of the hall door'
- Dracula's vampiric traits are emphasised, e.g. 'As the Count saw us, a horrible sort of light came into his eyes'
- Supernatural elements from the vampire and Seward's use of a crucifix
- The threat of the approaching sunset

#### **Crew of Light**

- Quincey shows his battle prowess by organising the ambush quickly
- Jonathan attacks Dracula without hesitation and without caring about the risk to himself
- Seward is compelled to protect Jonathan ('protective impulse' (p. 255)) and has learnt to use a crucifix / holy items
- The team is presented as working seamlessly, showing their trust in one another

#### **Dracula**

- Animalistic qualities, e.g. 'panther-like' (p. 254)
- Demonic qualities, e.g. 'The expression on the Count's face was so hellish' (p. 255)
- His strength is highlighted, then diminished in the face of the crucifix
- He acts like he doesn't consider the group a threat, e.g. giving them a 'contemptuous look' and 'killing' them very quickly when he finds them in his house

### **Jonathan and Mina**

Students should use the suggestions given to guide their responses. When exploring this language and word choice, the use of imagery and figurative language, the use of other narrative elements such as context – and how these elements can be translated into script form.

### **Hypnosis**

Student responses will vary depending on which question they choose to answer and how they answer it. They should aim for 2–3 well-discussed points, and might use PowerPoint, Prezi or another form of presentation.

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## Chapters 24 and 25

### **Geo Tracking**

Student responses will vary depending on how they choose to present information. They should aim to cover as many points as possible to ensure a thorough understanding.

### **Inspirational Speeches**

In their analyses, students might consider:

- Repetition/triplets, e.g. 'necessary – necessary – necessary!' (p. 266)
  - Exclamations, e.g. 'This must not be!' (p. 266)
  - Use of other rhetorical devices, e.g. use of 'us' and 'we' to create a sense of community
  - Appealing to the others' morality and bravery, e.g. 'He have allowed us to redeem ourselves'
- This question asks for a personal response from students.
  - Use of religious imagery / the idea of a mission from God
  - Evokes the struggle between good and evil
  - Daylight / the sun – 'Like them we shall travel toward the sunrise' (p. 277)

### **Psychological Evaluation**

Student responses will vary depending on which brain type they are representing. They might return to earlier points in the text to find more about the normal brain or a criminal brain.

### **Transformation II**

This activity asks for a personal response from students, so answers will vary. However, students should use the text to support their ideas, and should aim to draw logical conclusions from their understanding.

### **Extension VII**

Students might consider:

- Van Helsing and Seward not bringing their concerns about Mina to the rest of the group
- Van Helsing and Seward concealing the changes they see in Mina
- Mina first asking not to be told anything about the group's plans, then deciding she will accept the subterfuge from Dracula
- Mina not being able to express herself properly at certain times of the day
- The idea that Dracula's body will crumble to dust when killed, hiding the group's actions

### **Creative Task V**

This is a creative activity designed to help students engage with the characters and story. Students should not need only to explore the concept and have fun.

### **Sacrifice**

An example response might look like:

Character	Analysis
Mina	She is the one making the request, freely and after a lot of thought. As we get as much insight into her thought process, though she tells the others what she needs to do for her life as a vampire a fate worse than death. Through it all, she is much calmer than Jonathan, though still cries 'fast-falling tears' (p. 276) of relief, or possibly

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## Chapter 26

### **The Captain's Tale**

Student summaries will vary depending on how they understand and choose to represent the passage, they might think about:

1. This question asks for a personal response from students, though they should try to capture the captain's tale as possible.
2. Students might consider:
  - When describing the journey, Donelson says 'he had never had so favourable a
  - Dracula summons fog as he did before
  - Dracula doesn't kill anyone on board
  - Donelson is overcome with feelings of unease, just as the crew on the first ship
3. Students might consider:
  - The captain is Scottish, and Stoker is reproducing his accent
  - Jonathan makes no comment on the captain's appearance or personality, while 'nose like a sheep' (p. 291) and must be bribed with money to tell them anything
  - The captain describes the Romanians as 'wild' (p. 290) and, later, a murder is committed
  - Donelson also mocks the Romanians' superstitions and use of the evil eye against him as a personal response at the beginning of the novel

### **Train Fiend**

Students might consider:

