March 6, 2014
BAM Harvey

A Doll’s House
by Henrik Ibsen
Presented by the Young Vic
Directed by Carrie Cracknell
English language version by Simon Stephens

Study guide written by Josh Cabat

Brooklyn Academy of Music
Peter Jay Sharp Building
30 Lafayette Avenue
Brooklyn, New York 11217—1486
DEAR EDUCATOR

Welcome to the study guide for the production of Ibsen’s *A Doll’s House* that you and your students will be attending as part of BAM Education’s Live Performance Series. At this performance, you and your students will witness a vital and original take on one of the world’s most frequently performed plays, and come to understand the genius of Henrik Ibsen as a visionary artist. The production, created at the Young Vic by the brilliant young director Carrie Cracknell and her team of artists, has played two completely sold-out runs in London’s West End (the English equivalent of the theater district in Times Square) and receives its American premiere in the production you are about to see.

As you shall see, the production is literally revolutionary, as the stage revolves to reveal the various rooms of this particular doll’s house. And trapped in that house, at least for the moment, is Nora, one of the most desirable and demanding roles in all of theater. Nora is a woman very much of her time and place, yet her struggle to break free from the constraints of marriage and to begin to really understand herself is universal. This production will help you to understand why Ibsen is second only to Shakespeare as the most performed playwright in the world.

HOW TO USE THIS GUIDE

This guide is designed to connect to the Common Core State Standards with relevant information and activities; to reinforce and encourage critical thinking and analytical skills; and to provide the tools and background information necessary for an engaging and inspiring experience at BAM. Please use these materials and enrichment activities to engage students before or after the show.

YOUR VISIT TO BAM

The BAM program includes this study guide, a pre- and post-performance workshop in your classroom led by a BAM teaching artist, and the performance and discussion in the BAM Harvey Theater.
**THE COMPANY**

**Hattie Morahan** (Nora) is one of the rising stars of British theater. Her performance as Nora in this production of *A Doll’s House* won her 2012 Best Actress awards from the *Evening Standard* and Critics Circle. Having made her professional debut at age 17, she joined the Royal Shakespeare Company in 2001. In the theater, she has appeared in such classic works as Shakespeare’s *Twelfth Night*, Euripides’ *Iphigenia at Aulis*, Chekhov’s *The Seagull*, and Stoppard’s *The Real Thing*, as well as in works by such noted authors as Eliot and Priestley. She appeared in the 2008 film *The Bank Job*, and has had a number of major roles on television and radio, including the BBC series *Bodies* and *Outnumbered*, and most notably in her award-winning portrayal of Elinor Dashwood in the BBC adaptation of Jane Austen’s *Sense and Sensibility*.

**Dominic Rowan** (Torvald) is probably best known for his portrayal of Jacob Thorne in the British version of the *Law and Order* series. He has also had a distinguished stage career, appearing in such major works as O’Neill’s *Mourning Becomes Electra*, Chekhov’s *Three Sisters*, Coward’s *Private Lives*, Wilde’s *The Importance of Being Earnest*, and Molière’s *The Misanthrope*. He has also performed in several of Shakespeare’s plays, most notably as the title role in *Henry VIII* at the Globe in 2010. He has appeared in productions by many of Britain’s most prestigious theater companies, including the Royal Shakespeare Company, the National, Donmar Warehouse, and the Old Vic.

**Carrie Cracknell** (Director) is currently an associate artist at the Young Vic (where her work on *A Doll’s House* earned her a Best Director nomination from the *Evening Standard*) and an associate director of the Royal Court Theater. From 2007 to 2012, she was co-artistic director of the Gate Theater, where she combined classic theater and modern dance in unique and innovative ways. Among the works she has directed are Shakespeare’s *Macbeth*, Sophocles’ *Electra*, and *Hedda*, Lucy Kirkwood’s adaptation of Ibsen’s *Hedda Gabler*.

**Simon Stephens** (Translation) is Artistic Associate at the Lyric Hammersmith, and is a prolific playwright, author and teacher with several notable successes to his credit. Most recently, his stage adaptation of Marc Haddon’s novel *The Curious Incident of the Dog in the Night-Time*, presented at the National, won the Olivier Award for Best New Play last year. He has taught at the Young Writers Programme at the Royal Court Theater for many years.

**THE PRODUCTION**

This production of *A Doll’s House* was first staged by the Young Vic Theater in 2012, where it had two completely sold-out runs. The show then transferred to the Duke of York Theatre in London’s West End, where it again played to sold-out houses and rave reviews. The *Financial Times* called this “a riveting production of Ibsen’s classic led by a vivid, moving performance from Hattie Morahan.” BAM is proud to present this production’s American debut.

