

Spring 2-2-2018

# The Still Slamming Door: Relevance of A Doll's House in the 21st Century

Hope Morris

*Olivet Nazarene University*, [hkmorris@olivet.edu](mailto:hkmorris@olivet.edu)

Follow this and additional works at: [https://digitalcommons.olivet.edu/engl\\_stsc](https://digitalcommons.olivet.edu/engl_stsc)



Part of the [English Language and Literature Commons](#), [Feminist, Gender, and Sexuality Studies Commons](#), [Theatre and Performance Studies Commons](#), and the [Translation Studies Commons](#)

---

## Recommended Citation

Morris, Hope, "The Still Slamming Door: Relevance of A Doll's House in the 21st Century" (2018). *Student Scholarship - English*. 1.  
[https://digitalcommons.olivet.edu/engl\\_stsc/1](https://digitalcommons.olivet.edu/engl_stsc/1)

This Essay is brought to you for free and open access by the English at Digital Commons @ Olivet. It has been accepted for inclusion in Student Scholarship - English by an authorized administrator of Digital Commons @ Olivet. For more information, please contact [digitalcommons@olivet.edu](mailto:digitalcommons@olivet.edu).



**The Department of English and Modern Languages**

December 15, 2017

Date

**WE HEREBY RECOMMEND THAT THE SCHOLARLY PAPER BY**

Hope Morris

**TITLED** The Still-Slamming Door: Relevance of Ibsen's *A Doll's House* in the 21<sup>st</sup> Century

**BE ACCEPTED IN FULFILLMENT OF THE REQUIREMENTS FOR**

**Departmental Honors**

Rebecca Belcher-Rand, D.A.

Scholarly Paper Advisor

Elyse D. Dyer

Chair, Department of English

**Committee on Final Examination**

Rebecca Belcher-Rand

Chair

Julianne J. Forrestal

[Signature]

Olivet Nazarene University

The Still-Slamming Door: Relevance of Ibsen's *A Doll's House* in the 21<sup>st</sup> Century

Hope Morris  
Department of English  
Departmental Honors Project

## Table of Contents

Introduction.....	1
Review of Literature.....	5
Methodology.....	12
Results.....	20
Discussion.....	38
Works Consulted.....	44



## The Still Slamming Door: Relevance of *A Doll's House* in the 21<sup>st</sup> Century

Through my study of literature and theatre, I have come to recognize that true art asks more questions than it answers; it first leads to controversy and then to eventual understanding. The infamous slamming door at the end of Henrik Ibsen's *A Doll's House* has been controversial from its beginning, leaving audiences with uncertainties about the meaning of family, morality, and personal responsibility. The play tells the story of Nora Helmer, who lives as a plaything to her patronizing and controlling husband Torvald. In an effort to save her husband's life, Nora commits forgery. When this harmful secret is revealed, she recognizes the captivity she has felt in her home. To find herself, she abandons her husband, children, and society's expectations. Because of this bold action, Nora has been hailed as a feminist icon and scorned as a senseless child.

Written in 1879 when the "women's issue" was still a relatively new subject, the play was met with criticism for its radical female protagonist and her decision to abandon her marriage. In a society where a woman's primary role was one of domesticity and subservience to her husband, the ending of *A Doll's House* was disquieting to audiences. However, Ibsen's masterpiece remains just as controversial and important today. The same questions that were asked more than a century ago are asked again: Is the value of self greater than the value of family? Who is the victim, Nora or Torvald? When is it acceptable to leave an unhealthy marriage? The play explores themes that are relevant to every human being affected by the tug of society's marionette strings.

In this project my goal was to explore these universal themes in a modern context through the study, direction, and performance of *A Doll's House*. The project aimed to answer the following questions: Is *A Doll's House* still relevant to today's audiences? How was *A Doll's*

*House* perceived by audiences when it was written compared to how it is perceived by today's audiences? Can the play be successfully modernized?

I hypothesized that Ibsen's *A Doll's House* is important because it is an example of the universality of literature that endures over centuries. The play is timely as we find ourselves still in a society where the pressure of outward appearances shapes our lives. The traditional role of the domestic wife may not be required of all women today, but the pressure to perform as the primary nurturer of children and keeper of the home is present even for working women. This play gives a voice to those who have had none. Like Nora, many marginalized groups of people are told to suppress their true selves to conform to the standards set by the powerful.

Additionally, my project breathed new life into a piece of classic literature that is studied by students on Olivet's campus. It offered another opportunity to familiarize students with a classic play while encouraging them to apply literature to their present world. The play also presented an opportunity for Olivet's actors to delve into an academically and emotionally challenging play. This project incorporated the skills of literary analysis and research I have learned for my English major. It also utilized my knowledge of directing and studying plays that I have learned from my theatre minor. Studying and directing this drama blended these two passions to create meaningful and intentional theatre.

This report of the project is divided into five sections. The review of literature includes the academic study of Ibsen's *A Doll's House*, translated by Frank McGuinness, and reputable secondary sources. My study of the resources explored the historical and social context of the play in connection to the social context of today. I applied reception theory to my study by analyzing reviews of the play's early and contemporary performances and by comparing the way the audiences received the production to answer the question of relevancy today.

Following this review of literature is the section of methodology which details my work with the typical steps of a director in preparation for a show. This included analysis of the essential plot elements that form a well-made play: exposition, point of attack, rising action, complication, climax, falling action, denouement, foreshadowing, reversal, and discovery. In addition, I included my creative concept statement that conveys through imagery and metaphors my direction for the realized production of the play. This statement influenced my choices for set design, costuming, lighting, music, blocking, and casting. Through the process, I used this statement to help those working with me to understand my vision for bringing the text to life.

Additionally, the methodology section shows my ground plan for the play that provided multiple playing areas as well as compositional diversity through levels and diagonals. The action of the play is confined to a single room of the Helmer's home, thus the ground plan catered to the practical furnishings of a parlor or sitting room. The play was performed on an "alley stage," in which the audience was on two sides of the playing area. This choice was made to create a feeling of intimacy with the action onstage as if the audience were sitting in the home watching the story unfold. The audience peering into the home symbolized the constant judgment of society that looms over the family. This ground plan was used to create a prompt book which organized the blocking of the show.

The play was set in the present so that the questions of modern relevance and application could be answered. To answer these questions and give the community of Olivet a chance to ask their own, I directed a fully realized production of *A Doll's House* in the fall semester of 2017. The play was produced by Green Room, Olivet's theatre club, which provided funds for any production costs, including, but not limited to, media, costuming, and set.

The next section of my paper details the results of the performances. Collecting the results of the performance was no easy task. I prepared a survey for audience members to complete after seeing the play. This survey was the data I collected to answer the questions presented at the beginning of this introduction about the modern relevancy of the play. Audience members were offered a treat in return for their responses to ensure maximum participation. This data was collected and analyzed to write the results and discussion section of the paper.

In the discussion section of my paper, I considered the data gathered from the reactions of my actors' journals and audience members' surveys to conclude whether *A Doll's House* is still relevant to today's audiences. I also included actor and audience member responses from the talkbacks held after each performance. Finally, I added my personal realizations, answers, and conclusions based on a journal I kept throughout the process to record my growth as a director and reviewer of texts.

The phrase "art is not a mirror held up to reality, but a hammer with which to shape it" is famously attributed to Bertolt Brecht. As Brecht reminds us, theatre challenges us whether we sit in the audience, stand on the stage, or study the text. Good plays force us to confront difficult questions about ourselves and our world. *A Doll's House* is a prime example of a play whose universal questions have lasted over a century. The study and direction of this play offered an opportunity for students to recognize the power of classic literature to challenge our present society. This play is timely, relevant, and important for today's audiences. Ibsen's masterpiece makes us recognize that we, in Nora's words, are all "human being, no less than you" (Act 3, Scene 1).

### Review of Literature

Ibsen's play has been studied by directors, actors, literary scholars, and feminist critics since its release in 1879. When addressing this play in the context of both directing it and studying it, I let many articles, books, and journals guide my study of the play. From a theatrical standpoint, I benefited from character studies as well as analysis of symbols, plot, and themes that have been emphasized in previous productions. In approaching my project's research question of whether the play remains relevant, the texts that I found most helpful were reviews of previous productions and articles about the history of the play and its themes. The analysis of major themes through time and the study of reception theory were dominant components to accomplishing this project.

The most important piece of literature to address in preparation for this project was obviously the text itself. There are thirty-one English translations and adaptations of Ibsen's masterpiece. I read through about seven different scripts before deciding to use Frank McGuinness's adaptation. I chose this text because it is one of the most recent adaptations available for performance; thus, the language is much more understandable to a 2017 audience. Many translations or adaptations of *A Doll's House* use lofty language and are relatively wordy to the modern reader. McGuinness's adaptation minimizes this problem significantly by changing archaic Victorian colloquialisms and diction to fit a more modern context. This adaptation not only assists audiences in understanding the texts but also helps the actors to relate better to their lines, thus eliciting more effective delivery.

As a director, I consulted texts that instructed me on both how to direct in general and how to direct this play specifically. *The Director's Craft* by Katie Mitchell guided me in the audition and rehearsal planning process. For instance, the book presented the idea of a facts and questions

sheet, which helped me conduct research and personal planning necessary to engage with the text. Mitchell's book assisted me in crafting a thorough understanding of the contemporary setting of the play.

Other texts helped me analyze the play and its characters, so that I could form my vision from multiple perspectives and coach my actors. Ben Brantley's article, "A Caged Wife, Desperately Spinning Her Wheel" (2014), reviews a 2014 production of *A Doll's House* directed by Carrie Cracknell. Brantley describes the production as suspenseful and panicked. He indicates that it was the intense fear displayed by the actress who played Nora that drew the audience in, making a well-known story impactful and new. This article helped me to know that the elements of fear were important to emphasize through the acting in my own production.