1.
  - She knew which trains to advise Van Helsing to take when they were first getting to the station
  - She's shown to be organised and proactive by organising the group's documents
  - In Chapter 25, she demonstrates an understanding of Dracula's thought process
2.
  - Despite being under Dracula's thrall, Mina is the one to pin down his location and to stop him once and for all
  - As explored in earlier activities, each member of the group has a plot-relevant plan which would fall apart without any one of them – this is Mina's moment to shine
  - Mina is being dragged along in Dracula's wake, but here she takes matters into her own hands and shows determination. This contrasts with Lucy, who could do very little to fight her transformation

### **Bravery**

Students might consider:

1.
  - Men were expected to protect their wives, children and households
  - They were expected to be brave and fight for what they, or their country, deemed right
  - Through their actions, the characters represent proper, fine Englishmen (though Van Helsing is American)
2.
  - Lucy's response to Seward and Quincey's reactions after she rejects them
  - Van Helsing encouraging and praising Arthur when he helps Lucy with a transfusion
  - Arthur facing and staking the vampiric Lucy
  - Mina's personal responses to the men's acts of bravery throughout the novel
3. This question asks for a personal response from students.

### **Landscaping**

Students might think about elements such as:

- The sounds Mina hears in her hypnotic state, e.g. water and wolves
- Jonathan presents nature as a force working against them, e.g. 'with the cold from the north to strike us' (p. 298)
- Seward also presents nature as a threat or hindrance, e.g. 'There are signs of snow coming to stop us' (p. 299)
- Mina is much more appreciative of it, e.g. calling it 'lovely, and most interesting' (p. 299)
- The locals are presented as much better equipped to deal with both the nature and the rapids, getting through the rapids easily
- Mina calling the people 'quaint' (p. 300)
- Each of the teams, once they split up, is isolated in its own way, though Mina and Van Helsing are together

### **The Last Leg**

Student responses will vary depending on which character they choose and their interpretation. They should use evidence from the text to support their ideas and inform their speeches.

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**Acceleration**

Some ideas students might think about include:

**Tension and Pace**

- They are all shorter entries, so are quicker to read and give a sense of increasing pace
- Shorter entries suggest the characters have less time to write, e.g. 'No news, and no time for every moment is precious' (p. 299)
- The ticking clock of Dracula arriving at his castle before them / them missing him
- Use of language, e.g. 'we are rushing along through the darkness' (p. 298)

**Building the Climax**

- All the characters are racing to beat Dracula back
- Closing remarks, such as Mina's final paragraph of the chapter – 'We are truly in the hands of the enemy'
- The characters are separated, which suggests they won't come together again until the end

**Essay Practice IV**

Students are asked to plan an essay, and may benefit from using the framework given in the next page. They should make good use of quotations, both from the extract and from earlier in the novel.

**Chapter 27 and Note*****The End and the Beginning***

Students might consider:

**Nature and Setting**

- Both agree the countryside is 'lovely' (p. 300) and full of wonderful views
- As Jonathan approaches Castle Dracula, the environment becomes much more threatening: 'The mountains seemed to... frown down upon us' (p. 9)
- As Mina approaches Castle Dracula, the environment becomes 'wilder' (p. 301) and more threatening

**Local People and Customs**

- Jonathan and Mina both make note of their superstitions
- Mina calls them 'very, very superstitious' (p. 300) despite being well aware that vampire's forehead that shows she's becoming one
- At the beginning of the novel, Jonathan was unaware of vampires being real and disbelieving
- Mina describes the locals as 'brave, and strong, and simple' (p. 300), while Jonathan describes them as 'superstitious'

***Slaying Vampires***

Students might think about ideas such as:

- Van Helsing seems much more authoritative when slaying Lucy – perhaps because he is a doctor, whereas we see his doubts and struggles in Chapter 27
  - Lucy's death is more visceral, e.g. 'The body shook and quivered and twisted in pain from the pierced heart welled and spurted up around it' (p. 179)
  - There is a focus on the women's lovely appearances in the moments before death
  - There is a focus on a sense of peace in the women's faces after being slain
- Lucy did not crumble to dust, while Dracula and the three women did
  - Dracula also exudes a sense of peace after his death
  - Dracula dies much more quickly than the women, without any writhing, screaming or groaning
  - Dracula is awake before being slain – 'the eyes saw the sinking sun' (p. 314)

***The Final Narrator***

Students might discuss ideas such as:

