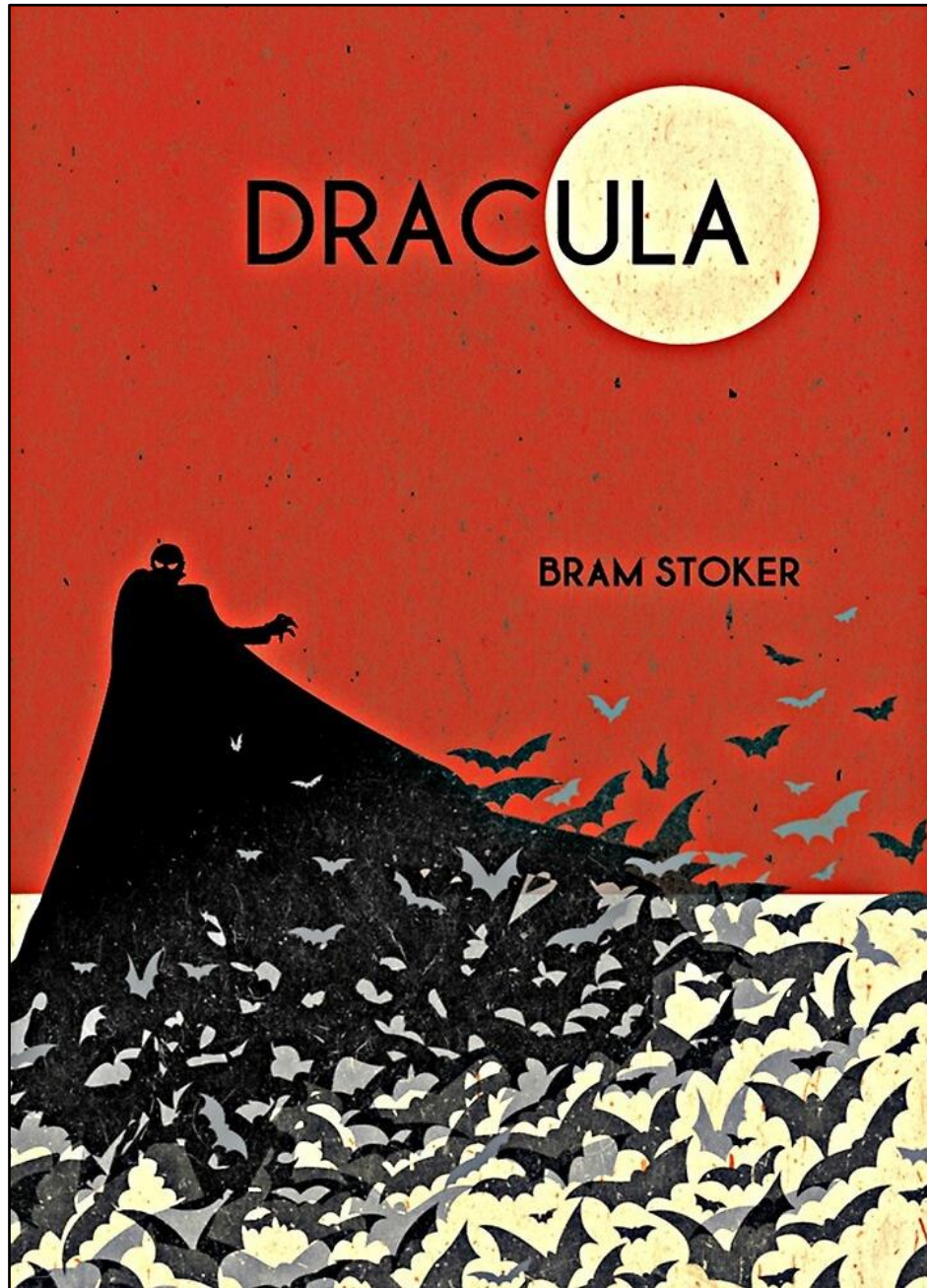


Aiming For A-Level



English Language

English Literature

English Language and Literature

'Dracula' by Bram Stoker: an independent workbook.

One of the key skills needed by students of A-level is the ability to study texts independently. This might be whole novels in English Literature, different non-fiction articles in English Language, or an anthology of related texts in English Language and Literature. The skill will be important for weekly lesson preparation and when completing your coursework towards the end of Year 12 and into Year 13.

This booklet aims to build up your independence by guiding you through a study of Bram Stoker's famous novel, 'Dracula'. You can use the pdf version provided or buy your own copy (we'd suggest the 'Wordsworth Classics' version as it's only £2.99 on Amazon).

Each session has some reading, followed by different exploratory tasks that link to the assessment objectives that you will encounter at A-level. For each session, choose one task to complete from the section that matches to your chosen A-level; if you have opted to study English Language and Literature, you can choose your task from either of the two sections. You don't need to submit your completed tasks but there are some suggested answers at the end of this booklet to help you check your understanding (rather than to mark or 'grade' yourself).

Each session contains an extension task if you want to challenge yourself. There is also an enrichment section towards the end of the booklet, giving you some ideas on how you could extend your understanding if you have particularly enjoyed 'Dracula'.

We hope you enjoy exploring the novel and look forward to seeing you in lessons when you return for Year 12.