Daniel Brooks's article, "Infection: The Motivating Factor Behind Nora's Flight in *A Doll House*" (2013) argues that Nora leaves Torvald's home because she is afraid of infecting her children with a "moral disease." Based on Torvald and Rank's criticisms of Krogstad, Nora, who has committed forgery herself, believes that she too will poison her children. I introduced this perspective to the actress playing Nora, so that she could understand the many factors that led Nora to leave her home and children. This helped me to lead her to empathize with the character, thus creating a more truthful performance.

In the article, "Who Knew Torvald Was Such a Sweet Fellow?" (2015), Laura Collins-Hughes reviews a 2015 performance of *A Doll's House* directed by Ingmar Bergman that emphasizes Torvald rather than Nora as the victim. Rather than the demeaning and controlling man usually portrayed, Torvald is presented as a decent man with high morals. In contrast, the production's interpretation of Nora is one of a shallow and cruel woman. In Collins-Hughes's opinion, Bergman's interpretation ignores major themes and destroys the power of Nora's major

flight. This review was useful for coaching actors as it provides information on how an actor can create a sympathetic portrayal of Torvald. My goal was to make all the characters of the play redeemable, including Torvald. Bergman helped me remind the actor playing Torvald that his character meant well and is not a villain.

In his analysis of *A Doll's House* (2004), David B. Drake highlights the importance of the hide-and-seek game as a symbol in the play. According to him, the game represents the constant hiding that Nora does in her marriage, from hiding her opinions to hiding her secrets. Drake also notes the symbolism of the scene in which Krogstad finds Nora in a game of hide-and-seek. In the scene, Krogstad pulls her out of her hiding literally and metaphorically by threatening to expose her crime. This article helped me to recognize the importance of including the hide-and-seek game with the children and provided me with ideas for symbolic blocking for the performance.

In Paul Rosefeldt's article, "Ibsen's *A Doll House*," the recurring theme of the damage an absent or careless father can cause is explored. He begins with Mrs. Linde's father, whose absence leads her to rush into a loveless marriage to save her brothers and mother. This perspective was useful in helping the actress playing Mrs. Linde to develop a deeper understanding of her character's backstory. Rosefeldt also mentions Anne Marie's husband, who abandoned his own child, forcing his wife to work as a servant. Though this is an assumption, rather than a fact indicated in the text, sharing this with the actress playing Anne Marie helped her to add dynamic emotional layers to her character. Likewise, this article helped the entire cast understand the mindset of the characters in relation to fathers. In the play, Torvald mentions with disgust that Krogstad will infect his sons with his "moral sickness," while accusing Nora of living like her careless father. This knowledge influenced both Nora and Torvald's portrayals.

Lastly, Dr. Rank's father's moral sickness transfers into literal sickness as Dr. Rank dies from inherited syphilis. Understanding the weight of his illness was essential in creating the character of Dr. Rank.

In Ann Shanahan's article "Playing House: Staging Experiments About Women in Domestic Space" (2013), she describes experimental 2012 performances of a series of plays about women, specifically *A Doll's House*. These performances are set in a house, rather than a proscenium stage. According to Shanahan, this venue changes the understanding of the performance for both the actors and the audience by encapsulating the restrictiveness of the home. She indicates that viewers also note that it helps the audience of the play relate to the text in a modern context. This article presents an original way to consider staging the performance. While I decided to use a traditional theatre venue for my performances, this article did influence my decision to set the audience onstage with the actors in an alley stage formation. I hoped to draw the audience into the plot by placing them close to the action and to create a symbolic atmosphere of society peering into the Helmers' home.

To answer the question of the relevancy of the play in a modern context, I first analyzed the play's reception through history. In Mary Christian's article, "Performing Marriage: *A Doll's House* and Its Reconstructions in Fin-de-Siecle London" (2015), she discusses the theatrical importance of Ibsen's play. She argues that *A Doll's House* was a significant step in the direction of theatrical Realism because it breaks the archetype of the happy marriage. This new element of Realism was not met without controversy, however. Many theatres in London began to change the ending of the play to fit the standards of this time. In their change, Nora returned at the end of the play to her husband. This is one example of many negative reactions to the ending of Ibsen's play.



In Ross Ian Coombes's dissertation titled *A Reception Study of "A Doll's House" by Henrik Ibsen from 1879 to 1994* (1995), he thoroughly analyzes the reactions of audiences and critics in Western countries since its first performance. He explains that in most European countries, excluding France, the play was met with both violent opposition and wild praise. Many critics condemned Nora's flight as irrational, immoral, and illogical. In fact, a large number of productions demanded a changed ending where Nora returned to her husband and children. Germany was especially opposed to the collapse of the institution of marriage implied in the play because it contradicted the conservative beliefs of the majority. Some critics claimed that Nora's transformation was too sudden, and others ignored Ibsen's theme of independence entirely, suggesting logical solutions to Nora's problem. In England and America, however, early productions of the play were received with praise for their strides in unraveling the traditional restrictiveness of marriage and gender roles. The heated discussion that this play incited around Europe and America in Ibsen's time shows the relevance and importance of the play in its early days after first publication in 1879. Likewise, Joan Templeton's article, "The *Doll House* Backlash: Criticism, Feminism, and Ibsen" (1989), examines and engages in the long-held arguments of critics since this first performance.

Coombes's article details reception of the play in chronological sections: 1879 to 1919, 1920 to 1939, 1940 to 1949, 1950 to 1969, and 1970 to 1994. I chose to focus my research on the earliest and the most recent sections of reception. From 1970 to 1994, the primary source of critical engagement with the play was America and England. In this time period, discussions of the play continued to emphasize the feminist movement. However, the radical feminism of the previous period began to diminish into an inclusive brand of feminism which no longer deems men but society itself as monsters. This new feminism encourages men to participate in the

discussion with women as they all seek to find a solution to sexism. In accordance with this, many critics of this era point out that Torvald is not the villain in this play, but rather society is. In addition, Coombes notes that this time period is known for its "me" culture. Because the individual is the primary focus, self-realization is essential for evoking audience sympathy. Thus, the final scene fits closely with the beliefs of this era. Overall, his analysis of more recent responses shows that the text is still relevant and engaging to modern audiences.

Everett Evans's review (2013) of Rebecca Gilman's 2010 modern-day adaptation of *A Doll's House*, simply called *Dollhouse*, shows that the play is relevant even in the 21<sup>st</sup> century. The adaptation is set in a modern Chicago condo and modernizes the context of the play, while keeping the same themes and situations. According to Evans, this play adds new levels of relatability to each character, yet stays true to Ibsen's work, helping the audience to relate more clearly to its issues. Relating the play to contemporary issues shows how many things about society have not truly changed since Ibsen's time, especially concerning gender roles and marital restrictiveness. This article argues that the play is not only still relevant, but is, in fact, timely.

Another article (2010) by Sylvaine Gold reviews a 2010 performance of *A Doll's House* in a contemporary setting. In Gold's review of Gordon Edelstein's production of *A Doll's House*, she argues that the 19<sup>th</sup> century setting of the play has long alienated the audience from the impact of the action, though the plot and themes themselves are still relevant. Edelstein's adaptation presents the action in a modern suburban home. According to Gold, this contemporary setting brings the controversy back to the play by relating it to the audience's own society and relationships. Modern adaptations and settings such as these help audiences to recognize the relevance and importance of Ibsen's themes in our lives today.

The information gleaned from these articles, books, and reviews all contribute to successfully set up my analysis of the relevance of *A Doll's House*. Many articles and books gave me helpful information on creating an effective modern context to the production. In addition, these articles assisted me in recognizing important themes and character traits to emphasize with my actors. Reviews of early and recent productions of *A Doll's House* aided in my study of reception theory to assess the play's timeliness.

## Methodology

This project required the unique blending of traditional play directing and experimental data collection. The basic steps used to direct a theatrical endeavor include casting, blocking, running rehearsals, costuming, and stage design. These steps were supplemented with the collection of oral feedback and journals from the cast and surveys and from the audience, as well as extensive research of scholarly articles concerning the play.

### I. Selecting a Translation

*A Doll's House* has an extensive number of English translations to choose from when planning a production of Ibsen's play. My original selection for the text was Rolf Fjelde's translation (1978). I enjoyed the poetic nature of the language as well as the particular diction used for some of the most powerful lines in the final act. However, after experimenting with this script in a directing class, I decided a more modern adaptation would be needed. In the experimental scene, the actors struggled to memorize and understand the wordy and antiquated phrasing contained in Fjelde's script. Additionally, the lofty language clashed with the modern setting I envisioned. Thus, my search for a text resumed. After reading many other options, I came across Frank McGuinness's 1996 adaptation of the play. In this adaptation, the language was more modern and casual than other translations I had read. The phrasing more closely fit the natural pattern of speech we use today. My one reservation about the text was the use of the title, *A Doll's House*. There are two different interpretations of the title of the play: *A Doll House* and *A Doll's House*. Each has specific implications, and I prefer the title *A Doll House* because it implies that everyone in the house is a doll: Nora, Torvald, and the children. However, I found McGuinness's *A Doll's House* to be the most appropriate adaptation for my production, regardless of the title.

## II. Funding

Any theatrical production requires funds to produce. Lighting effects, costumes, props, and programs all cost money. To fund this show, I petitioned the theatre club on Olivet's campus, Green Room, to add the show to their annual agenda. They agreed to provide \$1,000-\$1,500. In return, they received any profits made from the show. (See Appendix A for complete budget.)

## III. Play Analysis

Before beginning any of the practical work with the play, I did a well-made play analysis. This exercise helped me identify major elements of the play that I wished to emphasize. This process also helped me determine my climactic moment, though some variation occurred as the production developed. I made a list of facts I knew about the setting and characters of the play then a list of unanswered questions I had. I also analyzed the climax of the play by labeling the "beats" which are important shifts in the action of the scene. Lastly, I chose action verbs to give each line of dialogue to aid in my ability to communicate with my actors. (See Appendix B for well-made play analysis.)