- They had more to do in this chapter; the other men were travelling, which might have been a distraction
  - Mina and Van Helsing must finish their work before the confrontation with Dracula
  - To show us Mina's continued descent into vampirism and how Van Helsing protects her
- She is the one most directly impacted by Dracula's death
  - As she doesn't take part in the fight, she has an outside perspective and can keep a clear head
  - She has been established as the one who writes up all their documents and other notes
  - She is the focus of the final moment; Quincey seeing the mark on her vanishing

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### **The Final Battle**

Students might consider:

#### **How Emotions Are Evoked**

- Word and language choice
- Exclamative sentences, e.g. “‘I am only too happy to have been of service!’” (p. 314)
- Word choice in the final sentence, e.g. ‘bitter’, ‘gallant’ (p. 314)

#### **Language Use**

- Figurative language, e.g. ‘He was deathly pale, just like a waxen image’ (p. 314)
- Imagery, e.g. ‘the wolves were gathering for their prey’ (p. 312)
- Pathetic fallacy, e.g. ‘The wind came now with fiercer and more bitter sweeps’ (p. 314)

#### **Themes**

For example:

- Good vs evil, e.g. the presentation of the people transporting Dracula; or the triumph of good
- Sunlight, e.g. ‘The sun was now right at the mountain-top, and the red gleams fell upon the snow, and the rosy light.’ (p. 314)
- Blood, e.g. Quincey’s bleeding after being struck, and the contrast between this and the purity of blood
- Religion, e.g. Quincey’s final words

### **The End**

Students might consider:

1. This question asks for a personal response from students.
2.
  - It is an emotional moment that Mina might not want to write more about
  - Quincey has been set up as a warrior throughout the novel, and dies a warrior
  - Dracula dies quickly and quietly and, ultimately, in a forgettable way – this could suggest the nature of evil, or suggest that the true focus of the book is the good, virtuous people
3.
  - Brings closure for the characters and the reader
  - Establishes that they really did succeed and were triumphant
  - Creates a sense of hope and happiness to see the characters thriving long after the end of the novel
  - Shows us that Quincey was given a tribute after his death
  - Shows us that the Crew of Light remain close – close enough for Mina and Jonathan to be able to see four members of the group and for the group to stay in contact for many years

### **Summarising**

This activity asks students to summarise the events of the novel. Responses will vary depending on the text and their feelings about it, but they should aim to accurately summarise, reading back to check.

### **Creative Task VI**

This is a creative activity, so there are no right or wrong answers. Students can choose to write a poem, a short story, or a play, though it should be relevant to the novel – if their creation is abstract, they should be able to explain it.

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### Context

#### **What Vampires Represent**

Students are asked to give a personal response/interpretation, but they might consider ideas such as liberation and sexual freedom, sexually transmitted diseases, capitalism, or other ideas that point them towards.

#### **Varying Interpretations**

This activity asks for students to form a personal response and discuss it.

#### **Real-life Inspiration**

Students should conduct their own research and may draw their own conclusions from historians' or critics' or scholars' work on the subject. Students should also explore how these historical events influenced the literature.

#### **The 'New Woman'**

Students should conduct their own research before completing the table. An example response is given below.

Character	Aligns/Rejects
Mina	Mina contains elements of both a traditional Victorian woman and the New Woman. She is a schoolmistress, takes on a secretarial role in the Crew of Light by typing up the beginning of the novel independent of any male influence (from Jonathan Harker). However, she also embodies the idea of the 'angel of the house'; she is purely in a mothering role to the group – for example, when she comforts Arthur and her own child' (Chapter 17, p. 191) – and never challenges the men in her life.

### Genre

#### **Genre Features**

Student responses will vary depending on the genre they choose, but areas they might consider are:

- Character archetypes
- Settings
- Themes
- Tropes
- Plot beats
- Character relationships
- Types of conflict

#### **Gothic Conventions**

Student responses will vary depending on the convention they choose. They should aim for detailed presentations, with their ideas supported by evidence from the text. They may choose to disagree, well, e.g. by building on a point made in an essay they read.

#### **Changing Times**

Student responses will vary depending on the books chosen; they should use the list of features below.

#### **Influence**

As with previous activities, students might consider elements such as:

- Character archetypes
- Settings
- Themes
- Tropes
- Plot beats/sequences
- Character relationships
- Types of conflict

As well as other elements such as:

- Supernatural elements
- How vampires are presented (e.g. their strengths and weaknesses)
- Form
- Horror elements
- Sexuality/sexual politics
- Exploration of class

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## Characterisation

### ***In Summary...***

This activity asks for a personal response from students depending on their interpretation able to select suitable quotations for each characteristic.