Session 1

- **Read *Chapter 1: Jonathan Harker's Journal*.**

- **Literature Focus**

1. Focus on Jonathan's journal entry from May 3rd which describes his arrival in Eastern Europe. Explore how Bram Stoker uses language to create a pleasant, relaxed atmosphere. Consider Jonathan's feelings, the landscape, the food, and the locals.
2. Look at the letter from Dracula at the end of the May 3rd journal entry. Explore how Bram Stoker uses language to make Dracula seem like a good person.
3. a) Focus on the May 4th and May 5th journal entries. Make a list of the different events or occurrences that suggest something is wrong and that Jonathan is not as safe as he initially thought.

b) Choose one of the events you have listed and explore how Bram Stoker creates an ominous (threatening, like something bad is going to happen) atmosphere.

- **Language Focus**

1. Look at the opening sentence, 'Left Munich at 8:35 P.M., on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late.'

'Dracula' is an epistolary novel, meaning that it is written in the form of letters and other documents. The opening chapter is written like a personal journal (as if it is a real person's diary, not actually meant for publication); because of this, the opening sentence deliberately reads as if it is grammatically incomplete.
a) What words appear to be missing from the sentence?
b) What type of words are these (e.g. verbs, conjunctions)?
2. Think about the language that Bram Stoker gives to the character of Jonathan in the May 3rd journal entry. Giving examples, explore how Jonathan's words, phrases, or sentence structures make him seem like an intelligent person.

- **Extension**

The novel is set when England still had a large empire, giving the people a sense of superiority over other countries. Looking at the May 3rd journal entry, how does Bram Stoker suggest that Jonathan has a sense of superiority when travelling through Eastern Europe?

Session 2

- Read *Chapter 2: Jonathan Harker's Journal (continued)*.
- Literature Focus
 1. Focus on the start of Chapter 2 when Jonathan arrives at the castle. Explore how Bram Stoker uses language and sentence types to show that Jonathan is scared. Consider details about the driver, the description of the castle, and Jonathan's thoughts.
 2. Using quotations from Chapter 2 as evidence, explain which of the three images below you think is the most accurate depiction of Count Dracula's appearance.



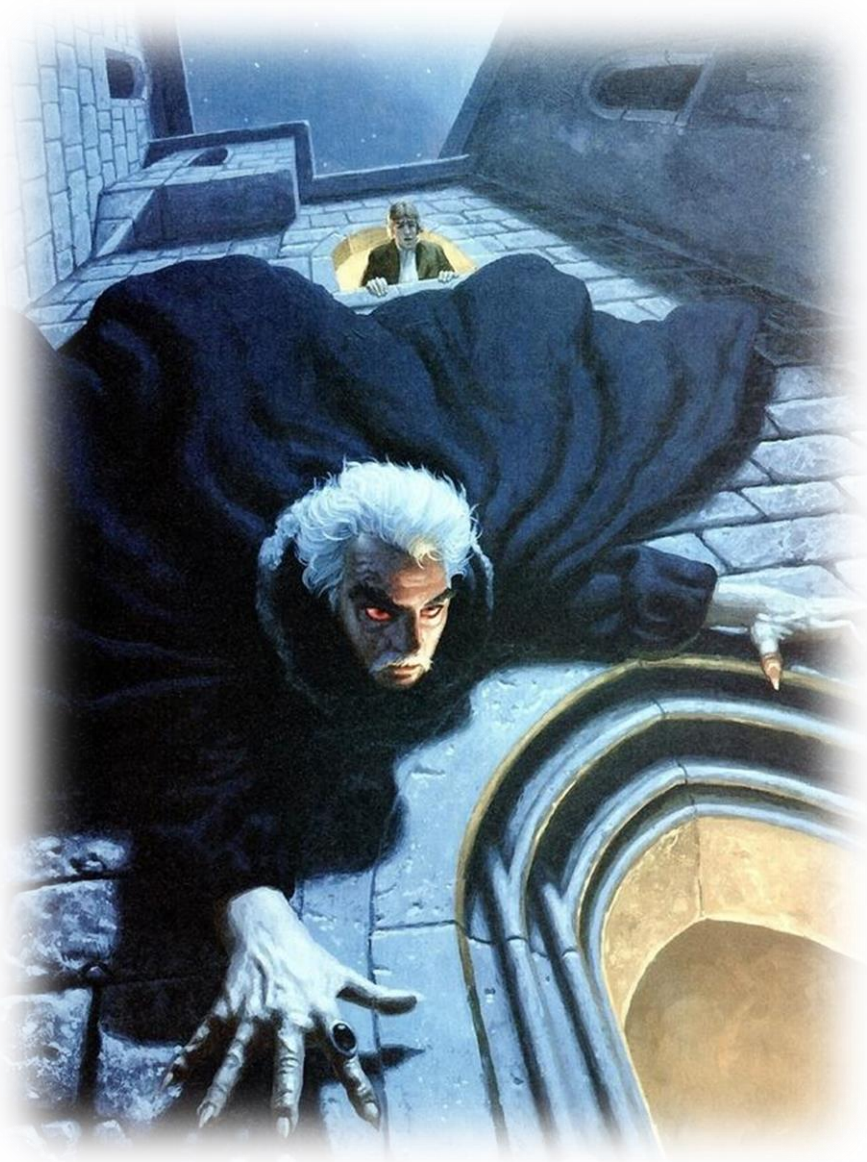
- Language Focus
 1. Because the novel was first published in 1897, it contains lots of old-fashioned language. Match the words and phrases from the 5th May journal entry with the modern version.

1897 language	Modern language
nay	eat and drink
traps	horse-drawn coach
toilet	illness
pray	no
sup	personal belongings
malady	seriously request
hitherto	the act of dressing and tidying yourself
caleche	up to this time

2. Focus on the start of the 7th May journal entry, where Jonathan describes the inside of the castle. Bram Stoker uses a semantic field (a series of words that have a similar implied meaning) of richness to suggest that Count Dracula has a lot of money. Select five words or phrases that create the semantic field of richness.