## IV. Casting

The casting process began with advertising an open casting call to Olivet students. I sent out emails to the Green Room members and advertised with posters. I held auditions for multiple hours over two nights. All of those auditioning were given a form to list their contact information, schedule conflicts, and previous theatre experience. Additionally, there was a short essay question. (See Appendix C for sample audition form.) The audition consisted of cold readings from the script in which the actor was asked to read a scene without preparation.

I had many more women come to the audition than men. In fact, I ended up having to cast every man who auditioned to fill the roles. Luckily, all who auditioned were talented. Casting the

female roles was more difficult than casting the male roles. Many talented women auditioned. At the callbacks, which were held the second night, I called back six women for Nora and four women for Mrs. Linde. To narrow the choices, I asked the women to read some of the more emotionally challenging scenes and analyzed their ability to express emotional vulnerability. I also had them read with the male actors I had cast in order to gauge their chemistry. My decision for Mrs. Linde was not difficult. While many talented women read for her, Emily Curtis was a clear choice because of the maturity and control she brought to the role. Choosing Nora was a little more complex. I wanted to be sure to pick the right person because it is such an iconic role. By the end of the callback, I had narrowed it down to two women, and eventually gave the role to Case Koerner. Case was a very talented and reliable actress with whom I had worked before. Her interpretation of Nora was different than I had originally envisioned, but this difference was actually better than the idea in my head, because it was very honest and human. Also, it was clear in the audition that Case was working very hard to find a place of emotional vulnerability that worked for the role. For these reasons, I cast Case as Nora. I could see that she was dedicated to working hard on this challenging role.

Shane Trail, the man I cast as Torvald, was an obvious choice to me. He was, in my judgment, the strongest male actor in the theatre department at Olivet at the time. I had seen him in many other shows and was confident of his ability to take on the challenge of interpreting Torvald. The man I cast as Dr. Rank, Josh Bumgardner, was a pleasant surprise to me. I had seen good work from him before, but I was still caught off guard with how much I liked his interpretation of Dr. Rank. Rather than being a brooding force onstage, Josh made him a good-natured and affable character. The actor I was least impressed with was my original Krogstad. However, when it was time for rehearsals to begin, he had moved away. When a second audition

was held, I cast Sam Durnil as Krogstad. Sam brought a unique, redeemable, and lovable quality to Krogstad. He did well being threatening, but he also created sympathy for Krogstad. Additionally, he had very good chemistry with Emily.

For Helene, I cast Abby Colbert. I had taken classes with her and knew I enjoyed working with her, so I definitely wanted her to be involved. I cast Hannah Young as Anne-Marie because she captured the motherly essence I was looking for. Also, she is a hard worker who is extremely dedicated to the theatre department. It was important to me to have her on my team. After I sent out the cast list, we had a read-through with the new team.

In addition to this, I needed a crew. First, I contacted Erin Gurley, a stage manager with whom I had worked previously. Due to schedule conflicts, she was unable to commit to being the full-time stage manager but agreed to teach two younger students, Abriella Caravette and McKenna Christian, the job responsibilities. I decided to invite Mackenzie Mehaffey, who had auditioned brilliantly for Nora, to be the assistant director. In addition, I asked McKayla Zorn to work as a production assistant. (See Appendix D for the list of crew responsibilities.)

#### V. Creative Concept

I crafted a metaphor statement that helped my cast and I visualize my goals for the play. (See Appendix E for creative concept.)

#### VI. Journals

To collect the data I needed to prove that this play is still relevant in 2017, I encouraged my cast to write five journal entries during the span of the production. One needed to be written before rehearsals began and another after the production had ended. These journals allowed the cast and crew to write their thoughts and feelings about the characters and the text. I asked them to pay attention to new discoveries they made during rehearsals and to write these in their journals.

There were a few goals I had hoped to achieve with these journals. I wanted to ensure that the actors were engaging with the text and to see, as 21st century actors, whether or not they could relate to the plot and characters. (See Appendix F for journals.)

## VII. Workshopping

Before I began the official rehearsals, I spent time workshopping some scenes with my lead actors. Our meetings included extensive character exploration through discussion. We examined the relationships between each of the characters and built backstories for them. For instance, we established that Kristine and Nora met through a high school "sister" pairing program. Nora and Torvald met through her father's business ventures that required Torvald's presence as a lawyer. After building these stories, I asked the actors to perform the scene without specific blocking to demonstrate what felt natural to them onstage. Next, I asked them to take the lines and paraphrase them in a way that helped them better understand what they were saying. The workshopping was very helpful to me to recognize and to work with the actor's natural instincts. These exercises aided me in the blocking process by building on their natural movements. Additionally, it helped the actors to better understand the play and interpret their characters accordingly. One of our workshopping days included a field trip to Naperville, IL, the town in which I set our modernized version. We visited locations in the town that resembled places the Helmers would spend their lives in our imagined setting. This helped the actors to visualize their home and better connect to the world of the play.

## VIII. Blocking

I did all of my blocking on paper in my prompt book. The work was done by drawing arrows indicating movement onstage and numbering them on the corresponding line of dialogue. (See



Appendix G for original paper blocking.) After completing the paper blocking, we began rehearsals to give the actors their directions. Throughout these rehearsals, my paper blocking changed until the desired product was achieved.

#### IX. Rehearsals

After we finished blocking the production, our rehearsals consisted of running the play each night. Some nights we focused on one specific act, while others we ran the whole show. Occasionally, I would take an entire rehearsal to focus on one specific scene that needed more work. These rehearsals helped the cast to memorize their lines and blocking as well as develop the emotions of the characters they were playing. It helped me to try new things with blocking, symbolism, and emotional coaching of my actors.

#### X. Lighting

Lighting design for this production was relatively simple. I hired Olivet's media department to design it. (See cue stack in Appendix H.)

#### XI. Set and Venue

I decided to do the play in the round, meaning the audience is on all four sides of the stage. I made this choice because I wanted to create the intimate effect of the audience peering into the home as society does. However, after we moved onto the stage, I realized that this original plan did not create good sight lines for the entire audience. Thus, I eliminated the two smaller sides and did an alley stage instead. I wanted to keep the set realistic and simple, like a modern drawing room. My ground plan consisted of a desk, a desk chair, a sofa, two armchairs, a bookshelf, a mirror, a coat rack, a dining table, and four dining table chairs. (See Appendix I for pictures of the original ground plan and final set.)

## XII. Costuming

The costumes for this play were generally provided by the actors themselves, though some had to be bought. Nora's costumes fell into the color scheme of dark red and black. She wore cheerful Christmas dresses in Acts I and II. In Act III, she began the scene in a fisher girl costume that stayed within the dark red scheme, but also included a white dress. After her transformation of character in Act III, her costume transformed as well. Rather than the childish fisher girl dress, she wore a mature pair of black slacks with a black turtleneck. Mrs. Linde's costumes were neutral colors and grew in formality as the play continued. The men wore suits through the entire play, though the suits were more formal in Act III after the party. (See Appendix J for full list and photos of costumes.)

## XIII. Props

I collected the props from the Olivet theatre department's resources, as well as purchasing a few things with my budget. (See Appendix K for completed prop list.)

## XIV. Marketing

Marketing for this show was headed by my assistant director Mackenzie. She used the resources of Olivet's Associated Student Council to produce posters and other promotional materials. We placed these posters around town and campus. Additionally, she used social media to promote the show. I worked with professors in the English department to offer incentive to their students to see the production.

## XV. Audience Feedback

Since this project relied heavily on audience feedback, I asked the production assistant McKayla to focus on this task specifically. First, I created a survey for each audience member's program. This survey included informed consent documentation. Incentive to participate in the survey was

offered through cookies and hot cocoa in the lobby after the performance. Those who turned in the survey received a treat. Audience feedback was also gathered at the talk backs following the show. The cast came back and sat onstage, and the audience was allowed to ask them questions about the play. My purpose with the surveys and the talk-back were to see whether or not the audience could identify with the themes of the play. (See Appendix L for the collected surveys.)

## Results

The play ran December 1<sup>st</sup>-2<sup>nd</sup> in Kresge Auditorium at the Larsen Fine Arts Center on Olivet Nazarene University's campus. Over three performances, approximately three hundred audience members were in attendance.

Reception of the play was collected through surveys and talkbacks after each performance. The surveys were distributed as inserts in the playbill, and each audience member was given one before the show began. It consisted of three questions:

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.
2. Do you believe the play explores current issues? If so, what issues does it address?
3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Audience members were also asked to sign an informed consent document that allowed their answers to be used anonymously in this project. The document read:

This play is presented in conjunction with Hope Morris's departmental honors project which studies the reception of *A Doll's House* in a modern context. Collections of these surveys and journals aim to answer the question, "Is Henrik Ibsen's 1879 play, *A Doll's House*, still relevant in 2017?"

Participation in this survey is voluntary and not required. All feedback and results will be kept confidential and anonymous. The risks to participate in this study are minimal, and your participation will aid in the development of further knowledge about this play and its role in today's world.

## I. Survey Results

Throughout the three performances, ninety-three completed surveys were collected. Each question prompted a more detailed and complex answer; however, I divided the negative and positive responses to each question to gather quantitative evidence. To the first question, eighty-seven people responded yes, the play is still relevant. Five responded no, the play is no longer relevant. To the second question, ninety people responded yes, the play does explore current issues. Two responded no, the play does not explore current issues. To the third question, seventy-five people responded yes, they could relate to the characters or situations in the play. Eighteen responded no, they could not relate to the characters or situations in the play. Many audience members listed specific characters they could relate to. Nora was listed thirty-nine times; Kristine, eleven times; Torvald, nine times; Dr. Rank one time; the messenger two; and the children two.