“I think…what makes *A Doll’s House* a play to go back to is because it provokes questions from a particular time which reflect back on the big issues that we’re still tackling.”

— Carrie Cracknell, Director
SYNOPSIS

It is just before Christmas in the Helmer household as Nora enters carrying a load of packages from her latest shopping trip. The house seems to be a joyful one, and this year is particularly joyful since Nora’s husband, Torvald Helmer, has just gotten a huge promotion at the bank at which he works. Torvald gently chides Nora for her spendthrift ways, but Nora explains that because of the money that is to come in, she can be a bit more liberal in her spending this year.

Two visitors are announced: Dr. Rank, a close family friend, and an unknown woman. Nora soon recognizes the stranger as Christine Linde, an old friend whom she has not seen in eight years. Christine is a widow whose long-ailing mother has died. She makes light of Nora for never having truly suffered, which compels Nora to reveal a dark secret to her old friend. Years before, Torvald had been quite ill and needed a trip to Italy to save his life. Nora told Torvald that she paid for the trip with help from her father, but in fact she forged her father’s signature on the bond she used for payment, and has been paying the debt for years.

Krogstad, a bank employee, enters to meet with Torvald. Dr. Rank calls Krogstad a morally diseased man. When Torvald emerges from his study, Nora asks him to give Christine a job at the bank; Torvald replies that a position may be opening soon.

When Torvald leaves, Krogstad begs Nora to intervene on his behalf to save his job. She refuses, and Krogstad threatens to reveal her secret. Terrified, Nora agrees to Krogstad’s demands and pleads his case when Torvald returns, but Torvald denies her request on the grounds that Krogstad has committed a terrible offense: forging someone’s signature on a legal document.

When Act II opens, Nora is still afraid that Krogstad will publish her secret. She again tries to talk to Torvald, but her husband won’t listen, citing Krogstad’s crime and personal failings. Dr. Rank arrives, and Nora is about to ask him for financial assistance when he reveals two shocking bits of news: he’s always been in love with Nora, and he’s terminally ill. Nora is shocked, and tries to tell the doctor that she loves him as a friend.

Now a desperate man, Krogstad arrives at the house. He declares he’ll forgive Nora the remaining balance on her illegal loan, but he’s still going to keep the original bond as a way to keep his job and blackmail Torvald. Krogstad carries with him a letter detailing Nora’s wrongdoing, which he drops into Torvald’s locked mailbox as he leaves.

Meanwhile Christine, having explained that she and Krogstad were once romantically involved, declares that she and Krogstad are still in love and that she will intervene with him on Nora’s behalf. Torvald comes to check his mail, and Nora desperately distracts him. As everyone gathers for dinner, Nora contemplates taking her own life, rather than forcing Torvald into the awkward position of having to defend her honor.

In Act III, Krogstad accepts Christine’s love, and offers to take back his letter to Torvald. But the couple agrees that Torvald must know about Nora’s crime.

Nora and Torvald return from a party upstairs and are visited by Dr. Rank, who implies that this is his final farewell. Torvald finally gets his mail, and reads Krogstad’s letter. He screams at Nora and accuses her of ruining his life and their happy marriage, ignoring completely the sacrifices she has made for him. Another letter arrives from Krogstad, however, containing Nora’s bond and his promise to never make public what has happened. Torvald jumps for joy at the turn of events, but Nora is unmoved. She has made an awful discovery: her husband is not the gallant, noble man she thought he was, but a self-involved and childish person.

When he forgives her, Nora replies that she is leaving him, and begins to pack. Bewildered, Torvald asks her why she is doing this. She replies that she has been treated like a doll for her entire life, first by her father and then by Torvald, and she has no idea who she really is. Torvald reminds her of her duties to her family, to which she replies that her prime duty is to herself. She understands now that her entire marriage has been founded on lies and misunderstandings, and that it is time for her to take action. Torvald, uncomprehending, breaks down. Nora heads downstairs with her bags, and, as we read in the famous concluding stage direction, “The sound of a door shutting is heard from below.”
In studying great literature, there is always a dangerous temptation to try to connect elements and events in the author’s life to his or her work. In the case of the brilliant Norwegian dramatist Henrik Ibsen—whose plays are performed worldwide more than anyone’s except for Shakespeare—it may indeed be appropriate to try to make such connections. Two elements of his life recur so often in his work that they are hard to ignore.