- **Extension**

How does Bram Stoker structure the 8th May journal entry to build up suspense?



Session 3

- Read *Chapter 3* and *Chapter 4: Jonathan Harker's Journal (continued)*

- **Literature Focus**

1. Focus on the section of the journal from Chapter 3 that is titled 'Later: the Morning of 16 May'. Explore how Bram Stoker makes the scene with the three female vampires increasingly frightening. Consider the appearance and behaviour of the women, Jonathan's feelings, and Count Dracula's reaction to the women.
2. Looking at the final journal entry in Chapter 4, titled '30 June, Morning', explore how Bram Stoker makes Count Dracula frightening. Consider the references to blood, his eyes, and Jonathan's thoughts.

- **Language Focus**

1. Focus on the section of the journal from Chapter 3 that is titled 'Midnight', in which Count Dracula describes his family history. A lexical field (a group of words that don't necessarily have a similar *meaning* but *link* to the same subject) of war is used to show that the Dracula family were warriors. Make a list of words or phrases that create a lexical field of war.
2. As a typical 19th century Englishman, Jonathan Harker is presented as a Christian. Focussing on the journal entries for 29th June and 30th June from Chapter 4, make a list of words or phrases that suggest Jonathan's Christian background.

- **Extension**

How does Bram Stoker use Count Dracula's politeness to make the character sinister?



Session 4

- Read *Chapter 5* and *Chapter 6*

- **Literature Focus**

1. Create a character study, featuring notes and key quotations from Chapters 5 and 6. Use a list, a mindmap, a spider diagram, an outline of the character to show outer appearance and inner thoughts, or another form that you prefer.
 - a. Mina Murray
 - b. Mr Renfield

- **Language Focus**

1. Some of the language in the novel was very modern at the time (1897) but is now old-fashioned. Use the website www.etymonline.com to work out when the following words from Chapter 5 first appeared in the English language. Also try to explain why these words are now old-fashioned.
 - typewriter
 - phonograph
 - telegram
2. There are lots of theories about how language shapes gender and is used differently by the genders.
 - a. One theory of language is that women are more likely than men to communicate to gain emotional support. Can you find some examples of this from Chapter 5?
 - b. Another theory is that language reinforces gender stereotypes. A 'marked' word specifies gender and implies a lack of normality. For example, 'male nurse' suggests it's unusual for a man to be a nurse, while 'female police officer' suggests it's unusual for a woman to work in the police force. Can you find an example of a marked job role and an unmarked job role in the first two letters from Chapter 5?

- **Extension**

Re-read Lucy's letters and Dr Seward's diary from Chapter 5. How do the two characters seem different due to the ways Bram Stoker uses language to create their first person narratives? For example, how does he make Seward sound more intelligent than Lucy?

Session 5

- **Read *Chapter 7***

- **Literature Focus**

1. Writers often use pathetic fallacy, a technique whereby aspects of nature – such as the weather – are linked to human emotions. For example, a bright sunny day might be used to represent a character's happiness. Focussing on the 'Log of Demeter' in Chapter 7, explore how pathetic fallacy is used to emphasise the feelings of the men on board the boat.
2. Explore how Bram Stoker uses language to build up an atmosphere of terror in Chapter 7's 'Log of Demeter'.

- **Language Focus**

1. Focus on the newspaper extract at the start of Chapter 7 ('Cutting from The Dailygraph, 8 August'). We have modern expectations of what a newspaper article will look like and read like. Explore how the newspaper extract is different from what we would expect today.

- **Extension**

So far, the novel has featured journal entries, letters, diary entries apparently recorded on a phonograph, a newspaper article, and a ship's log. Why do you think Bram Stoker may have chosen the epistolary form for his novel? How might it help him when trying to scare his readers?



Session 6

- Read *Chapter 8* and *Chapter 9*

- **Literature Focus**

1. Bram Stoker gives his character of Mina several reference to 'the New Woman'. This was an early feminist concept of the ideal woman: someone educated, independent, and free from the constraints of social expectations. Focussing on 'Mina Murray's Journal' in Chapter 8, explore how far Mina is presented as a strong, independent woman. Use quotations from the text to support your ideas.

- **Language Focus**

1. Bram Stoker portrays Abraham Van Helsing as a highly intelligent Dutch doctor with much experience of the world. Look at Van Helsing's letter, dated 2nd September, and Dr Seward's letter, dated 3rd September (which includes some of Van Helsing's speech) from Chapter 10.

Stoker deliberately uses incorrect English to show that Van Helsing is foreign. For example, the opening of his letter, 'When I have received your letter I am already coming to you' sounds wrong and should be written something like, 'I have received your letter and am already coming to you'.

Explore where else in Van Helsing's letter Stoker makes deliberate errors to show that the character isn't English.

- **Extension**

Looking back at your findings from the Language Focus, can you explain the errors that you found in terms of grammar (such as correct tenses, pronouns, plurals, sentence order, etc)? For example, in the Language Focus example, Bram Stoker has made Van Helsing use 'when' instead of the correct conjunction 'and', making the sentence confusing to show he is not a natural speaker of English.



Session 7

- Read *Chapter 10* and *Chapter 11*

- **Literature Focus**

1. Dr Seward's Diary, titled 7th September, in Chapter 10 contains many small details that remind us the novel was set and published towards the end of the 19th century. For example, Dr Seward writes a letter to Arthur about Lucy's illness; it might have been better to immediately telephone him and answer any questions but telephones weren't commonly used until around the 1930s. What other details can you find that link to the late 19th century context?
2. Chapters 10 and 11 make allusions to several myths about vampires, such as their ability to change their form into bats, how they suck the blood of their victims, and their aversion to garlic. What other vampire myths do you know of and can you extend your knowledge through internet research? You might start with ways to kill a vampire.