An example response might look like:

Character	Key characteristic	Quotation
Jonathan	Bravery	'If his journal be true... he is also a man of great nerve... his second time was a remarkable piece of daring.' (Chaplin)

### ***Creative Task 1***

This is a creative activity, so there are no right or wrong answers. Students should be able to select relevant evidence from the text and discuss how the songs' lyrics relate to each character.

For example, the song 'Haunted' by Taylor Swift could represent Lucy, with lyrics such as 'Can't breathe whenever you're gone' representing her state of mind and experiences in Dracula's attack. Alternatively, the song could also represent Arthur and his feelings towards the vampire, with lyrics such as 'It's getting dark and it's all too quiet' and 'Something's made me respond to visiting her tomb and her transformation.'

### ***Characterising Gender***

Student responses will vary depending on students' readings of the characters and their context. They might use ideas explored in previous activities to inform their responses, discussing their ideas in pairs or groups as they complete the activity.

### ***The Silent***

Students might consider:

#### **Quincey**

- He is the only member of the Crew of Light to die
- How his character ties into British ideas about Americans at the time
- His interactions with other characters
- His repeated use of guns
- How the narrators present him

#### **Dracula**

- He also dies in the climax
- How his character ties into British ideas about Eastern Europeans at the time
- His interactions with other characters
- How his vampiric nature and abilities are presented
- How the narrators present him
- Van Helsing's discussions of his past

### ***Extension 1***

Students might consider the indicative content for the previous activity and explore these:

- What his letters reveal about his character
- His word and language choice in his letters
- How the letters frame his relationships with Lucy and Seward
  - How this compares to his interactions with them elsewhere in the novel

### ***The Doomed***

Students should aim for 3–4 slides if making a presentation, or a five-minute speech. The activity to help guide their responses, as well as thinking about elements such as Stoker's metaphors, or other figurative language devices).

### ***The Narrators***

This is a whole-class activity where students should work together to explore the narrators. Consider include: narrators' language choices; behaviours; interactions with other characters and opinions are presented.

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## Relationships

### **Key Relationships**

This activity covers a variety of tasks and questions, so guidance and responses will vary. Students might approach each one, and are not definitive answers:

#### *Dance with the Devil*

1. Students might consider events such as those in chapters 1–5, Jonathan spotting his brother Jonathan when he attacks Mina, or Jonathan's role in Dracula's death.
2. Students might consider the themes of the novel, such as corruption and purity; the 'the Other'; the effect his targeting of Mina has on other characters; how his attacks affect other ideas they have.
3. This question asks for a personal response from students.

#### *Girlfriends*

4. Students might consider ideas such as: creating an emotional investment in the characters; establishing the themes of the novel; sowing seeds for later plot points; or creating an impact once he arrives in England.
5. Ideas students might think about include: their engagements and marriages; their relationships with them; how they are targeted by Dracula; how Dracula's influence over them is present.

#### *Old Friends*

6. Students might consider their interactions; for example, their letters/telegrams to one another; where and how details of their history together are included; details about Arthur and Quincey.
7. This is a creative activity, and students have free rein to explore the characters, though they should with and use evidence from the text.

#### *Authority Figure*

8. Some events students might list include: Van Helsing revealing the existence of vampires to Mina and Jonathan in Chapter 17; the discussions he leads about Dracula's past; his role to protect Mina as they travel through Transylvania.
9. This question asks for a personal response from students.

#### *The Lovers*

10. Students might consider ideas such as: Arthur being much more frantic than Jonathan; Jonathan's much less knowledge of the circumstances; Arthur only learning after the fact that Lucy is a vampire; how Jonathan is full of righteous fury and impatience.
11. This question asks for a personal response from students.
12. This question asks for a personal response from students.

#### *Doctor and Patient*

13. Students might consider: Seward's compassion towards Renfield, which ties into the theme of the novel; how Renfield seems to be Seward's only patient, and is housed in Seward's own home; what Seward does for any particular treatments, besides talking therapy; or the use of straightjackets.