The first event occurred when Ibsen was seven years old. He was born into a fairly well-connected family in the town of Skein, Norway in 1828, the eldest of five children. His mother was an amateur artist and ardent theatergoer, and his father was a successful merchant—until his business failed, possibly as a result of bad investments or mismanagement. Suddenly bankrupt, the family was forced to sell nearly everything and move out of the city to their country home. Ibsen’s father became an angry and bitter alcoholic, while his mother, in spite of the difficult circumstances, never wavered in her strength and optimism. As in A Doll’s House, many of Ibsen’s plays involve families under the threat of bankruptcy and destitution, and houses ruined by secrets and deception.

Any chance of young Henrik going to college was probably scuttled by his family’s misfortune, so at the age of 16 he was apprenticed to an apothecary in nearby Grimstad, where he worked for six years. That period was apparently one filled with depression and loneliness, but Ibsen made the best of it by becoming an insatiable reader, and he soon developed dreams of writing his own material. By the age of 22 his first play, Catilina, was published to little notice. That year, however, also saw the first staging of his work, which occurred in the Norwegian capital of Kristiana (now known as Oslo). Hoping to build on that success, and also in the hope of being accepted into the University of Kristiana, Ibsen moved to the capital in 1850. As fate would have it, he failed his entrance exams, but wound up making some crucial connections in the theater world (although his own plays went almost completely ignored). He was hired as a director at the Norwegian Theater in Bergen in 1852, and eventually became the artistic director of the Norwegian Theater in Kristiana in 1858.

1858 was also the year Ibsen married the brilliant, strong-willed, and beautiful Suzannah Thorsen. Because Ibsen’s mother and wife were both powerful and inspiring people, it is perhaps not surprising that such women figure so strongly A Doll’s House and other of his plays.

In 1859, Ibsen’s only child Sigurd, a boy, was born. Things took a significant turn for the worse in 1862, when the Norwegian Theater of Kristiana went bankrupt, some say due to Ibsen’s mismanagement. Two years later, Ibsen took his family to Italy, and they eventually moved to Germany. Ironically, only when Ibsen was abroad did his work begin to achieve acclaim in his native country.

With the publication and success of The Pillars of Society in 1877, Ibsen began what is known by most critics and historians as his great period. For the next two decades, he published a series of plays, usually at the rate of one every other year. These include some of the masterworks of world drama, including A Doll’s House (1879), Ghosts (1881), An Enemy of the People (1882), The Wild Duck (1884), Hedda Gabler (1890), and The Master Builder (1891), among many others.

Most theater of Ibsen’s time was either melodrama, sappy romance, or farcical comedy. What makes Ibsen’s work revolutionary is its realism and attention to social issues of the day, such as the oppressive and hypocritical nature of contemporary marriage on display in A Doll’s House. As the work of his great period continued, however, Ibsen put less emphasis on social realism and a greater focus on psychological realism. This trend culminated in some of his last plays, such as The Master Builder and When We Dead Awaken, in which Ibsen focuses on creative people towards the end of their careers, looking back with pride and regret and wondering how to move forward.

In 1900, Ibsen suffered the first of a series of debilitating strokes, and he stopped writing. He died in 1906. After all the years of rejection, and all the subsequent years of controversy engendered by the harshly critical views of contemporary society that he presented in plays like A Doll’s House, Ibsen was ultimately embraced as a favorite son of Norway, and was given a state funeral by the Norwegian government. Beyond that, Ibsen is now viewed as the bridge between 19th and 20th century drama, and it may be argued that nearly all great dramatists of the 20th century and beyond are in his debt.
In her classic work *The Social Significance of the Modern Drama*, noted anarchist and feminist Emma Goldman expressed a clear vision of *A Doll's House* as a feminist play: “When Nora closes behind her the door of her doll's house, she opens wide the gate of life for woman, and proclaims the revolutionary message that only perfect freedom and communion make a true bond between man and woman, meeting in the open, without lies, without shame, free from the bondage of duty.” For Goldman and her compatriots working in America and Europe at the dawn of the 20th century, the slamming of that door represented nothing less than the arrival of what they termed “The New Woman.” Indeed, on the surface, the play seems to be the ultimate expression of feminist liberation ever put on stage. And as we shall see, *A Doll's House* certainly fits in with the historical growth of feminism, and has served as an inspiration for oppressed women since it was first performed. We will also see, however, that many important readers of the play have rejected a feminist interpretation in favor of a more general and humanist reading; chief among these “non-feminist” readers of the play was the man who actually wrote it.