- **Language Focus**

1. In Chapter 11, the extract from 'The Pall Mall Gazette, 18th September' includes a long interview with a zoo keeper. To add a bit of humour to the story, Bram Stoker changes the standard spellings of words in order to convey the man's working class London accent.
Make a list of accent words from the interview and their standard spelling. Do you notice any similar technique being used by Bram Stoker? For example, many words have their final letter or sound missing (this is called end-clipping).

- **Extension**

Focussing on Chapter 11, how is the mood of the first four sections (Lucy's Diary 12th September, Seward's Diary 13th September, Lucy's Diary 17th September, and The Pall Mall Gazette 18th September) different to the mood in the remaining sections? How and why has Bram Stoker achieved this?

Session 8

- Read *Chapter 12 to Chapter 14*

- **Literature Focus**

1. Focus on Dr Seward's Diary, 20th September, at the end of Chapter 12. Explore how Bram Stoker uses language to make Lucy's death sad but also sinister. Pay particular attention to changes in tone.
2. Look at the end of Chapter 14, from 'Ah, you are my favourite pupil still...' onwards. Explore how Bram Stoker uses words, phrases, different sentence functions, punctuation, and sentence lengths to create an effective cliffhanger.

- **Language Focus**

1. An ellipsis (...) is a form of punctuation that is used to omit information. It is often used in novels to withhold key details or to show that a character doesn't want to think about, or comment on, a certain topic.
Look at the two entries from 'Mina Harker's Journal', 23rd September and 24th September, at the start of Chapter 14. Bram Stoker uses eight ellipses at different points in Mina's journal. Look at where they are used and, for each one, try to explain their effect. For example, consider how it affects the narrative, or what it shows about Mina's thoughts, or what details are being omitted and why.

- **Extension**

Select another cliffhanger, from elsewhere in the novel, that you think is effective. Explore how it has been crafted by Bram Stoker.



Session 9

- Read *Chapter 15* and *Chapter 16*

- **Literature Focus**

1. Explore how Bram Stoker builds up horror in Chapter 16. Consider the atmosphere at the start of the chapter, Lucy's appearance and behaviour, the sight of Lucy later on in her coffin, and the killing of the vampire-Lucy.

- **Language Focus**

1. When writing in the narrative voice of Dr Seward, Bram Stoker uses several exophoric references (references to things outside the text) to poems. For example, Dr Seward quotes the poet Byron in Chapter 15 and Hood in Chapter 12. What might Stoker be trying to suggest about the character of Dr Seward by having him make these exophoric references?
2. In Chapters 15 and 16, Bram Stoker makes use of the word 'undead'. This is one of the first examples of the word being used as a noun to mean something like a vampire. It has been created very simply by adding the prefix 'un-' (from Old English, meaning 'not') to the noun 'dead'.
New words are always being created. This can be through prefixing, suffixing, combining two words together, borrowing words from other languages, etc.
Using www.etymonline.com, research how the following words were created and when they first appeared in the English language: zombie, vampire, ghoul.

- **Extension**

Van Helsing, Arthur, Dr Seward, and Quincey are all involved in the investigation into Lucy's transformation into a vampire. Looking back at Chapters 15 and 16, how do the men respond differently to the situation? Select quotations that show their different responses; consider what this suggests about them and why they may react differently.



Session 10

- Read *Chapter 17* and *Chapter 18*

- **Literature Focus**

1. Look at Mina's journal entry, 30th September, at the end of Chapter 17. Explore how Bram Stoker uses language to convey Mina's feelings for her husband, Jonathan.
2. Focussing on Mina's journal entry, 30th September, from Chapter 18, what information do we learn about the different powers of a vampire?

- **Language Focus**

1. In Dr Seward's 30th September diary entry, at the start of Chapter 18, he is surprised by how well Mr Renfield speaks to Mina Harker.
Compare the language Mr Renfield uses in that diary entry to the language he uses in Chapter 9, focussing on Dr Seward's diary entries from 20th August and 4th September. Explore the formality of his language (Is it standard, correct English or is it slang? Does it make sense or is it incoherent?) and the complexity of his language (Are the words simple and monosyllabic or are they complex and polysyllabic? Are his words familiar or unfamiliar?).

- **Extension**

Look at Dr Seward's diary entry, 1st October – 4am, at the end of Chapter 18. How does Bram Stoker present the change in Mr Renfield through Renfield's speech and the reactions of Seward and Van Helsing?



Session 11

- Read *Chapter 19 to Chapter 22*

- **Literature Focus**

1. Look back at Jonathan Harker's journal entry for 1st October, at the start of Chapter 19. Explore how Bram Stoker makes the scene with the rats sinister and frightening.
2. Focussing on Dr Seward's diary for 3rd October, in Chapter 21, explore how Bram Stoker describes Count Dracula in a frightening way.

- **Language Focus**

1. As the story develops into a fight between good and evil, Bram Stoker increasingly makes use of a lexical field (a group of words linked to the same topic) of Christianity. Focussing on Chapter 22, Jonathan Harker's journal for 3rd October, make a list of words and phrases that link to Christianity.

- **Extension**

Focussing on Mina Harker's journal for 1st October, in Chapter 19, how does Bram Stoker make Mina's 'dream' sinister and disturbing?