### **False Security**

Students might consider:

- Dracula's arrival with the carriage
- Dracula abandoning Jonathan on the road, then reappearing just as Jonathan prepares to leave
- Dracula, at first, hiding the lack of servants
- Forcing Jonathan to write the letters
- Protecting Jonathan from the vampire women
- Jonathan choosing to suffer another night in the castle rather than risk the wolves

### **Parent and Child**

Students should discuss their ideas and ensure they've discussed each of the listed relationships. They might consider ideas such as:

- Interactions between the characters
- How they address one another
- How they discuss one another in private / with other characters
- Language and word choice
- Relevance of the relationship to the plot / its impacts

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**Creative Task II**

This is a creative activity, so there are no right or wrong answers. This relationship has been explored by many different adaptations and analyses, so students might take inspiration from outside the text.

**Essay Practice I**

Students are asked to plan an essay, and may benefit from using the framework given in the next section. They should make good use of quotations, both from the extract and from earlier in the novel.

**Setting****House(s) of Dracula**

Students should think about Castle Dracula, his house in Carfax, and his house in Piccadilly. The following questions are given to guide their ideas.

**Creative Task III**

As a creative task, there is no right or wrong way to respond to the prompt.

**Land of the Dead**

An example response might look like:

Location	Significance/Purpose	
Castle Dracula vaults	Introduces Dracula's boxes of earth and his main mode of cross-country travel; becomes the location Jonathan first makes a move against Dracula (attacking him with the shovel)	A vault encompassing the concept of secrecy, such as secrecy. The vaults also represent Dracula in his capacity as a vampire, much more so.

**Rural vs Urban**

Students might consider:

- Whitby and Transylvania are both presented as 'lovely' (p. 53 / p. 300)
  - In Transylvania, the natural and wild spaces have a sense of foreboding
  - Countryside locations are tied to folklore and superstitions
  - Dracula's houses in urban locations all become unpleasant, overtaken by rats and decay
  - Seward's house is a place of science, and the Westenra house becomes one as a result of repeated transfusions
- The natural spaces in Transylvania act as barriers to the Crew of Light when pursuing Dracula
  - The group must abandon modern travel to finally catch Dracula
  - Rural locations are hotbeds of superstition (both Whitby and Transylvania), while urban locations are hotbeds of science

**Modes of Travel**

Students might consider:

- Trains feature in the first line of the novel
- Jonathan and Mina in particular travel often by train; Mina's knowledge of train timetables is crucial
- The Crew of Light use trains to beat Dracula back to Transylvania
- Jonathan and Arthur use a steamship to travel in Chapter 26

**Themes****Introducing Theme**

Students should speak for 30 seconds on their chosen theme, and their response will vary. In a limited time, they don't need to use quotations or specific evidence from the text, but they should demonstrate their understanding of how the theme relates to *Dracula* – for example, through characters in the novel, or any memorable moments or quotations that demonstrate the theme.

**Presenting Theme**

Student responses will vary depending on the theme they choose to explore. However, they should be able to identify the novel that demonstrate their chosen theme, selecting relevant quotations that they can refer to. When presenting the theme of 'secrecy' might consider events such as: the men deciding to keep Dracula's existence a secret; Van Helsing revealing the existence of vampires to Seward; or Mina and Jonathan's decision to keep Dracula's existence a secret. They could also compare it to other Gothic narratives, such as *The Castle of Otranto*, *The Picture of Dorian Gray*, or *The Hunchback of Notre-Dame*.

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**Diving Deeper...**

This activity covers a variety of tasks and questions, so guidance and responses will vary. Students might approach each one, but are not the be-all and end-all of ideas students might have about *Light and Dark*.

1. Students might think about the sun as a symbol literally; for example, its role in Dracula's effect on Mina, or the effects of the sun rising and setting throughout the novel. They might also think about the sun in metaphors, similes and other figurative language.
2. As with the previous question, students might consider how the sun and the moon relate to the themes of the novel. They might also consider how darkness is utilised and presented throughout the text.

**The Other**

3. Students might think about Dracula's Eastern European origins, his attacks on Mina and the state of the houses he keeps in England. They might think about the themes of the novel as well, using any research they've done.
4. Students might consider the presentations of Dracula, Van Helsing, Quincey, the Slovaks in Transylvania, or other minor characters from other countries. They might consider what makes them positive or negative and the language used to describe and discuss them.

**Science and Religion**

5. Students might consider ideas such as: Jonathan's shift from scepticism about carrying out his duty to protect Mina; Lucy's transfusions and the vampires' blood-drinking and how it relates to the use of religious items to ward off vampires; or how Mina is marked by the wafer.
6. Students might think about: Seward and Van Helsing both being doctors and also religious figures throughout the novel; the presentation of science, such as Lucy's transfusions; the use of garlic flowers; or the use of religious objects to defend against the vampires.
7. This question asks for a personal response from students.