Feminism was not a new idea in Europe when Ibsen published *A Doll's House* in 1879. The English post-Enlightenment philosophers Jeremy Bentham and John Stuart Mill had devoted tremendous effort to the cause of gender equality in the first half of the 19th century; this movement was best encapsulated in the revolutionary pamphlet *A Vindication of the Rights of Women*, published in 1792 by Mary Wollstonecraft (mother of Mary Shelley, the author of *Frankenstein*). According to Wollstonecraft, “I love man as my fellow; but his scepter…extends not to me, unless the reason of an individual demands my homage; and even then the submission is to reason, and not to man.” The idea spread quickly, and in 1848 Lucretia Mott and Elizabeth Cady Stanton organized the first American feminist conference at Seneca Falls, New York.

As the second half of the century came to a close, the feminist movement found its ideal in what came to be called the “New Woman”: equal to men in terms of her ability to be a thoughtful, educated, creative person, and in her ability to participate in her own life through suffrage (or the vote). For the first time in memory, women were seen as worthy of agency, or control over their lives. It is perhaps not so much of a coincidence that in the year that *A Doll's House* was published, the United States gave women the right to appear before the Supreme Court. In time, the women of Ibsen's Norway were given the right to vote, several years before their counterparts in England and America achieved enfranchisement.

In looking at the impact of Nora and *A Doll's House* on the feminist crusade, it might be best to examine the work of two writers who were deeply influenced by the play. In America, Charlotte Perkins Gilman would bring Nora's final act to life, abandoning her suffocating marriage and her children to explore her gifts as a writer and free thinker. Her fictionalized account of how her doctor husband tried to "cure" her of this “illness” appears in her brilliant short story, “The Yellow Wallpaper” (1892). Gilman's entire career was hounded by controversy and public outcries over what she had dared to do. Decades later, the brilliant English novelist and essayist Virginia Woolf gave this idea an almost Marxist twist in her classic piece *A Room of One's Own*. In an idea that certainly reflects on Nora's experience in the play, Woolf maintained that the only path to creative freedom for women was financial freedom; it was only by being able to earn a living for themselves that women could attain the level of self-understanding that Nora dreams of at the end of the play.

Ironically, Ibsen himself dismissed the idea of *A Doll's House* being a strictly feminist play. In a letter to an admirer, he stated, “I thank you for the toast, but must disclaim the honor of having consciously worked for the women’s rights movement…True enough, it is desirable enough to solve the woman problem, along with all the others; but that has not been the whole purpose. My task has been the description of humanity.” For Ibsen, the feminist label was too constricting; the plays of his great period were about all humans struggling to break free of the shackles imposed on them by society. Whatever his intentions, however, even Ibsen would probably not disagree with the English critic who referred to the final stage direction of *A Doll’s House* as “the door slam heard ‘round the world.” Society’s view of marriage and the appropriate roles for women within that institution would never be the same.
As you work through the play with your students, discuss the various themes. Have them provide the appropriate textual evidence, working either alone or preferably in pairs. Note that the themes are aligned with the Common Core standards in that they approach meaning, inference, structure/technique, and authorial intent.