Many interesting and revealing quotations from the audience response surveys were helpful in analyzing the play's reception. A sample of answers to each question are listed below. None of these quotations have been edited from their original format. The numbers in parenthesis are the numbers allotted to the original surveys.

Question 1: "Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not."

"It's domestic abuse" (3).

"It is relevant in a modern setting because the busyness of the modern couple in the professional years foster surface-level relationships" (10).

"Not really, because I feel the roles of husband and wife are not the same" (13).

"Many of the themes feel dated and rigid in execution" (14).

"The language is not like 2017 language and I think that takes away from the modern setting" (19).

"It shows dominance and submissiveness in the house, how the power imbalance might also not be as imbalanced as appearances show" (22).

"As long as emotional abuse, manipulation, and gas lighting are still a thing that happens, A Doll's House will be relevant" (25).

"I think it can be because some people feel like women shouldn't handle "important things"" (32).

"It can still occur in today's age. Women often try to please people to maintain or keep peace in relationships" (55).

"It think the motive of the play is relevant as it applies to all oppressed peoples, this day in age and in the future" (63).

"I think changing the setting changes the themes of the original play. The women's role is drastically different in the 21<sup>st</sup> century" (64).

"It is relevant to modern setting because I think it shows that people hide themselves in their own masks, afraid people won't understand why they feel insecure and do tasks of love. Humanity means to acknowledge our imperfections" (69).

"Nora signed away on things carelessly, and it makes me think about a lot of students and their student loans" (70).

"The play explores themes of truth and stagnancy, ignorance, pride, and hypocrisy and greed and repression. These themes are relevant no matter the setting" (79).

"Yes, I believe it is possible for people today to live their lives as sponges—soaking up everyone else's humanity, but never creating any of their own—and it must stop" (81).

Question 2: "Do you believe the play explores current issues? If so, what issues does it address?"

"With what is happening in the news with politicians seems similar with holding onto lies and exposure to the truth" (2).

"We still want people to think everything is good/positive/perfect although we all know that perfection is not the human condition" (4).

"It explores women's body image" (5).

"Dominant males still rule over parts of our society—this play challenges the idea of men being in charge" (12).

"It still addresses issues like forgery, but the dominant husband issue is not as big of an issue today compared to 1879" (19).

"I think it does because it explores the theme of fate and the consequences of past mistakes" (20).

"It still challenges the roles of gender in the house and society" (22).

"It explores issues such as woman's worth and place in the family. Still people believe that women should only be in submission to God and their husbands—unfortunately. Also, women's consent to sexual relations" (25).

"It explores how women need to be treated more like humans and not like a "doll." It also addresses break ups and suicide" (39).

"Sexism and mental health being downplayed is still an issue" (53).

"It was a bit strange that the banker cared that she has signed it since nowadays women can sign contracts" (58).

"The original play, yes. The "modern" version, not so much" (64).

**Question 3:**

"The expectation of the wife to take care of all "wifely" duties" (1).

"Divorce is on the rise" (3).

"Nora because I stick around people that are toxic to me even though I know I should leave" (9).

"I can relate to Kristine in the sense that she has the pressure to be a hardworking woman to independently provide for herself" (17).

"I can relate to Dr. Rank's unrequited feelings of love for Nora and Krogstad's feelings of betrayal due to Mrs. Linde" (20).

"Nora, I'm a stay at home mom of two, and so borrowing money in my situation is much the same as hers" (27).

"Nora, because I have been in a similar relationship. Christine, because I found the joy in love regardless of my past" (36).

"Nora hit home with me a lot about trying to appeal to other people while thinking "this is me and it makes me happy!" while underneath is a different story" (40).

"I came from an abusive household and some scenes really hit home when Nora and Torvald were interacting" (50).

"Yes, struggle in the work place how men get paid a little more just because they are male" (76).

"Nora afraid of poisoning her children and getting honest about herself and with her husband" (83).

"There have been situations where I haven't been told everything because of my age or gender, and it was frustrating" (84).

"The children that are left behind because I have close friends that are living in broken homes" (86).



"I related to Nora when she was talking about being her parent's doll. I feel like many people just take on their parents' views because they don't want to discover their own" (92).

## II. Audience Talkbacks

The next aspect of audience reception was the talkbacks following each of the shows. Over all, 28 people attended, and in these talkbacks, I briefly described my project, then opened the floor to the audience to ask me or the actors any question they liked. Generally, the feedback was positive. Many people praised the actors' performances. Some asked them questions about their preparatory work. The actors responded with thoughtful and thorough answers. Many audience members said the modern setting was well-done and intriguing, but a small number expressed that the tension between the formal language of Ibsen's day and the modern setting was "strange." One audience member remarked that the lofty language helped her to pay closer attention to the story and created a more universal feeling. Many of the actors expressed their own difficulties navigating the intense characters and difficult language, but most agreed that the result was successful.

## III. Journal Entries

The other major portion of my evidence was found in the journals kept by the actors and crew members of the play. They were encouraged to write five journal entries over the course of the play. In these journals, they could include personal discoveries, character study, critical analysis, or anything else that seemed relevant. The purpose was to gauge the engagement of modern young people with the text. In the final journal, actors and crew members were asked to specifically answer whether or not they believed the play was successfully modernized, still relevant, and applicable to their lives. Out of ten actors/crew members, nine responded positively

to all three questions. One responded that she did not believe the play could be modernized and was no longer relevant.

Pertinent quotations from these journals include the following. None of these entries have been edited from their original format.

Nora's Journals:

"Very little of what I say in this play feels natural. It is heightened English, so I say things like "daren't" and "rubbish." It is beautifully written, don't get me wrong, but it is not very natural feeling. What makes this even harder, I believe, is the fact that this play is set in 2017. I am talking like this...but it's present day. I cannot characterize myself as a mid-1800s Norwegian house-wife who talks like this, which makes more sense with the character. But I am supposed to be a 26 year-old woman living in Naperville, IL, talking like this. It was much, much harder to make a connection with that for me. But I suppose that is the beauty of theatre. Things that you wouldn't think make sense together, actually work. And work in a new way to bring a story to life" (Journal 2).

"Ultimately, Nora is a fascinating human. Interacting with her in a present day light was hard...But ultimately we did it... the struggles she had back then as a woman may be different from the ones she deals with present-day, but the point is she still has struggles." (Journal 2).

"2017 Dr. Rank is an entirely different experience than 1879 Dr. Rank. The strengths and motivations of Kristine are totally different now than they would be 138 years ago. Nora being so attached to her husband now implies different things than it would have back then." (Journal 2)

"Society still traps people today... When it comes to the relationships, very little has changed since the original play date. Though it is different, the gravity of Nora leaving still resonates today. On one hand, she is leaving behind her family, specifically her children... On the other, she is taking a stand for herself, knowing she is at the moment an incomplete human, and that she cannot have healthy relationships until she has built herself up. This is still a really important idea today, where people, especially mothers, often only find their identities in their family and their children... As far as being a modern-day actor doing this show, I did not struggle too much. At the core, these are still emotions and worries humans have every day. There were a couple times I had to tell myself "don't think about it too much." Such as the gravity of forgery, as I do not think today it would be a crime worth giving one's life for. Also Nora's idea of divorce, in the third act, when she tells Torvald that if she walks out, he does not have to go to court. And yes, the language was a big, big obstacle at first. For a while it felt like I did not even know what I was saying... I also think some of the medical/legal talk in this would need to be updated... You can still see an unhealthy dynamic between husband and wife. A one-sided love between a woman and her friend. A struggle with whether or not she is a good influence on her kids. A woman deciding she would do anything to protect her husband and then finding out he does not reciprocate that dedication. A woman trapped in her husband and society's expectations of her. A man trapped by how society has taught him to view women" (Journal 5).

#### Torvald's Journals:

"We all have times in which we catch ourselves profiling and labeling others based upon our perception of who they are, be it socioeconomically or otherwise. In this light, I find Torvald to

actually be a fairly relatable character, if only as a mirror in which we can see ourselves, in a way, at our worst" (Journal 1).

"In a change of my original perception of Torvald, I am no longer convinced that he didn't truly love Nora as she suggests in Act III, nor do I believe that he is an antagonist. Torvald is just as much a victim (for lack of a better word) of his society as Nora is" (Torvald, Journal 4).

"I can say that I certainly believe *A Doll's House* is still relevant to audiences in 2017. I had my doubts about this before, but after hearing what audiences had to say in the Q&A sessions after each performance, I see that my initial assessment was mistaken. Although the play may not be as scandalous to modern audiences as it was in Ibsen's time, they were still able to connect with it and were engaged by the story and its characters...As an actor in 2017, it wasn't as difficult as I thought it would be to relate to the play. The concepts and themes exhibited in the show are all still ideas that we in the 21<sup>st</sup> century struggle with, just in different ways and in a different context than those who saw the show in the 19<sup>th</sup> century...As for modernizing the show, I think that it can be done successfully, but there is a catch: The language of the play, the "old English" so-to-speak, should remain as much intact as possible. The language used in the play is powerful, not just in the words themselves, but in the structure of how the words are said. This may be especially true for modern audiences, seeing as how they are being presented with a different way of speaking than they are used to, which in turn might help them to truly appreciate the fact that this is a story written long before their time and yet is still relevant in theme. I think that changing too much of the text may lessen the impact the story has on audiences. Whether a director chooses to set the play as a period piece or in a modern setting, the text, for the greatest impact, should remain mostly unaltered" (Journal 5).

Kristine's Journals:

**"Kristine wants to be a wife, a mother, and a homemaker because she has a secure self-identity and she knows what she wants, and she wants to be everything that society is telling her and Nora that they have to be"** (Journal 3).