Session 12

- Read *Chapter 23 to Chapter 27*

- Literature Focus

1. Write a few paragraphs giving your personal response to the novel. For example... What did you like about it? Was there anything you didn't like? Did you find it an easy or difficult read? Were some aspects easier/harder than others?

- Language Focus

1. English Language also includes the study of visual language (how images, fonts, typefaces, etc. can convey meaning). Look at the different covers for the novel below. Which do you think best matches the novel and why?


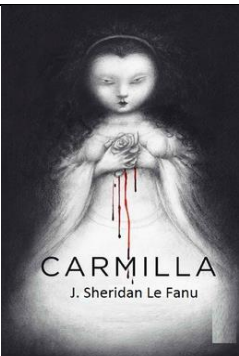
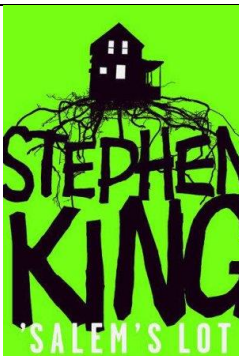
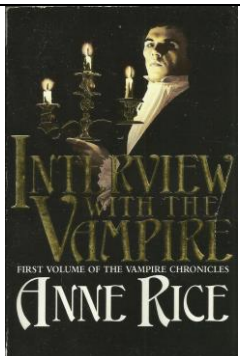
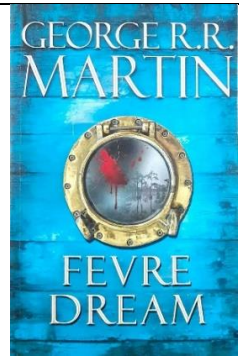
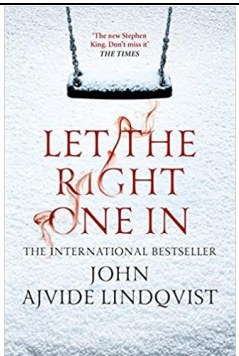
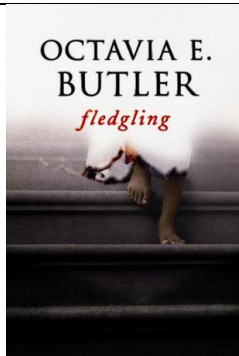
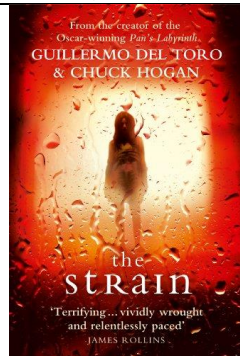


- Extension

Research the impact of Bram Stoker's novel 'Dracula' on literature and our wider culture.

Enrichment

- **Further reading** *Explore how fiction has used vampire myths over the years:*

			
'The Vampyre' by John Polidori (1819)	'Carmilla' by Sheridan Le Fanu (1872)	'Salem's Lot' by Stephen King (1975)	'Interview With The Vampire' by Anne Rice (1976)
			
'Fevre Dream' by George RR Martin (1982)	'Let The Right One In' by John Ajvide Lindqvist' (2004)	'Fledgling' by Octavia E Butler (2005)	'The Strain' trilogy by Guillermo del Toro & Chuck Hogan (2009)

- **Film** *Consider the changing presentation of Dracula in the following films:*

			
Nosferatu (1922 or 1979)	Horror Of Dracula (1958)	Bram Stoker's Dracula (1992)	Hotel Transylvania (2012)

- **Research** *Explore the following historical figures who have inspired vampire myth:*

Vlad The Impaler

Elizabeth Bathory

- **Travel** *Consider a summer trip to Whitby:*

<https://www.english-heritage.org.uk/visit/places/whitby-abbey/history-and-stories/dracula>

Possible Answers

Session 1

Literature Focus

1. Ideas might include: adjectives like 'wonderful' and 'splendid' describing his response to the sights; he describes the 'beauty' of the landscape, and the 'little towns or castles' make it sound picturesque and old fashioned; he takes 'delight' in the land, finds it 'very interesting' and wants to 'see all I could'; similarly, adjectives like 'good' and 'excellent' describe the food; the locals are interestingly dressed and both friendly ('cheery-looking') and respectful ('she bowed').
2. Ideas might include: Dracula repeats the word 'friend' in his letter and offers Jonathan 'welcome' to Eastern Europe; he is looking forward to meeting Jonathan ('anxiously expecting') and cares about his well-being ('sleep well [...] I trust that your journey from London has been a happy one, and that you will enjoy your stay'); he has made arrangements to aid Jonathan's journey ('my carriage will await you').
3. Ideas might include: the landlord and his wife's reaction to the mention of Count Dracula; the landlord's wife and the crucifix; the crowd's attitude towards Jonathan; the weather as they drive through the Borgo Pass; the wolves; descriptions of the night; the Count's driver.

Language Focus

1a. [we] left Munich; [we] should have arrived; [the] train.

1b. 'we' is a pronoun; 'the' is a determiner.

2. Ideas might include: Jonathan uses lots of facts (often proper nouns) about Eastern Europe and its history; he can speak some German and also repeats some Hungarian words ('mamaliga'); his sentences are complex (often contain several clauses); he uses lots of noun phrases that suggest he is very observant or curious.

Session 2

Literature Focus

1. Ideas might include: the simile describing the driver's strength and how this implies Jonathan's fear; the mysterious way in which the coach 'all but disappeared'; personification of the castle to make it seem unwelcoming; personification describing how Jonathan's 'doubts and fears' are 'crowding' in on him; rhetorical questions to show his anxiety; the 'horrible nightmare' simile.

Language Focus

1.

