**Mr. Valentine's 12th Grade English Class - Study Guide for Week 3 of Drac (Chap 14-16 Tue, 17-20 Thu**

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**Chapters 14-16**

1. How do Van Helsing and later, Mina, utilize the notes and journals we’ve been reading? How is this metafiction?

2. How must Van Helsing use clues and evidence to convince Seward, Arthur, and Quincey of the truth, and how does this line up with the spirit of the Victorian movement?

3. Science / logic aside, why might Seward want to consider Van Helsing insane -- want the truth, and yet resist it at every turn?

4. How does Lucy's reactions to certain objects, as well as her words and behaviors, help define vampires as evil from a Catholic / Christian culture or world-view?

**Chapters 17-18**

5. Throughout the novel, Bram Stoker has used dramatic irony by giving us omniscient access to all main characters' journals and diaries, yet keeping each separate character in the dark of each other's knowledge. How is the time for dramatic irony coming to a close, and how does this create a new kind of suspense?

6. In chapter 18, Van Helsing praises Mina's courage and intellect in a passage that says much about attitudes towards men and women at that time, yet he also states, "She must consult with us; but tomorrow, she say good-bye to this work, and we go alone." What might this foreshadow?

7. What do we learn of Dracula's powers and limitations in Chapter 18?

**Chapters 19-20**

8. Who is Dracula's new victim? Give reasons for why it is both believable and not believable that the victim doesn't suspect what's happening.

9. What is the importance of the boxes and finding them? How has Dracula made this more complicated?

10. What is Seward questioning when he states, "I...sometimes think we must be all mad and that we shall wake to sanity in strait-waistcoats" and how does it relate to the theme of the book?