**Duty**

8. Students might consider elements such as Victorian expectations of how men and women should behave. How do the characters follow or disrupt these expectations. They might also think about how the characters' actions affect the plot of stopping Dracula; for example, Van Helsing's speech in Chapter 24.
9. Building on their ideas from the previous question and other activities, students might compare human and vampire characters, or focus on 1–2 characters in detail.

**Madness/Illness**

10. Students might consider Renfield's character, Jonathan's behaviour in Castle Dracula, or Lucy's response to the illness caused by Dracula attacking them.
11. This question asks for a personal response from students.
12. Students might consider actual treatments, e.g. Lucy's transfusions or Seward's dissection. They might also consider responses to illness and madness, e.g. Mina's sympathetic attitude towards Renfield or Dracula's lack of academic interest in Renfield.

**Consumption**

13. Some ideas students might think about include: how it mirrors the vampires and the theme of consumption; the differences between Renfield eating animals and Van Helsing eating Dracula; and how this connects him to Dracula.

**Isolation**

14. Students might think about Jonathan's confinement in Castle Dracula, Lucy's bedridden state, or each pair's travel through Transylvania in the final chapters of the novel. They might also think about English vs foreign ones.
15. Students might consider ideas such as: the group ostracising Mina in an attempt to protect her; Jonathan's stay in Castle Dracula and all of Dracula's secret business; or how the group goes to Transylvania so she cannot secretly sneak away.

**Presenting Women**

This activity asks for a personal response from students. They should be able to defend a response with evidence from the text and any other research they've conducted.

**Focusing Themes**

Student responses will vary depending on the critical approach they choose. They should be encouraged to find resources and work to ensure the ones they use are reliable/trustworthy. They might find evidence in *Dracula* that they can use to expand their ideas on theme.

**Essay Practice II**

Students are asked to plan an essay, and may benefit from using the framework given in the previous section. They should make good use of quotations, both from the extract and from earlier in the novel.

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## Attitudes and Values

### **Research**

Student responses will vary depending on the topic they choose to research. Elements that they choose and presentations include:

- Notable/important figures
- Philosophical arguments
- Trends in art or literature
- Political ideas
- Who supported or challenged attitudes, and why
- The influence of religion
- The influence of science

### **The Newer New Women**

Student responses will vary depending on the time period they choose to explore. They should identify trustworthy sites for their research, and they might benefit from discussing their ideas in groups.

### **Orientalism and 'the Outsider'**

These questions ask for personal responses from students.

### **Vampirism vs Christianity**

Students might consider:

- The presentation of women
- Transylvanian superstitions, e.g. the crucifixes and evil eye – and how Jonathan is more reliant on them
- The use of religious symbols, e.g. Communion wafers, to ward off or trap the vampire
- The mark on Mina's forehead
- How the group presents their fight against Dracula as a holy or God-given task
- How religious ideas intersect with science

## Writer's Use of Language

### **Language Choice**

When considering these questions, students should think about their own response to the text and compare the language in *Dracula* to modern Gothic novels or wider literature. When exploring different narrators, students might explore language choice, structure, or each narrator's style of writing as explored in previous activities to discuss how language is used in the novel.

### **Vampiric Language**

The following are example responses:

#### **Animalistic**

Quotation	Analysis
'She drew back with an angry snarl, such as a cat gives when taken unawares' (Chapter 16, p. 175)	The comparison to an animal further dehumanises her, even more from the image Seward and the other women have of a cat for comparison creates a sense of grossness despite the awful noise she makes.

#### **Sexual/Sensual**

Quotation	Analysis
'The pointed teeth, the bloodstained, voluptuous mouth – which it made one shudder to see – the whole carnal and unspiritual appearance' (Chapter 16, p. 178)	The use of words such as 'voluptuous' and 'carnal' have sexual connotations, which are made more dehumanising by Lucy's bloody lips and sharp teeth. This contrasts with the Victorian era taboos Lucy breaks by becoming a vampire, which emphasises her corruption.

### **Dialects and Accents**

Student responses will vary depending on their personal opinion and interpretation, but they might consider:

- To create a disconnect between the reader and the speaker
- To create a disconnect between the narrators and the speaker
- To represent and characterise characters
- To create a distinction between classes
- To create a distinction between English and foreign characters

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### Exploring Symbolism

Student responses will vary depending on the quotations they choose and their readings might be informed by any research they have done, as well. When thinking about other symbols, think about ideas such as: the moon, mist, journals or crucifixes.