**"Personally, I think it is, because of the fact that it shows us that people and their decisions are never strictly black or white... I think that because of the ways that Ibsen wrote his characters, they will always be relatable in some way to someone. Because these characters show raw humanity, they will never be completely unrelatable...I think that Ibsen has written a play that will always be able to be 'modernized'. I think that because of the topics and themes that he uses in A Doll's House, that it will always be relevant and always be important to learn and study"** (Journal 5).

Dr. Rank's Journals:

**"One of the biggest connections I see between Rank and I is the connection of unrequited love"** (Journal 1).

Krogstad's Journals:

**"Recently in the news, there have been countless women coming forward with their stories of being victims to sexual harassment. It has been eye-opening to see how vile men, and some women, have taken advantage of their power and sexually abused women and men, not only for Hollywood, the Olympics, everyday work areas, etc., but also for me. In fact, I had never really understood the fear women have with doing the most mundane things, like walking to the gas**

station alone at night. I've done that dozens of times, it's even nice and relaxing for me. Not for women though...with the "Me Too" Movement...For men, we don't typically understand how fearful women can get when the threat is the opposite sex, especially in an unhealthy marriage (Journal 4).

"Yes, it's relevant in this time, not just in this year. While there are areas in the play that make a lot more sense when placed in the time era it was written for, the overall plot and theme still make an impact on the audience. Everyone can relate to a character in this act, whether it's Krogstad's troubled past and need to survive in a world that gives nothing to you, or Dr. Rank's depression with his constant reminder that he can never have what will truly make him happy, or Nora's blind acceptance of being trapped in her own home, in her marriage, in her "bird cage"...All in all, this play can be set in the time it was made for or be transported to our century, and it'll still be impactful for those viewing, those portraying, and those directing" (Journal 5).

"Can this play be successfully modernized? I would say it can be. For example, look no further than our portrayal of it. Hope took the modernized version, updated a few things but kept the majority of the wordy English, and gave her actors the feeling of a modern high-class citizen. She successfully made it relevant to the audience, yet made sure to keep the feeling of the previous century's way of speaking. So yes, I think it can be modernized, as does the majority of those who viewed it" (Journal 5).

Anne Marie's Journals:

"Nora is not a monster for leaving her children, she's a human. She has needs as a person that she cannot let fall by the wayside because then she would never be healthy. This play has a lot to teach people, I think. It makes us wonder how we can be a whole person if we give up the parts of us that makes us who we are just to keep everything together" (Journal 3).

"Not only that, I see quite a bit of Nora in myself. I have recently had an experience where I had to make a choice to leave a big part of my life behind. I left people who I cared about and who cared about me, but I realized we were becoming strangers to one another the way Torvald became a stranger to Nora" (Journal 3).

"I think a Doll's House can apply to 2017... I think Nora's treatment and oblivion to certain things is very present in a lot of women nowadays as it was back then... There is still the trophy wife stereotype, the beautiful woman who should be seen and not heard, the airheaded model whose vacant personality adds to her attractiveness. Even in this "progressive" time women are still often seen as the lesser sex, and they have to fight tooth and nail just to be seen as equal...the way Nora leaves her family is still impactful to viewers nowadays just as it was back then. Society still has expectations of women when it comes to families. Women are not supposed to just walk out on their families and if they do they are supposed to at least fight to keep their children. Leaving altogether just is not something that happens. Also, back in the day the problem was that if a woman left the protection of her husband she would not be able to support herself. Well, I think the same is true now for Nora. She has limited education, she married young so she went straight from the comfort of her father's house to her husband's...If

she could barely support herself how could she support her children?...When I think of this play I don't think of it as a dusty old story that no longer applies. I think about how it shows that humanity is timeless, people have struggled with the same things since the beginning of time, they just didn't always know what to call it" (Journal 5).

Helene's Journal:

"For me, reading something and seeing something performed in front of you are completely different. Just by reading something, I cannot get the full feeling that a character has in a moment of crisis" (Journal 1).

"When it comes to the question of whether this play can be set in a modern time, I believe it can. Yes, the language can be awkward, and hard to follow, but it still an amazing story. To make it seem more modern, there are things that will have to be changed. We did try our best to make the language still seem modern, and make it sound believable, but there were still moments when it just sounded slightly off...It can be hard to believe that this story is modern. Nowadays, women have more of say in what they want. To me, it is really hard to believe that this certain situation can happen in a modern household... This is a beautiful story, yet it does not go along with what we believe in this culture. If any woman were to see this in a modern setting, it would infuriate them, because it goes everything against what most women think...However, the same situation does not hold as much weight as it did during the 1870s, because we have grown so much as a culture...I do not believe that it can have the same impact in a modern setting." (Journal 5).



Messenger's Journal:

"It is a given that the theme of respecting each other and seeing everyone as valuable is relevant to today even though the situation may not reflect an issue going on in this era...Over time I personally related to this theme through my constant battle trying to find people who understand who I am...With these universal themes in mind, this leads to the question of whether or not this play can be successfully translated to the 21st century. My answer is that it already has. During our first Questions & Answers session, many people expressed the feelings they had inside them while watching us perform the modern adaptation. It is safe to say that we were successful in bringing a new perspective to an 'outdated' play" (Journal 3).

Assistant Director's Journal:

"I was sent into the world, and no longer lived in the fragile bubble my parents locked me inside during my childhood. Now I have popped the bubble, and can stretch my arms to explore the different facets of life, and what it means to truly live, much like Nora chooses to do at the end of the play" (Journal 1).

"I love how they wear modern clothing and perform modern tasks such as taking selfies, texting, and take prescription pills while using Ibsen's language" (Journal 3).

Stage Manager's Journal:

"I've never related to Nora in this entire time until tonight. Tonight it hit me that Nora has hidden herself so much that she does not even know who she is...I began to dress like the other people dressed and like what other people liked. Just so that I would be accepted. I didn't mind

doing it, but there was always something off. I couldn't figure it out. Why didn't it feel right?

Trying to fit in is a lot of work. Nora's been doing that her whole life. I can only imagine how tired she felt after she realized it" (Journal 3).

"Society today is all about the individual and staying true to yourself. When Nora reaches that self-discovery at the end, we see her begin this journey to find who she really is. To be honest, it was hard for me to see how this play is truly relevant to today, but I see it now. It truly is something glorious" (Journal 5).

Finally, I recorded my own thoughts and feelings towards the text in journal entries kept during the rehearsal process.

#### Director's Journals:

"Now that I'm...closely studying the text, I'm like in awe of how modern this play can be. There are questions about marriage, mental illness, feminism, abuse, motherhood, morality...the list goes on" (Journal 1).

"I am a little nervous about the lofty language. Today Case told me she feels uncomfortable with some of the phrasing and is having trouble memorizing her lines because of it. She also told me that she is having trouble overlooking the inconsistencies with the modern setting like going to Italy for health reasons. Hopefully with a consistent backstory this will be fixed" (Journal 2).

"My decision to have Nora contemplate suicide with the pills onstage was a good choice. It makes her struggle more relatable to modern audiences. I could even see myself within her struggle tonight. As a person who struggles with depression, it really hit home" (Journal 3).

"I feel very confident in my choice to set the play in 2017. Ibsen's text allows so much room to meet us where we are at. For instance, I added a Victoria's Secret bag for Torvald's line, 'What lurks in this particular parcel?' and I added the idea that he is controlling her weight when he tells her not to eat macarons ('You look rather devious today.') Sometimes I even forget that this play was written in 1879. It feels like it was made for my cast and this setting" (Journal 4).

"I am a pastor's kid...there is also the down side of constantly feeling that you are under a microscope. Everyone has a standard set for you to meet. People who know you and those who don't. I played the part for years. Smiling at the right time, wearing the right clothes, and saying the right things. I began to adopt these standards others had for me as my own personal standard. I held myself to an impossible level of excellence. Failure was not an option. But the truth is, we fail. As humans, we are destined to fail again and again and again and again. Not allowing ourselves or others to fail is taking away a person's humanity. Like Torvald does to Nora, and Nora does to herself. When I try to let go of the standards I hold myself to, and I try to treat myself like a human being, I allow myself room to grow into who I am. This person I am is not perfect. In fact, she is completely the opposite of perfect. But she is human. She is flawed, but she is real. She is honest. When Nora has everything taken away from her, when she is stripped of her mask and left alone, she is weak. But in seeing her weakness for the first time, she is capable of finally becoming strong" (Journal 5).

"I don't think he likes that I set it in 2017...He told me that the language made the play sound 'untruthful'" (Journal 6).

"I am worried other professors who also teach the play may not like the modern setting either" (Journal 7).

"The audience had very positive responses about the actors' work and about the modern setting. People seemed amazed with the things I added!" (Journal 8).

"People are so controlled by society still today, both men and women. The desperation to maintain the appearance of perfection is as present now as it was in 1879. We can definitely see this through social media, and the efforts to portray the #nofilter #blessed picture perfect life. Likewise, the patriarchy is still strong all over the world. This play shows how the patriarchy negatively affects both men and women. It doesn't demonize the man as the monster or demean, but shows that society is the monster. Most importantly, the play explores the complexities of relationships and learning to treat others as human, which will always be relevant" (Journal 9).

"I feel like a lot of my childhood and adolescence I was living my life by an unrealistic standard of perfection with an intense fear of letting anyone see me fail. This play shows how this façade can be shattered in a moment. It reveals that what is underneath is even more beautiful. Also I can relate to feeling the need to "perform" to please the people around me" (Journal 9).

"I think I could have made some small changes to language or found a more modern adaptation, but overall, yes, this play fit so well into a modern setting because its themes are still so relevant. Most importantly, the actors and I BELIEVED in its reality, so it became real in a modern setting" (Journal 9).

## Discussion

I began this project with the hypothesis that *A Doll's House* is still relevant in today's society and can be successfully modernized. The results of the surveys, journals, and talkbacks were enlightening, and the majority affirmed my hypothesis. Setting the play in 2017 was a risk, and not all who saw it liked the interpretation. However, most of those who saw the production praised its emotional depth and relatability to current issues. Regardless of the results, all of the feedback helped me learn more about literature, theatre, and humanity.