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<th>THEME</th>
<th>FOR DISCUSSION (WITH CCSS STANDARDS)</th>
<th>SUPPORTING EVIDENCE</th>
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<tr>
<td>The Institution of Marriage</td>
<td>While many see the play as a feminist manifesto, Ibsen seemed to view it as a broader attack on the ways individuals are trampled by societal institutions (in this case marriage). How would you describe Ibsen’s view of marriage, considering the time that the play was written (1879)? (RL.9-10.1, RL.9-10.2, RL.9-10.6)</td>
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<td>Appearance and Reality</td>
<td>Surface appearances are important in this play. But a perfect, happy home covers a multitude of secrets, sins, and suffering. How does Ibsen manage to convey this kind of hypocrisy through his use of language? (RL.9-10.1, RL.9-10.2, RL.9-10.6)</td>
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<td>A Room of One’s Own</td>
<td>While Nora and Christine suffer through psychological difficulties, it is also clear that a major source of their suffering is a function of simple economics. How have these two women suffered at the hands of an economic system that makes it nearly impossible for a woman to be financially independent? (RL.9-10.2, RL.9-10.5)</td>
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<td>The Sins of the Fathers</td>
<td>Dr. Rank is suffering from a terminal illness as a result of his father’s actions, not his own. And at many points, Torvald references Nora’s father in a negative light. In what ways is this a play about inheritance, and in particular children suffering for their parents’ sins? (RL.9-10.1, RL.9-10.2, RL.9-10.6)</td>
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<td>“It is Winter.”</td>
<td>Compared to Shakespeare, for example, the stage directions in A Doll’s House are extremely detailed. Given Ibsen’s experience as a stage manager, this is perhaps not surprising. Still, is the use of detailed directions helpful to the reader, or does it place some restrictions on our imagination as we read the play? (RL.9-10.5)</td>
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<td>For the Birds</td>
<td>Torvald’s favorite adjective for Nora is “little,” which for him is sentimental but for us, and we assume for Nora, feels patronizing. What’s more interesting is that when Torvald uses that adjective, it’s almost always associated with small birds, as in “my little songbird.” When there are many little creatures to choose from, why do you think Ibsen fixates on birds? (RL.9-10.1, RL.9-10.2)</td>
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<td>Wellness and Death</td>
<td>In Act II, the Doctor implies that he is dying from “spinal tuberculosis”, which was a euphemism at the time for venereal disease. Nora is, at the same time, contemplating suicide. How does Ibsen compare their responses to impending doom, especially given that Dr. Rank’s problems and Nora’s are not completely their own fault? (RL.9-10.2, RL.9-10.3)</td>
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<td>The Mirror</td>
<td>Rather than telling us who Torvald really is, Ibsen has Nora act almost as a mirror to Torvald in which his true self is revealed. In the end, what kind of a person is Torvald, and why was someone as sharp as Nora unable or unwilling to see this from the beginning of their marriage? (RL.9-10.3)</td>
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<td>Before a Fall</td>
<td>Although the characters in A Doll’s House are very different from one another, they do share one major attribute: pride. Pride prevents Torvald from seeing the truth, prevents Nora from revealing her secrets, and impacts the actions of Dr. Rank, Krogstad, and Christine. How are the characters in the play often built up and then torn down by their pride? (RL.9-10.3, RL.9-10.5)</td>
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<td>The Slamming of a Door</td>
<td>Nora’s exit was referred to by a contemporary critic as the “door slam heard ‘round the world.” There is some truth, however, to Torvald’s claim that Nora is abandoning her responsibilities to her family. Is Nora’s final act one of bravery in the face of a repressive society, or one of self-involved cowardice? Why? (RL.9-10.2, RL.9-10.3, RL.9-10.5)</td>
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<td>Breaking a Butterfly</td>
<td>The title of the play has been the subject of much speculation since the play was first performed. In what ways is Nora like a doll in her house? Interestingly, the title of the play when it premiered in England in 1884 was Breaking a Butterfly. Do you feel that this is a better title than the one Ibsen chose? Why or why not? (RL.9-10.5)</td>
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<td>By the Letter</td>
<td>In some senses, A Doll’s House is an epistolary play; much of the vital information and the secrets that are revealed come in the form of letters. What are some ways in which Ibsen raises the dramatic ante by having characters open and read letters onstage? How is this a different feeling than having characters simply tell each other this information? (RL.9-10.5)</td>
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These activities may be used at any point before or after you see the BAM production. You may add or subtract some of the technology-centered activities based on the availability of such resources in your school. If your school or district has blocked YouTube, you may use free programs like www.keepvid.com to download the videos below. I have used the 9th and 10th grade ELA Common Core State Standards as a kind of middle ground, since this production will be appropriate for high school students as well as upper-level middle school students.