An example response might look like:

Symbol	Quotation	Analysis
Fire	'His energy is still intact; in fact he is like a living flame.' (Chapter 23, p. 251)	Throughout the novel, the sun is connected with the characters, making them weaker. In this quotation, Jonathan Harker, which relates to the sun and, therefore, puts Dracula, who he is eager to slay. 'living flame' suggests a supernatural connection; fire is often a symbol of passion, therefore suggests that Jonathan has the ability to overcome Dracula.

Meanwhile, other symbols students might identify include:

- The moon
- The sun
- Journals/diaries
- Trains

### Identifying Devices

- Use of triples, e.g. 'through stripes and shame, through tears and blood, through darkness and death' (p. 247)
- Exclamative sentences, e.g. 'Unclean!' (p. 247)
- Figurative language, e.g. 'an agony of helpless grief' (p. 247)
- Use of second person, e.g. 'It may that you have to bear that mark...' (p. 247)
- Hyperbole, e.g. 'Even the Almighty shuns my polluted flesh!' (p. 247)
- Biblical imagery, e.g. 'the sign of God's knowledge of what has been' (p. 247)

## Form and Structure

### Epistolary Novel I

Students might consider:

- The verisimilitude of the form – i.e. the use of letters grounds us in the reality of the events
- The use of outside perspectives (i.e. the newspaper articles) to move the plot forward
- The narrators' biases, e.g. Jonathan's orientalist view of Transylvanian superstitions
- How the letters introduce the time period and setting
- How exaggerated or fabricated characters' recounting of events might be used to create tension

### Epistolary Novel II

Students might consider:

- The use of newspaper articles to inform us of Dracula's movements
  - The creation of tension and horror in the ship's log
  - The emotional impact of different types of documents
  - How the tone and style of the narration changes between different types of documents
- The knowledge that diary entries can only be written *after* events have occurred
    - While this usually means the narrator is safe, it doesn't mean other characters are safe
  - The choice of which character is narrating events
  - How expectations of the form are subverted by switching to Mina's perspective during her escape attempt?
  - Diary entries allow for foreshadowing of events – but only of those to come in the future
- As the novel is made up of written documents, punctuation plays a large role in how characters are making deliberate choices about them. Students might compare how different types of narration, e.g. letters vs diary entries. They might consider whether ellipses or exclamation marks, are used more in certain types of document.

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**First-person Narrative**

When exploring first-person narration, students might consider ideas such as:

- Psychic distance, i.e. it places the reader directly in the narrator's head
  - Immediacy of events and narration (though in *Dracula*, this is contrasted with third person)
  - Elements such as unreliable narrators and how information is presented or withheld
- This question asks for a personal response from students, who might consider elements of the text, the effect of the first-person narrative, or literary trends in the late 1800s.
- How emotion and evocative imagery are used and presented
  - How events are presented, e.g. what might be missed or not included by a single narrator
  - How first-person narration affects the presentation of the supernatural and fantastic

**Form and Fear**

Students might consider their own personal responses to the form as they were reading, or their reactions in pairs or groups. They might think about how Jonathan presents himself if he weren't writing in a private diary – and think about language choice or the elements he focuses on.

**Extension II**

Students might consider:

- Dracula's attack on Lucy in Chapter 11
- Van Helsing's trip to Castle Dracula in Chapter 27
- Dracula's attack on Mina in Chapter 21

**Creative Task IV**

As a creative task, there is no right or wrong way to respond to the prompt, though students should choose a form relevant to their chosen form and think about how the presentation of fear would translate from first person vs the distance in third person.

**Doomed by the Narrative**

In the first part of this activity, students might consider:

- Lucy wandering to the abbey while sleepwalking
- Mina letting her sit at open windows / not worrying about the large bird or bat she sees
- Seward missing Van Helsing's telegram in Chapter 11
- Lucy's mother removing the garlic flowers and opening the window
- Lucy's mother pulling the wreath off Lucy when she collapses during Dracula's attack

The second part of the activity asks for a personal response.

**Essay Practice III**

Students are asked to plan an essay, and may benefit from using the framework given in the extract. They should make good use of quotations, both from the extract and from earlier in the novel.