The biggest complaint I heard was about the clash between the elevated language and the modern setting. Some words used to describe it were "strange" and "untruthful." However, others said that the language kept Ibsen's original purpose intact and proposed a universality to the play. One audience member explained that to her, the older language with the more modern setting created the atmosphere that the play almost had no setting at all, but was timeless. This resonated profoundly with her. Keeping the elevated language of the translation did help remind the audience that the themes of the play were true both in Ibsen's time and now. By maintaining the tone of original text, the play pushed audiences to evaluate the modern adaptation in light of the 1879 world. This allows the audience to analyze the growth and changes between the two eras as well as the similarities. We often see Shakespeare's plays set in a variety of eras with the same goal in mind. Engaging in this kind of analysis creates a more complete experience with the text for audience members. The actress playing Nora explained that though she had much difficulty navigating the text at first, she later appreciated the unique interpretation our version offered. However, if I was to do the play again, I would make minor changes (adding contractions, for example) to the script to eliminate some of this language barrier.

One concern mentioned by a few audience members, but primarily the actors, is the inconsistencies of the text with modern situations. For instance, a woman is now able to sign for a loan without her husband's or father's permission. Another example would be the concept that divorce can happen without going to court. To remain consistent with Ibsen's plot, the actors and audience were both required to draw upon the suspension of disbelief to allow that a situation like this could occur in present day America. It seems that these obstacles were more prevalent for the actors than for the audience, however. At the talkbacks, the actress playing Nora revealed that she used modern ideas to supplement these inconsistencies in her mind. The example she gave was imagining the "copy work" Nora does as painting.

Beyond the restrictions of the language, there were very few people who believed that the themes of the play were no longer relevant. A few surveys and one journal expressed that they believed that women no longer faced the same struggles as they did in 1879, thus the play could not address contemporary issues. An overwhelming majority, however, believed that the play did address modern concerns about marriage, honesty, and gender roles, many of which audience members could personally relate to. The emotional reactions of the audience during the productions made this particularly apparent. The surveys revealed that many audience members related to the themes of domestic abuse (verbal, physical, and sexual), suicide, and feeling trapped in gender roles. As can be seen in the news today with the #MeToo movement, discussion of mental health, and a surge in fourth wave feminism, many of these important themes are extremely prevalent in today's world.

What was most effective about the modernization of this play was my choice as a director to emphasize Ibsen's subtexts that relate to current issues. It is obviously implied in the play that Nora is contemplating suicide. I emphasized this in the play by including moments when Nora

holds pills in her hand considering overdosing to kill herself. This is not written in the script, but I took Ibsen's subtext and accentuated it with a modern means of suicide. Another example of emphasis on modern issues in my production is the scene at the beginning of Act III when Torvald sexually harasses Nora. In Ibsen's text, Torvald is drunk and speaking suggestively to Nora, but the stage directions do not specify any physical contact. However, in a modern setting, these sexual lines make more sense when accompanied with blocking that suggests he intends to take advantage of her despite her protests. By emphasizing this, many audience members could relate to a woman's right to repel sexual advances. A current issue that I also decided to address in my interpretation of Ibsen's text is the pressure on women to maintain a perfect body image. When Torvald restricts Nora's diet and bans macarons, we are told that he worries about her teeth. In a modern setting, however, this control resonates more profoundly with current issues if he is managing her weight. Based on comments from the survey results, this directing choice effectively related to women today.

My goal for the play was to create the story of a family unraveling, which is a theme we can all relate to, whether in our own family or not. At the beginning of the process, I came to the play with an agenda: to expose the patriarchy and promote female independence. I thought, "What could be more relevant than feminism?" As I studied and directed this play, I realized that, while the patriarchy is a factor of society's oppression, this play is much more complex than that. Through rehearsals, my original agenda faded, and I was reminded that all people are humans impacted by society's demands. The man is not the villain, nor is the woman. My thoughts on the play began to shift. My thoughts are summarized in this Director's Note from the playbill:

"I'm a human being, no less than you. Or at least I will try to become one."



Nora's line from Act III of Henrik Ibsen's *A Doll's House* has resonated with me since the moment I read it. It provokes me to ask the question: "What does it mean to be human?" As my professors have taught me in my time at Olivet, this is one of the most important questions we can ask ourselves. So here I am: senior year, final project. I'll take a swing at answering it.

To be human means to live in shades of gray. So little in the world is black and white. Humans are rarely all good or all bad. It isn't as easy as that. We cannot be defined simply. We do not fit into the world's archetypes. When we don't acknowledge the intricacies of each person, we are robbing them of their humanity. Torvald does this to Nora by refusing to recognize her complexity and forcing her to play a role in his big performance of perfection. We do this to ourselves by attempting to live up to impossible standards to hide our true insecurities, failures, complications, dreams, and desires. As you watch this play, I ask you to allow yourself and those in your world to be human. Listen to someone else's story and really see them, not your preconceived version of them. Let yourself fail and then keep trying. Our pure, raw humanity is all we can offer on this Earth. And as broken and messy as it is, humanity surely is beautiful.

*A Doll's House* was written in 1879, but I chose to set the play in 2017 to remind us that the root of many of our issues today remains the same as before. When people disregard each other's humanity, doors open for destruction. Yet when we embrace our own humanity and recognize others as human, too, we open a door to "a glorious thing," to progress and unity.

I believe this play is still relevant today because it unmask humanity. Though some situations may vary and some means of expression have changed, the essential themes stay the same. All humans deserve to be seen as human, and this truth means leaving room for both faults and triumphs. It means facing the truth of gray areas within relationships. My production aimed to show the complexities of the characters and to destroy the stereotypes they carried. This was generally successful, but there were some complaints about the character Torvald. One audience member commented that he seemed like the "bad guy" through the whole play, a perception which made sympathy with him difficult until the very end. The final scene of the play brought humanity to him, but I wish I had integrated more complexity to his character sooner in the play.

A factor that is essential to understand in order to humanize Torvald's actions is his fear of a destroyed reputation. This could have been communicated more clearly in the acting, but is still a difficult concept for our society to grasp. In our time, respectability and reputation are less important than in Ibsen's age. It is a challenge for modern audiences to understand the great fear that Torvald has of losing his respectability in society, thus making him more difficult to relate to and easier to demonize. A change in the trajectory of the acting could have accentuated this fear sooner to make the character more human.

Many other audience members found Torvald both relatable and easy to sympathize with. The actor was highly praised for making such a difficult character so redeemable. Perhaps the most telling response to Torvald's humanity is the actor's own response. At the beginning of the rehearsal process, Shane disliked Torvald and deemed him both misogynistic and selfish. By the time we reached talkbacks, he made it clear that he saw Torvald as a human being, not a monster. He explained his process of relating to the character. I think this transformation of

perception of the person working most closely with the character shows that our play's Torvald ~~did show~~ humanity.

As the results of this project show, great literature spans the test of time. Classics that resonated with people in past centuries still resonate with readers today. *A Doll's House* is one of these works of literature. Its themes of family, honesty, and respect for others and ourselves are as important in 2017 as they were in 1879. By setting the play in 2017, I was able to ask actors and audiences to directly relate the play to their 21<sup>st</sup> century lives. Modern questions about gender roles and marriage arose that mirrored the same questions asked by Ibsen's original audiences. Through my work with *A Doll's House*, I have determined that the play is relevant to modern audiences and can successfully be modernized. Though there are areas that could have been approached differently for a more complete final "modern" product, the play resonated profoundly with many audience members. Just as it did in Ibsen's day, this play has inspired important discussions among audience members, actors, and crew. Nora's final slam of the door is, in fact, the opening of a door for our own reflections and conversations about the text. Perhaps these reflections will inspire honesty, healing, and humanity to be renewed in relationships. Regardless, it is clear that Nora's fateful door slam is still echoing today.

# Works Consulted

Brantley, Ben. "A Caged Wife, Desperately Spinning Her Wheel." *The New York Times*,

vol.163, pp. C1, 2014. *EBSCO Host*.

[www.lexisnexis.com.proxy.olivet.edu/lnacui2api/api/version1/getDocCui?oc=00240&hnsd=f&hgn=t&lni=5BMD-KBB1-DXY4-](http://www.lexisnexis.com.proxy.olivet.edu/lnacui2api/api/version1/getDocCui?oc=00240&hnsd=f&hgn=t&lni=5BMD-KBB1-DXY4-X349&hns=t&perma=true&hv=t&hl=t&csi=6742&secondRedirectIndicator=true)

[X349&hns=t&perma=true&hv=t&hl=t&csi=6742&secondRedirectIndicator=true.](http://www.lexisnexis.com.proxy.olivet.edu/lnacui2api/api/version1/getDocCui?oc=00240&hnsd=f&hgn=t&lni=5BMD-KBB1-DXY4-X349&hns=t&perma=true&hv=t&hl=t&csi=6742&secondRedirectIndicator=true)

Brooks, Daniel J. "Infection: The Motivating Factor Behind Nora's Flight in *A Doll House*." *The Explicator*, vol. 71, no. 1, pp. 14-17, 2013.

[www.tandfonline.com/doi/abs/10.1080/00144940.2012.758614](http://www.tandfonline.com/doi/abs/10.1080/00144940.2012.758614).

Christian, Mary. "Performing Marriage: *A Doll's House* and Its Reconstructions in Fin-de-Siecle London." *Theatre Survey*, vol. 51, issue 1, 2015.

[doi.org/10.1017/S0040557415000551](http://doi.org/10.1017/S0040557415000551).

Collins-Hughes, Laura. "Who Knew Torvald Was Such a Sweet Fellow?" *The New York Times*, vol. 165, pp.C2, 2015. *EBSCO Host*.

