

1. Review:

- a) In Act One, the *wonderful thing* is ... and the main theme of Act One seems to be...
- b) In Act Two, *the wonderful thing* is ... and the main theme of Act Two seems to be...
- c) In Act Three, *the wonderful thing* is ... and the main theme of Act Three seems to be...

2. There are doors leading off the main scene of action, the Helmers' living room. We do not see what's beyond the doors, but we have an idea. For each, describe the realm on the other side of the door. Describe it physically according to your imagination, but also describe it in terms of its "spirit," what *kind* of a place it is:

- a) Torvald's study—
- b) Outside—
- c) The domestic spaces (children's bedrooms, Torvald & Nora's bedroom, kitchen)—

3. What would you say is the *main crisis* in each act?

- a) Act One:
- b) Act Two:
- c) Act Three:

4. Each crisis is followed eventually by an *anagnorisis*, to use the old Greek drama term, recognition on the part of the main character (recognizing one's own error, or the reality of a situation). List several of these recognitions on the parts of characters (usually in Acts 2 and 3).

5. Nora and Torvald both have names with pagan roots (Torvald's is from the pagan god Thor; Nora is short for Eleanora, a variant of the Greek name Helen); Kristine Linde and Nils Krogstad, on the other hand, have names with Christian echoes (*Krist*-ine as in *Christ*-ine, while Krog comes from *krok(g)et*, meaning "crooked, sly"). How are Torvald and Nora associated with pagan or non-Christian things in the play, and how could Mrs. Linde and Krogstad be associated with Christian ideas? [This is a hard question, but give it a go.]
6. Comment on how each of the following could be seen as symbolic or metaphorical or an image related to some other thing or larger idea:
- a) the Christmas tree
 - b) the tarantella dance
 - c) needlework/knitting
 - d) the "Neapolitan fisher girl" dress Nora wears to the costume party
 - e) how the Helmer household is a doll house/doll imagery in general
 - f) freezing black water
 - g) a locking mailbox/the mailbox key
 - h) macaroons
 - i) the sound of the slamming door
7. This play has a clear social message. Obviously. Hmmm...well, maybe it has more than one message...or maybe its messages aren't as clear as it looked at first. Write about (bullet points are fine, but make them complete) the social messages Ibsen meant to dramatize in this play.