**Critical Reception****1897 vs Modern Day**

This activity requires personal responses from students, so responses will vary. However, students should use evidence from the text to support their ideas. If students have conflicting opinions, it might be useful to discuss or debate them in order to expand their ideas and understanding.

**Reviewer Bias**

When thinking about bias in reviews, students might consider ideas such as:

- The place the review is found, e.g. a personal blog is going to have a different audience
- The time in which the review was written
- Elements such as gender or political stance that will affect how a person approaches a text
- Whether the review is positive or negative
- Audience expectations, e.g. a review in a newspaper might be expected to be more formal
- What the aim of the review is, e.g. the ideas it wants to support or challenge

**Creative Task V**

As a creative task, there is no right or wrong way to respond to the prompt. Students should use the prompt as a guide, but more importantly they should focus on forming their opinions and conveying them.

**Modern Writings**

Student responses will vary depending on the text they use and the criticism they want to convey. They should use their personal response to their chosen text, but they should be able to support their ideas with evidence.

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## Essay Practice

In their essays, students might consider the following ideas:

1. Dracula
  - Students might consider other events, e.g. the rest of Jonathan's stay in Castle Dracula; when the group confronts him in the cemetery (Chapter 6); when the group confronts him and he attacks Mina (Chapter 21)
  - Literary techniques such as symbolism, figurative language, or rhetorical techniques, e.g. 'with all their blaze of basilisk horror' (p. 45)
  - Word choice, e.g. 'burning', 'swollen', 'filthy', 'revolted'
  - Context, e.g. Victorian attitudes towards foreigners (specifically Eastern Europe); Victorian beliefs about the supernatural
  - Connections across texts, e.g. *The Castle of Otranto*, *Frankenstein*, *Carmilla*, or *Dracula*
2. Arthur Holmwood
  - Students might consider other events, e.g. his letter to Seward in Chapter 9; his role in accessing Dracula's houses and destroying his boxes of earth; his role in Chapter 19
  - Literary techniques such as symbolism, figurative language or rhetorical techniques, e.g. 'Thor' (p. 179); 'holy calm lay like sunshine over the wasted face' (p. 180)
  - Word choice, e.g. 'the hammer fell', 'broken gasps', 'courage', 'high duty'
  - Context, e.g. the Victorian class system; lordships in the Victorian era; expectations of a gentleman
  - Connections across texts, e.g. *The Picture of Dorian Gray*, *Mexican Gothic*, *Rebecca*, or literary criticism students have read
3. Illness
  - Students might consider other events, e.g. Lucy's sleepwalking; Jonathan's state of health after Dracula's attack in Chapter 21; Lucy's struggles after being targeted
  - Literary techniques such as symbolism, figurative language or rhetorical techniques, e.g. 'beset!' (p. 112); 'Again the operation, again the narcotic, again some return of consciousness'
  - Word choice, e.g. 'awful, waxen pallor', 'infinite pity'
  - Context, e.g. Victorian attitudes towards illness; Victorian medicine and health
  - Connections across texts, e.g. *Jane Eyre* or *Rebecca*, or literary criticism students have read
4. Transylvania
  - Students might consider other events, e.g. Jonathan's arrival in Transylvania or his travels (chapters 1–5); Mina and Van Helsing's travels in Chapter 27; Jonathan and Seward's travels in Chapter 28
  - Literary techniques such as symbolism, figurative language or rhetorical techniques, e.g. 'strong, and simple' (p. 300); 'seem to gather round us and tower in front' (p. 300)
  - Word choice, e.g. 'lovely', 'wilder', 'very, very superstitious', 'great spurs'
  - Context, e.g. Victorian attitudes towards foreign landscapes and foreign people
  - Connections across texts that feature foreign locations, e.g. *The Vampyre*, *Heart of Darkness*, or literary criticism students have read
5. Jonathan's journals
  - Students might consider other events, e.g. any other areas with Jonathan's narrative
  - Literary techniques such as symbolism, figurative language or rhetorical techniques, e.g. 'does in a trap' (p. 24); 'Bless that good, good woman who hung the crucifix round the neck of the garlic, of the wild rose' (p. 25)
  - Word choice, e.g. 'wild feeling', 'like a baby', 'helpless', 'terrible thought'
  - Context, e.g. developing communications systems (e.g. telegrams vs letters); Victorian attitudes towards keeping diaries
  - Connections across texts that use the epistolary form, e.g. *Frankenstein*, *The Count of Dracula*, or literary criticism students have read

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