[gg9fg7cr5h.search.serialssolutions.com.proxy.olivet.edu/?genre=article&atitle=Who%20Knew%20Torvald%20Was%20Such%20a%20Sweet%20Fellow%3F&title=New%20York%20Times&issn=03624331&isbn=&volume=165&issue=57064&date=20151128&author=COLLINS-](http://gg9fg7cr5h.search.serialssolutions.com.proxy.olivet.edu/?genre=article&atitle=Who%20Knew%20Torvald%20Was%20Such%20a%20Sweet%20Fellow%3F&title=New%20York%20Times&issn=03624331&isbn=&volume=165&issue=57064&date=20151128&author=COLLINS-HUGHES%2C%20LAURA&spage=C2&pages=&sid=EBSCO:Academic%20Search%20Complete:111217585)

[HUGHES%2C%20LAURA&spage=C2&pages=&sid=EBSCO:Academic%20Search%20Complete:111217585.](http://gg9fg7cr5h.search.serialssolutions.com.proxy.olivet.edu/?genre=article&atitle=Who%20Knew%20Torvald%20Was%20Such%20a%20Sweet%20Fellow%3F&title=New%20York%20Times&issn=03624331&isbn=&volume=165&issue=57064&date=20151128&author=COLLINS-HUGHES%2C%20LAURA&spage=C2&pages=&sid=EBSCO:Academic%20Search%20Complete:111217585)

Coombes, Ross Ian. *A Reception Study of "A Doll's House by Henrik Ibsen from 1879 to 1994.*

1995. Indiana University of Pennsylvania. *ProQuest*.

search.proquest.com.proxy.olivet.edu/pqdtglobal/docview/304248455/previewPDF/7724

60445C524EA1PQ/1?accountid=12974.

Devall, Natalie Hamm. "Nora's Final Inheritance in Henrik Ibsen's *A Doll House*." *The*

*Explicator*, vol. 70, no. 4, pp. 275-278, 2012. DOI: 10.1080/00144940.2012.727901.

Drake, David B. "Ibsen's *A Doll House*." *The Explicator*, vol. 53, no. 1, pp.32, 1994. *EBSCO*

*Host*. web.b.ebscohost.com.proxy.olivet.edu/ehost/pdfviewer/pdfviewer?sid=7ed08fa8-

2256-429e-8ad0-4dcce7327056%40sessionmgr104&vid=10&hid=118.

Elliot, Beverly Fritsch. *Ibsen's Women On Stage: Feminist and Anti-feminist Reactions to*

*Selected English Language Productions of "A Doll House," "Ghosts," and "Hedda*

*Gabler*." 1987. Temple University. *ProQuest*.

search.proquest.com.proxy.olivet.edu/pqdtglobal/docview/303596841/B08276008E

714706PQ/4?accountid=12974.

Evans, Everett. "Stage's Modern 'Dollhouse' Does Ibsen Proud." *Houston Chronicle*, 2013.

www.chron.com/entertainment/arts-theater/article/Stages-modern-Dollhouse-does-

Ibsen-proud-4421859.php.

Gold, Sylviane. "A Doll's House in Contemporary Suburbia." *The New York Times*.

www.nytimes.com/2010/05/16/nyregion/16theaterct.html.

Ibsen, Henrik. *A Doll House*, 1879, translated by Rolf Fjelde. Signet Classics, 1978.

Ibsen, Henrik. *A Doll's House*, 1879, adapted by Frank McGuinness. Dramatists Play Service,

1996.

Kelly, Kate. "A Doll House." *Theatre in Review*, vol. 33, no. 4, pp. 546-548, 1981. *JSTOR*.

[www.jstor.org.proxy.olivet.edu/stable/pdf/3206789.pdf](http://www.jstor.org.proxy.olivet.edu/stable/pdf/3206789.pdf).

Mitchell, Katie. *The Director's Craft*. Routledge, 2009.

Rosefeldt, Paul. "Ibsen's *A Doll House*." *The Explicator*, vol. 61, no. 2, pp. 84. *EBSCO Host*.

[web.b.ebscohost.com.proxy.olivet.edu/ehost/pdfviewer/pdfviewer?sid=7ed08fa8-2256-429e-8ad0-4dcce7327056%40sessionmgr104&vid=14&hid=118](http://web.b.ebscohost.com.proxy.olivet.edu/ehost/pdfviewer/pdfviewer?sid=7ed08fa8-2256-429e-8ad0-4dcce7327056%40sessionmgr104&vid=14&hid=118).

Rustin, Susanna. "Why *A Doll's House* by Henrik Ibsen is More Relevant Than Ever." *The Guardian*, [www.theguardian.com/stage/2013/aug/10/dolls-house-henrik-ibsen-relevant](http://www.theguardian.com/stage/2013/aug/10/dolls-house-henrik-ibsen-relevant).

Shanahan, Ann M. "Playing House: Staging Experiments About Women in Domestic Space."

*Theatre Topics*, vol. 23, issue 2, pp. 129-144. *ProQuest*.

[gateway.proquest.com.proxy.olivet.edu/openurl?ctx\\_ver=Z39.88-2003&xri:pqil:res\\_ver=0.2&res\\_id=xri:lion&rft\\_id=xri:lion:ft:criticism:R05074339:0&rft.accountid=12974](http://gateway.proquest.com.proxy.olivet.edu/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&res_id=xri:lion&rft_id=xri:lion:ft:criticism:R05074339:0&rft.accountid=12974).

Templeton, Joan. "The *Doll House* Backlash: Criticism, Feminism, and Ibsen." *PMLA*, vol. 104, no. 1, 1989, pp. 28-40. *JSTOR*.

[www.jstor.org/stable/462329?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/462329?seq=1#page_scan_tab_contents).

Wang, Quan. "Before Marriage, Within Marriage, After Marriage—Kristine Linde in *A Doll House*." *The Explicator*, vol. 74, no. 2, 69-73, 2016.

[www.tandfonline.com/doi/full/10.1080/00144940.2016.1169494](http://www.tandfonline.com/doi/full/10.1080/00144940.2016.1169494).

---. "The Images of Clothes in Ibsen's *A Doll House*." *The Explicator*, vol. 73, no. 4, 239-242,

2015. [dx.doi.org/10.1080/00144940.2015.1084980](http://dx.doi.org/10.1080/00144940.2015.1084980).

Westgate, J. Chris. "A Doll's House." *Theatre Journal*. vol. 56, no. 3, pp.500-502, 2004. *JSTOR*.

[www.jstor.org.proxy.olivet.edu/stable/pdf/25069492.pdf](http://www.jstor.org.proxy.olivet.edu/stable/pdf/25069492.pdf).

## **Appendix A-Budget**

**Media: \$900**

**Props and Costumes: \$150**

**Programs: \$150**

**Royalties and Scripts: \$300**

**Total: \$1,500**



## Appendix B-Well-Made Play Analysis, Labeled Scene, Facts and Questions

### Well-Made Play Analysis

#### STORYLINE

Nora and Torvald Helmer have been married eight years and have three children. In the past, Torvald became fatally ill and was prescribed an expensive trip to Italy. To pay for this, Nora secretly takes out a loan from Krogstad, a man who has fallen to shame and is now an employee at the bank where Torvald is a manager. Just before Nora has finished paying off her loan, Krogstad accuses her of forging her father's signature on the document. She confesses to it, and he threatens to expose her crime if she does not convince Torvald to let him keep his job at the bank. Nora desperately attempts to keep her secret from Torvald by playing the role of his adoring wife. Her friend, Kristine, has come to town and offers to help convince Krogstad to forget his threats to Nora and ask for his letter back. It is then revealed that Kristine and Krogstad were lovers in their youth, but Kristine left him for a rich man in order to provide for her family. When she goes to ask him to take his letter back, her tone changes and she asks him to love her again. They decide to love one another and take care of each other. At a fancy costume party on Christmas day, Nora dances to please her husband and keep him from the letter. After the party, Torvald's lustful passions are interrupted by a visit by their good friend, Dr. Rank, who reveals that he is going to shut himself up to die. Torvald then reads the letters in the mailbox. Nora, desperate with fear, has resolved to kill herself before she'll let him take the blame for her crimes. However, Torvald does not take the blame but scorns his wife claiming that she should no longer raise the children and that their marriage is a lie. A change comes over

Nora, and she realizes that she has never been treated like an equal human being in Torvald's house. A second letter arrives from Krogstad saying that he will forget the ordeal entirely because of his new found happiness. Torvald rejoices and "forgives" Nora for her sins against him. Nora, however, has resolved to leave his house so she may discover her own humanity. He begs her to stay, but the play ends with the sound of a slamming door as Nora takes flight into the real world.

### THEME

This play asks many difficult questions like: What justifies the ending of a marriage? Is responsibility to family and society more important than responsibility to self? Does marriage permit an ownership over another person? The subject of roles in marriage through the lens of society is explored and deconstructed. More importantly, the idea of finding one's own humanity is emphasized. Nora says in the final act, "I believe I am a human being, just as much as you are—or at least I will try to become one." (Ibsen 64). This discovery of the need to treat all people as humans—allowing for flaws, quirks, and truth is revealed in this play.

### EXPOSITION

The first act of the play is full of exposition, specifically in the first two scenes between Nora and Torvald and Nora and Mrs. Linde. In the first scene of the play, Nora shows her purchases for Christmas to Torvald. He responds with scolding saying, "Did you say bought? All of this? I've a little bird that likes to fritter money, has that little bird been frittering again?" (Ibsen 8). This exposition reveals that Torvald is already tense about finances and manages Nora's spending closely. This scolding of her shopping shows that Nora often spends Torvald's money in a way that he would consider flippant.