1897 language	Modern language
nay	no
traps	personal belongings
toilet	the act of dressing and tidying yourself
pray	seriously request
sup	eat and drink
malady	illness

hitherto	up to this time
caleche	horse-drawn coach

2. Servants; extraordinary evidence of wealth; gold; beautifully wrought; immense value; the costliest and most beautiful fabrics; fabulous value; I saw something like them in Hampton Court (a palace, once home to Henry VIII).

Session 3

Literature Focus

1. Ideas might include: the strange appearance of the women (no shadows, their strange eyes, and shining teeth); the repetition of the verb 'whispered' to create mystery or threat; the way the women are described as both attractive yet frightening; the smell of blood on the woman and her animalistic behaviour (the verb 'lapped', the animal simile, the 'sharp teeth', and the 'hot breath'); the fire or Hell imagery used to describe Dracula; Dracula's violence; the way Dracula claims Jonathan for himself; Jonathan's shock and how he faints at the end of the scene.
2. Ideas might include: the description of 'fresh blood' that 'trickled' from Dracula's mouth; the simile comparing him to a leech; the adjectives 'bloated' and 'gorged'; the 'burning' and 'blaze' metaphors, describing Dracula's eyes; the comparison to a basilisk (a mythical serpent that could kill with its gaze); Jonathan's feelings of paralysis and him linking Dracula to Hell; his fears of what Dracula will do if he reaches London.

Language Focus

1. Choices might include: brave, fight, warlike, Attila (the Hun), conquering, legions, victorious, enemy, sword, forces, the bloody field, troops, slaughtered, triumph, battle, glories.
2. Choices might include: diabolical, Judas in hell, Lord help me, my very soul, semi-demons, devils of the Pit, God's mercy

Session 4

Literature Focus

- 1a. Ideas might include: school teacher, intelligent, committed to her relationship with Jonathan, misses Jonathan – causing sadness and loneliness, a good friend and has strong feelings for Lucy, appreciates nature.
- 1b. Ideas might include: strong, depressed, suffers hallucinations, dangerous, selfish, secretive, loves animals but is also cruel to them, disgusting (eats flies), argumentative and persuasive.

Language Focus

1. Typewriter, 1868, superseded by word processors; phonograph, 1835, superseded by other forms of audio recording such as the tape recorder; telegram, 1859, superseded by other forms of instant communication such as the telephone, email, and text.
- 2a. Ideas might include: Mina asking for romantic gossip from Lucy; Lucy writing about love and marriage proposals; Lucy sharing her unhappiness; Lucy shows gratitude for Mina's sympathy.
- 2b. Lady journalist is marked language, implying not many women were journalists; doctor is unmarked language.

Session 5

Literature Focus

1. Ideas might include: the references to storms could reflect the men's panic or anxiety; severe storm, compared to Hell, could reflect the feeling of fear or danger as the sailors begin to vanish; the weather gets better as the men feel happy at nearing England; the fog adds to the sense of doubt and mystery as more sailors vanish; the increased fog might reflect the captain's feelings of doom and helplessness.
2. Ideas might include: the short, clipped sentences ('Want us off soon.') suggest that everything is normal; mystery and threat created through repeating the italicised '*something*' and the captain's worry that there will be trouble; the description of the stranger on board and the search not finding anything raises and reduces the tension; the descriptions of the weather and people missing start to build the mood of terror; descriptions of people crying out and vanishing, plus the sailor's sense of doom; the sailor going mad, describing the killer, and then committing suicide; the repetition of 'It' and the use of exclamation marks to show a tone of horror as the captain realises there really is a killer on board; the use of ellipses and references to God to suggest the captain knows that he is going to die but doesn't want to think about it.

Language Focus

1. Ideas might include: no headline; no formatting (such as different font size, bold text, etc); sentences longer; paragraphs a lot longer; no photographs; lots of description and opinion, rather than simply being factual; not organised into columns.

Session 6

Literature Focus

1. Ideas might include: she seems strong when she independently searches for Lucy ('there was no time to think of what might happen'), despite seeing 'something dark' with 'red, gleaming eyes' she runs towards danger in order to help her friend, she supports Lucy ('she clung to me') and puts up with the pain of being barefoot on gravel, and take charge of the situation by locking Lucy in her room at night; however, she is easily scared ('some dear cows [...] frightened the wits out of us'), easily tired ('stoppages to rest'), she stays up out of politeness to the curate, she covers her feet in mud to hide the fact that she is barefoot (which would have seemed improper for a woman) and worries about Lucy's reputation, and she seems a little foolish in the way she disregards the bite-wound and the man with 'great eyes like burning flames'.

Language Focus and Extension

1. 'call', 'interest' and 'charm' should be calls, interests, charms (he has conjugated the verb in the present tense incorrectly); 'suck' should be sucked (another verb conjugated incorrectly); 'aids' should be 'aid' (incorrect pluralisation); 'please it so arrange that' should be please arrange it so that (his syntax, or word order, is incorrect); 'on tomorrow' should just be tomorrow (the preposition 'on' is unnecessary, unlike when we might say 'on Tuesday'); 'you were of a ghastly pale' doesn't need the preposition (of) or indefinite article (a); 'a young ladies' should either be singular (lady) or not have the indefinite article (a); 'madmans' is incorrectly pluralised (madmen); 'the cigarette' and 'the telegram' use the wrong type of determiner (he uses a definite article 'the' but it should be an indefinite article 'a'); he omits the indefinite article 'a' in the phrases 'have little talk' and 'made careful examination'; he

incorrectly pluralises the conjunction 'whiles'; plurals and syntax in 'but the conditions of her are' could be changed to 'but her condition is'; the incorrect past tense 'asked' is used instead of ask; the pronoun 'nothing' is incorrectly used (it should be the pronoun anything); he omits the definite article the, 'you or disease'.

