



The Grammar Dog Guide to **Dracula** by Bram Stoker

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

About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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SAMPLE EXERCISES - DRACULA by Bram Stoker

EXERCISE 5 COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

- ___1. I could only see the gleam of a pair of very bright eyes, which seemed red in the lamplight, as he turned to us.

- ___2. In the library I found, to my great delight, a vast number of English books, whole shelves full of them, and bound volumes of magazines and newspapers.

- ___3. The castle is a veritable prison, and I am a prisoner!

EXERCISE 6 PHRASES

Identify the phrases in the following sentences. Label the underlined words:

par = participial

ger = gerund

inf = infinitive

appos = appositive

prep = prepositional

- ___1. Count Dracula had directed me to go to the Golden Krone Hotel, which I found, to my great delight, to be thoroughly old-fashioned, for of course I wanted to see all I could of the ways of the country.

- ___2. The baying of the wolves sounded nearer and nearer, as though they were closing round on us from every side.

- ___3. The Count's eyes gleamed, and he said: "Listen to them – the children of the night. What music they make!"

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label underlined words:

p = personification

s = simile

m = metaphor

o = onomatopoeia

h = hyperbole

- ___1. Through these frowning walls and dark window openings it was not likely that my voice could penetrate.

- ___2. I am all in a sea of wonders. I doubt; I fear, I think strange things, which I dare not confess to my own soul.

- ___3. But I could not help experiencing that chill which comes over one at the coming of the dawn, which is like, in its way, the turn of the tide.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion or symbol in the following sentences. Label the underlined words:

a. literature b. mythology c. religion d. folklore/superstition

- ___ 1. When I asked him if he knew Count Dracula, and could tell me anything of his castle, both he and his wife crossed themselves, and, saying that they knew nothing at all simply refused to speak further.
- ___ 2. He explained that it was a charm or guard against the evil eye.
- ___ 3. This diary seems horribly like the beginning of the “Arabian Nights,” for everything has to break off at cockcrow – or like the ghost of Hamlet’s father.

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

The Count’s warning came into my mind, but I took a pleasure in disobeying it. The sense of sleep was upon me, and with it the obstinacy which sleep brings as outrider. The soft moonlight soothed, and the wide expanse without gave a sense of freedom which refreshed me. I determined not to return tonight to the gloom-haunted rooms, but to sleep here, where, of old ladies had sat and sung and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of remorseless wars. I drew a great couch out of its place near the corner, so that as I lay, I could look at the lovely view to east and south, and unthinking of and uncaring for the dust, composed myself for sleep. I suppose I must have fallen asleep; I hope so, but I fear, for all that followed was startlingly real – so real that now sitting here in the broad, full sunlight of the morning, I cannot in the least believe that it was all sleep.

I was not alone. The room was the same, unchanged in any way since I came into it; I could see along the floor, in the brilliant moonlight, my own footsteps marked where I had disturbed the long accumulation of dust. In the moonlight opposite me were three young women, ladies by their dress and manner. I thought at the time that I must be dreaming when I saw them, for, though the moonlight was behind them, they threw no shadow on the floor. They came close to me and looked at me for some time, and then whispered together. Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. (From Chapter III)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 The Count’s warning came into my mind, but I took a pleasure in disobeying it. The sense of sleep
- 2 was upon me, and with it the obstinacy which sleep brings as outrider. The soft moonlight soothed,

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3 and the wide expanse without gave a sense of freedom which refreshed me. I determined not to
4 return tonight to the gloom-haunted rooms, but to sleep here, where, of old ladies had sat and sung
5 and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of
6 remorseless wars. I drew a great couch out of its place near the corner, so that as I lay, I could look
7 at the lovely view to east and south, and unthinking of and uncaring for the dust, composed myself
8 for sleep. I suppose I must have fallen asleep; I hope so, but I fear, for all that followed was
9 startlingly real – so real that now sitting here in the broad, full sunlight of the morning, I cannot in
10 the least believe that it was all sleep.

11 I was not alone. The room was the same, unchanged in any way since I came into it; I could
12 see along the floor, in the brilliant moonlight, my own footsteps marked where I had disturbed
13 the long accumulation of dust. In the moonlight opposite me were three young women, ladies
14 by their dress and manner. I thought at the time that I must be dreaming when I saw them,
15 for, though the moonlight was behind them, they threw no shadow on the floor. They came
16 close to me and looked at me for some time, and then whispered together. Two were dark,
17 and had high aquiline noses, like the Count, and great dark, piercing eyes that seemed to be
18 almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be,
19 with great wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to
20 know her face, and to know it in connection with some dreamy fear, but I could not recollect
21 at the moment how or where. All three had brilliant white teeth that shone like pearls
22 against the ruby of their voluptuous lips.

- ___1. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *I took pleasure in disobeying* (Line 1)
b. *the obstinacy which sleep brings as outrider* (Line 2)
c. *a sense of freedom which refreshed me* (Line 3)
d. *composed myself for sleep* (Lines 7-8)
- ___2. The underlined words in Line 10 contain examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ___3. The underlined words in Line 4 are examples of . . .
a. assonance b. consonance c. alliteration d. hyperbole

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