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<td>I</td>
<td>In the theater, a promptbook is the term used to describe the copy of the script that the director marks up with annotations concerning blocking, gesture, tone, and other elements that are not explicitly in the text. For the first part of this assignment, have students work in pairs to create a promptbook for the final confrontation between Nora and Torvald. Then have them perform the scene as they have annotated it, and explain either verbally or in writing why they made some of the choices that they did.</td>
<td>RL.9-10.1, W.9-10.2, SL.9-10.1</td>
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<td>II</td>
<td>As mentioned above, the American writer Charlotte Perkins Gilman actually lived out Nora’s story, leaving her husband and family to try her luck as a writer. Her most famous work, and a perfect companion piece to <em>A Doll’s House</em>, is her short story “The Yellow Wallpaper.” Read Gilman’s story first. Then, imagine that Nora and Gilman’s narrator are friends who write letters, emails, Facebook posts, or tweets to one another. Compose a few of these yourself.</td>
<td>RL.9-10.1, RL.9-10.3, RL.9-10.9, W.9-10.3</td>
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<td>III</td>
<td>The company that is staging this production, the Young Vic, has created a short film called “Nora”, a modern day response to the character in <em>A Doll’s House</em>. Watch the film at What connections are there between this Nora and Ibsen’s character? What does the distress of the character in the film tell us about the progress that has been made in women’s rights since Ibsen’s time?</td>
<td>RL.9-10.3, RL.9-10.7, W.9-10.9</td>
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<td>IV</td>
<td>Read Chapter 2 from <em>A Room of One’s Own</em> by Virginia Woolf How does what Woolf says about the creative and economic freedoms of women being completely entangled apply to Nora, and for that matter to Christine? Research the subject of income inequality based on gender in America today. In what ways do today’s women face the same challenges as Nora?</td>
<td>RL.9-10.9, RL.9-10.7, W.9-10.4, W.9-10.7, W.9-10.9,</td>
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<td>V</td>
<td>Watch these two extremely different versions of the conclusion of the play: Juliet Stevenson as Nora Nora leaves a doll’s house Write a piece where you describe some of the differences between the two interpretations. Which version do you prefer, and why?</td>
<td>RL.9-10.7, W.9-10.9</td>
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<td>VI</td>
<td>Research both sides of the following topic: RESOLVED: Women have actually made very little progress socially and economically in the 135 years since <em>A Doll’s House</em> was first performed. Support your positions with evidence and statistics, and be prepared to argue either side of a class debate on the topic.</td>
<td>RL.9-10.8, W.9-10.3, W.9-10.8, W.9-10.9, SL.9-10.1, SL.9-10.4, SL.9-10.5</td>
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<td>VII</td>
<td>The Young Vic Company has created a trailer for this production of <em>A Doll’s House</em>. Watch it here: Based on trailers that you have seen and your knowledge of the play, create a two-minute trailer for your own production of the play. Remember that a good trailer should include snippets of performance, graphics, music, and possibly a voice-over narration.</td>
<td>RL.9-10.2, W.9-10.3, SL.9-10.1, SL.9-10.4, SL.9-10.5</td>
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<td>VIII</td>
<td>In <em>A Doll’s House</em>, Ibsen creates one of the most famous “open” endings in all of literature. What happens to Nora? Does she make it on her own? If so, how? Does she come running back to her family out of guilt or fear? Here’s your chance to answer the questions Ibsen leaves us with: in whatever form you choose (short story, drama, graphic novel, film), create a short sequel to the play that speculates on Nora’s ultimate fate.</td>
<td>RL.9-10.3, W.9-10.3</td>
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**CURRICULUM CONNECTIONS**

1. In all senses, this production is “revolutionary.” What was the impact for you of the revolving stage? Why do you think the director chose this technique to represent Ibsen’s ideas?
2. How does Simon Stephens’ version of the play differ from the one you read? What impact did these differences make in your understanding and enjoyment of the play?
3. What do Hattie Morahan and Dominic Rowan do as actors, in terms of gesture, movement and inflection, to demonstrate the complexity of the relationship between Nora and Torvald?
4. Were the sets and stage directions true to what Ibsen wrote in the play? How did these elements impact your enjoyment and understanding of the work?
5. Nora is one of the most controversial figures in all of modern drama. How did seeing a great actress embracing the part change your view of the character? Do you like Nora more or less than you did when you read the play? Why?
To The Educator:
Rather than using a ready-made glossary, it might be more effective to make the students responsible for defining the words below. You might simply have them look the words up; for a bit more fun, have each student “present” the word using an image, a vignette they write, or even a short film that they create.

chauvinism
dissimulate
facade
iconoclast
inexorable
irony
loathsome
lucrative
obstinacy
pretense
prevaricate
prosaic
quarry
retribution
salvation
sardonic
scrutinize
stratagem
subversive
unimpeachable


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The SHS Foundation
The Shubert Foundation, Inc.

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BAM Education & Humanities

The mission of BAM Education & Humanities is to ignite imagination and ideas. Through programs that enrich the audience experience, spark conversation, and generate creative engagement, we turn the light on for curious minds.

BAM Education connects learning with creativity, engaging imagination by encouraging self-expression through in- and after-school arts education programming, workshops for students and teachers, school-time performances, and comprehensive school-break arts programs.

After-School Programs & In-School Residencies:
Young Film Critics
Arts & Justice
Dancing Into the Future
Shakespeare Teaches Students
Shakespeare Teaches Teachers
Young Shakespeare
AfricanDanceBeat

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