Session 7

Literature Focus

1. Details might include: people communicate via telegram; a blood transfusion was unusual and has to be explained to Arthur; drugs have to be mixed together rather than being pre-prepared as a pill or injection; Lucy's healthcare takes place at home (there wasn't a national health service until 1948: in 1900 there were about 400 small hospitals, compared to over 1,200 today); they don't check that Arthur's blood group matches Lucy's (blood groups weren't discovered until 1901); Van Helsing has to travel back to Amsterdam for some book (nowadays they could be couriered or the information found on the internet).

Language Focus

1. There are many examples but they might include: arsk/ask (emphasising the long a sound that is often used in the south compared to the short a sound used in the north); excoose/excuse and refoosing/refusing (showing a different way of pronouncing vowels); yer/you, animiles/animals, kem/came, tyking/taking (also show different ways of pronouncing vowels); perfeshunal/professional and warn't/wasn't (shows mispronunciation); itting/hitting and ead/head (show h-dropping or front clipping); waits/wait, tries/try (shows an extra s when using verbs in the present tense); usin/using and mindin/minding (show end clipping); you may also have noticed that there is quite a lot of slang such a blooming, quid, guv'nor, missis, my eye.

Session 8

Literature Focus

1. Ideas might include: the pattern of three images to describe sadness in the second sentence; the use of ellipsis to show he can't bring himself to mention Lucy's death; Van Helsing's realisation that he cannot do anything ('It will not be long now') and his sympathy for her fiancé ('that poor boy'); Arthur's reaction when he is told she is dying ('praying, whilst his shoulders shook with grief'); images of Lucy's beauty and innocence as she is dying ('angelic' and the simile 'like a tired child'); a more sinister tone is added by the repeated reference to her 'longer and sharper' teeth (foreshadowing her transformation into a vampire); the scene becomes more sinister just before Lucy's death, starting with her strange seductive speech ('a soft, voluptuous voice, such as I had never heard from her lips'); the use of verbs, exclamation marks, and simile to show the danger Van Helsing thinks Arthur is in when he moves to kiss Lucy; Lucy's reaction to Van Helsing stopping Arthur from going near her ('a spasm of rage [...] teeth champed together'), implying that she wanted to drink his blood; the tone returns to sadness as Arthur and Dr Seward respond to Lucy's death but there is a sinister cliffhanger created by Van Helsing's suggestion that she may not be completely dead.
2. Ideas might include: the use of interrogative sentences (mirroring the reader's own curiosity); the use of 'Then you are wrong', emphasised by it being a short sentence, to increase the reader's curiosity; the serious, ominous tone created by words like 'solemnly', 'alas', 'despairing', and the repetition of worse'; Seward's blasphemy ('In God's name'), questioning,

and urgency ('I cried') to increase the dramatic tension; the final revelation that Lucy has been attacking the children, emphasised by the short sentence and the use of an exclamation mark to suggest Van Helsing's own sense of horror.

Language Focus

1. The first ellipsis creates a mini cliffhanger as Mina stops writing to discover the truth about Jonathan's experiences from his journal; the second emphasises her anxiety about broaching the subject with Jonathan (as if missing out what she imagines would happen); the third and fourth ellipses suggest she is trying to decide whether she believes Jonathan saw Dracula in London (she is thinking of what happened but Bram Stoker doesn't need to repeat it); the fifth shows her trying to bring together all the evidence to draw some conclusions (again, Stoker doesn't want to repeat all the evidence for the reader); the sixth and seventh ellipses suggest her unspoken fear of Dracula and what he might do in London (she doesn't want to think about him drinking the blood of all his victims); the last ellipsis shows her awareness that she may be becoming part of the fight against Dracula (but she cannot yet express what form that might take).

Session 9

Literature Focus

1. Ideas might include: the weather seeming sinister ('dark clouds') or oppressive ('heavy clouds') and the characters being anxious ('natural hesitation'); their horror at finding the coffin empty (Arthur's 'ghastly whiteness' and the verb 'recoiled'); the use of nouns and comparisons to show the change in undead Lucy (sweetness/cruelty, purity/wantonness); Lucy covered in blood ('crimson with fresh blood [...] trickled over her chin'); animal imagery (the similes 'an angry snarl, such as a cat gives' and 'as a dog growls'); religious imagery to show her corruption ('hell-fire', 'blazed with unholy light', the 'devil' simile); her reaction to the crucifix ('a suddenly distorted face, full of rage'); describing Lucy in her coffin as a 'foul Thing' and 'like a nightmare'; making her sound dangerous ('pointed teeth, the bloodstained voluptuous mouth'); the sound ('a hideous, blood-curdling screech') and movement ('twisted in wild contortions; the sharp teeth champed together till the lips were cut') when she is killed.

Language Focus

1. The exophoric reference to poetry might suggest that Dr Seward is intelligent, educated, sensitive, a lover of literature, or even pretentious.
2. Zombie: appeared in English around 1871, borrowed from West African languages; Vampire: appeared in English around 1732, borrowed from European languages; Ghoul: appeared in English in 1786, a translation of a French word, originally borrowed from Arabic.

Session 10

Literature Focus

1. Ideas might include: her love for Jonathan is shown in her metaphors about how she worries about him ('haunting fear' and 'reopening of his old wound'); metaphor is also used to convey how impressed she is by him ('volcanic energy' and 'he is true grit'); this is emphasised by the repetition of 'so' and the way she contrasts him favourably with 'weaker' people; a pattern of three abstract nouns ('life and hope and determination') emphasises how happy she is to see him back to full health.

- Information might include: killing things by drinking their blood makes the vampire stronger; he is as strong as 'twenty men'; he is cunning; he has the power of necromancy, allowing him to raise the dead to help him; he can change his form, becoming larger, smaller, like an animal such as a wolf or a bat, or vanishing completely; he can direct the elements and control small animals; he doesn't age as long as he can drink blood; he doesn't cast a shadow or reflection; he can pass through solid objects; he can see in the dark.

Language Focus

- Observations might include: in Chapter 9, Renfield's language is mostly simple, monosyllabic words ('I have more to think of now, and I can wait'); he uses a few polysyllabic words (such as 'rubbish' and 'unless') but these are familiar; his speech is quite informal because he is impolite ('fools'), uses some slang ('don't take any stock in') and abbreviation (don't, needn't, won't), and his speech isn't always clear and coherent (also containing a lot of repetition, plus exclamation marks that suggest he is shouting). However, in Chapter 18 he uses more complex, polysyllabic language (community, tendencies, consuming, strengthening, etc.), including less familiar words (equilibrium, entity, assimilation, truism, etc.); his language is also less familiar and more formal as it includes Latin and quotations from the bible; his formality is also shown through his subject matter (Seward refers to it as 'elemental philosophy'), his lack of slang and abbreviation (usually saying a full word, such as 'cannot' instead of the shortened alternative like can't), and the politeness that he shows the Doctor.

Session 11

Literature Focus

- Ideas might include: the adverb 'suddenly' to introduce the characters' fear of the rats; the metaphor 'becoming alive with rats', the verb 'swarm', the simile 'like a bank of earth set with fireflies', and the hyperbolic verb phrase 'multiplying in their thousands' suggesting how many there are; the adjective 'appalled' to show the characters' reaction; describing the light on the 'glittering baleful eyes' and referring to them as an 'evil presence' makes the rats sound threatening.
- Ideas might include: the capitalisation of 'He' links to how Renfield worships Dracula; the descriptions of his appearance are sinister (such as 'the sharp white teeth glinted in the moonlight'); metaphor and simile to describe the effect of Dracula's stare on Renfield; his stare is later described as a 'hellish look' that 'flamed red with devilish passion' highlighting the idea that he is evil; Renfield refers to Dracula's power over animals ('the dogs were barking [...] send in the flies') and this is emphasised by the metaphor and simile used to describe the sinister appearance of the rats; he is later compared to animals ('the blood-dripping mouth, champed together like those of a wild beast') to emphasise his inhumanity; repetition of 'red' to suggest blood and danger; Dracula appears in mist and has the ability to move through solid objects; his physical strength is shown in the verbs 'flung' and 'threw', as well as the noun phrase 'terrible grip'.

Language Focus

- Words and phrases might include: God, faith, devotion of a martyr, soul, evil, 'On your forehead I touch this piece of Sacred Wafer, in the name of the Father, the Son and – ', the Almighty, polluted flesh, Judgement Day, He/Himself/His, Cross, His children, His bidding, His will, prayed, sacred, holy, sanctified/sanctify, the Host, chapel.

VAMPIRES

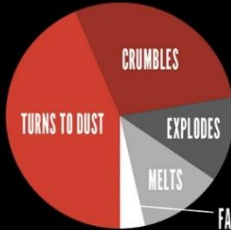
MIRROR, MIRROR
A VAMPIRE CASTS
NO REFLECTION.

50

THE NUMBER OF BOXES OF
TRANSYLVANIAN SOIL DRACULA LOADED
AS CARGO ON THE SHIP DEMETER.

THE CHUPACABRA
(GOAT SUCKER) IS A
SOUTH AMERICAN
CRYPTID, REPUTED
TO DRINK THE
BLOOD OF
DOMESTICATED
ANIMALS.

BAT'S INTERESTING
THERE ARE
CURRENTLY THREE
KNOWN SPECIES OF
VAMPIRE BAT.



MOST COMMON
VAMPIRE
REACTIONS
WHEN
DESTROYED.

1734
THE EARLIEST RECORDED USE OF THE WORD
'VAMPIRE' IN THE ENGLISH LANGUAGE.

BATNAP
A COFFIN IS THE
PREFERRED
RESTING PLACE
FOR A VAMPIRE
DURING THE
DAY.

BEWARE!
VAMPIRES POSSESS THE POWER OF HYPNOSIS.



DROPPING IN
FOR A BITE
NEVER INVITE
A VAMPIRE
INTO YOUR
HOME OR YOU
WILL BE
POWERLESS
AGAINST IT.

THIRSTY?
THE AVERAGE ADULT HUMAN
BODY CONTAINS BETWEEN 9 AND
12 PINTS OF BLOOD.



1970
HIGHGATE CEMETERY WAS INVADDED BY AMATEUR VAMPIRE
HUNTERS, AFTER RUMOURS THAT A VAMPIRE HAD BEEN SEEN THERE.

3 THINGS VAMPIRES CAN TRANSFORM INTO.



BAT

WOLF

MIST

A TYPICAL VAMPIRE BITE

TWO SMALL
PUNCTURE WOUNDS
ON A VICTIM'S NECK.

5 THINGS THAT CAN HARM A VAMPIRE.



CRUCIFIX



WOODEN STAKE



GARLIC



HOLY WATER



SUNLIGHT

FANG DYNASTY

A JIANGSHI IS A CHINESE VAMPIRE
THAT MOVES ABOUT BY HOPPING.



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