In the next scene, which is almost entirely exposition, Nora welcomes Mrs. Linde to her home, catching up and bragging about her husband's new job. She says, "My husband has just been made the new manager of the Joint Stock Bank" (Ibsen 12). This sets up an important element of the story through the dialogue of Mrs. Linde and Nora. Without this knowledge, Mrs. Linde's coming and Krogstad's threats make no sense. Additionally, we learn about another significant part of the story, Torvald's sickness. Nora says, "The thing is, when we first got married obviously Torvald had to earn more money than before but in that first year he took on so much extra work he just couldn't take it and he became ill. Terribly, terribly ill and the doctors said it was absolutely necessary that we travelled south" (13). This introduces the circumstances of the household to us. Once under significant financial duress, Torvald is protective with his money. This also introduces the conflict that is pivotal to the plot: Nora's need to borrow money to pay for Torvald's recovery.

Additionally, this scene gives exposition to Mrs. Linde's life and her subplot with Krogstad. She explains to Nora that she did not marry for love. She says, "My mother was alive then. She was bedridden. Helpless. I had two younger brothers. I had to take care of them. I could not refuse his offer. It wouldn't have been justifiable" (14). This introduces the audience to Mrs. Linde's personal struggles and character which pushes her to care for her family. Additionally, it shows the audience that she never truly loved her husband, which becomes important when her love for Krogstad is revealed.

#### POINT OF ATTACK

The point of attack occurs when Nora reveals to Mrs. Linde that she illegally took out a loan without her husband's consent to pay for his medical treatment. She says, "It was me who saved Torvald's life. I saved his life" (15). Nora is almost boasting to her friend about the act of

business she conducted. However, she does not realize that this act will lead to the downfall of her marriage. At this point, the dramatic question of whether the Helmers have a happy marriage is asked. Up until now, they seem like a happy couple. This is the first mention of any sort of secrecy between them. This concept of a lack of honesty between the couple now becomes a returning theme of the play.

### COMPLICATIONS

As the play continues, the situation surrounding Nora's misdemeanor grows more complex. One complication occurs when Krogstad comes to the home and questions Nora about her father's signature. Nora claims that her father co-signed the loan for her. Krogstad questions her saying, "The problem is Mrs. Helmer, that your father signed this contract three days after his death" (25). Nora, rather than hiding her mistake, acts foolishly and exposes herself. She further complicates the issue saying, "No, he didn't. I signed Papa's name" (26). This confession reveals that Nora has committed a punishable crime, to forge a signature.

The next complication occurs when Krogstad begins to blackmail Nora into convincing Torvald to give him his job back. He first says, "Mrs. Helmer, would you please be good enough to use your influence on my behalf?" (23). After she refuses to talk to Torvald about Krogstad's job and claims she has no power, he begins to threaten her. He says, "You don't have the inclination to help me, but I have the power to force you" (24). This startling line presents the complication which will unfurl into the blackmailing to the demise of their marriage.

### RISING ACTION

Rising action occurs as Nora begs Torvald to give Krogstad his job back. She says, "You must let Krogstad keep his job at the bank" (34). This shows her growing fear of Krogstad's threats to reveal her crime to her husband. However, he fervently denies her pleas and says, "The more you

plead for this man, the more impossible it is for me to keep him" (35). His refusal shows that their marriage is not one of equal input. His disregard for her opinion is part of the rising action that leads to her decision to leave him. He then decides to put Krogstad's dismissal in the mail. Another point of rising action occurs as tensions with Dr. Rank increase. The romantic tension between Dr. Rank and Nora has been growing since their first scene together. When Nora is close to asking Rank for help with her frustrating financial and relational situation, he confesses to her that he loves her. He says, "And now you always know that you can trust me as you can trust no one else" (39). This revelation adds another layer of tension to Nora's already intense circumstances. She responds negatively, scolding him for bringing their flirtation to light.

### CRISIS

One crisis occurs when Krogstad leaves a letter revealing all of Nora's crimes to Torvald. Nora becomes desperate to keep Torvald from reading the letter, so she convinces him to teach her a dance. She begs him, "You must give up your whole evening to me. Not a word about business. No pen in your hand. You will, won't you, Torvald? Promise me, promise" (45). While practicing, she dances wildly and becomes hysterical. This moment is very intense, like a miniature climax, as she dances fiercely to "save her life."

Another crisis occurs when Mrs. Linde and Krogstad finally meet for the first time after years of separation. Mrs. Linde's goal is to protect Nora by convincing Krogstad to ask for his letter back from Torvald. However, the conversation takes a very different turn toward the revelation of their love for each other. This passionate moment changes Kristine's mind. She says, "I was frightened and didn't know better. They must be honest with each other" (51). This sudden change in events is another important turning point in the plot.

## CLIMAX

The climax of the show occurs when Torvald finally reads the letter from Krogstad and discovers Nora's secret. She is at the brink of taking her own life when he interrupts yelling, "Nora. What is this? Do you know what's written in this letter?" (58). This is the point of no return in the play. Now all is revealed between the couple. All that is left is the unraveling of their lie of a marriage.

## FALLING ACTION

The falling action happens as Nora realizes that she is trapped in an unhealthy marriage where she is not allowed to know or be herself. In her realization, she decides to leave Torvald's home and end their marriage. She says, "I must stand on my own if I'm to make sense of myself and everything around me. That's why I can't live with you any longer" (63).

Another point of falling action occurs as Nora and Torvald discuss the reason their marriage fell apart. For Nora, the destruction came when Torvald did not rush to her aid through Krogstad's threats. Nora says, "Then this dreadful blow hit me, and I was utterly certain that now something glorious would happen" (65). They continue discussing this "glorious thing" that Nora expected. Torvald tells her that this is a preposterous notion, and it is reconfirmed that their marriage is dissolving.

## DENOUEMENT

The denouement of the play happens after Nora leaves the house, and Torvald is left to grapple with himself. He says, "Empty. Empty. She is not here anymore. Something glorious---" (68). Then the sound of the door slamming behind Nora as she leaves is heard. This is a closed denouement. While there is some speculation of whether Torvald can change and what Nora's future will hold, Nora's decision is resolute.

## FORESHADOWING

One example of foreshadowing is seen in Nora's small rebellion of eating macaroons. Torvald has strict rules against Nora consuming sweets, but Nora disregards these and hides her guilty pleasure. In a similar way, she hides her big secret and rebels against him by taking out a loan without his consent.

Another example of foreshadowing occurs when Nora plays hide and seek with her children. While this game seems like fun at first, it foreshadows the way she hides from her children once she believes she is poisoning them with evil.

## DISCOVERY

One major discovery occurs when Torvald reads the first letter from Krogstad and finds out about Nora's crimes. He says, "I've really had my eyes opened. In all these years. You who were my pride and joy, a hypocrite! A liar! Worse! A criminal!" (58). Though the primary discovery is his discovery of Nora's crime, Nora also discovers that her husband is not the man she hopes him to be.

Perhaps the biggest discovery of this play is the self-discovery Nora undertakes in Act III. She realizes that Torvald has never allowed her to be herself or treated her as an equal. She says, "You do not understand me. I have never understood you either. Until tonight" (61). With this discovery, Nora makes the decision that she must leave home and find herself.

## REVERSAL

One reversal in the plot consists of the opposing transformations of the two major couples in the play. Nora and Torvald start as a happy married couple, while Kristine and Krogstad are separated and forgotten lovers. However, by the end of the play, Kristine and Krogstad are ready to begin a happy married life together, while Nora and Torvald have separated.

Another reversal occurs in the change of power in the relationship of Nora and Torvald. From the beginning, Torvald has commanded conversations and the status of the home. Nora is the one left alone with the house. In the final scene of the play, the role reverses and Nora takes control of the conversation. She declares that she is leaving the home, thus she controls the status of the home. In the end, Torvald is left alone in the house without her.



Labled Scene:

Unit 1: Salvation

Nora! Wait—better check it again—Yes, yes, it's true. I'm saved. Nora, I'm saved! *To rejoice*

NORA: And I? *To test*

HELMER: You too, of course. We're both saved, both of us. Look. He's sent back your note. He says he's sorry and ashamed—that a happy development in his life—oh, who cares what he says!

Nora, we're saved! No one can hurt you. Oh, Nora, Nora—but first, this ugliness all has to go.

Let me see—*(takes a look at the note)* No, I don't want to see it; I want the whole thing to fade like a dream. *(Tears the note and both letters to pieces)* There—now there's nothing left—He

wrote that since Christmas Eve you—Oh, they must have been three terrible days for you, Nora.

*To sigh*

Unit 2: Forgive and Forget

NORA: I fought a hard fight in those three days. *To defend*

HELMER: And suffered pain and saw no escape but—No, we're not going to dwell on anything unpleasant. We'll just be grateful and keep on repeating: it's over now, it's over! You hear me,

Nora? You don't seem to realize—it's over. What's it mean—that frozen look? Oh, poor little

Nora, I understand. You can't believe I've forgiven you. But I have, Nora; I swear I have. I know that what you did, you did out of love for me. *To dismiss*

NORA: That's true. *To dampen*

HELMER: You loved me the way a wife ought to love her husband. It's simply the means that you couldn't judge. But you think I love you any less for not knowing how to handle your affairs? No, no—just lean on me; I'll guide you and teach you. I wouldn't be a man if this

feminine helplessness didn't make you twice as attractive to me. You mustn't mind those sharp words I said—that was all in the first confusion of thinking my world had collapsed. I've forgiven you, Nora; I swear I've forgiven you. *To demean*

NORA: My thanks for your forgiveness. *(she goes out through the door) To cold shoulder*

HELMER: No, wait—What are you doing in there? *To jump*

NORA: Getting out of my costume. *To foretell*

HELMER: Yes, do that. Try to calm yourself and collect your thoughts again, my frightened little songbird. I'll bring peace to your poor, shuddering heart. Gradually it will happen, Nora; you'll see. Tomorrow all this will look different to you: then everything will be as it was. I won't have to go on repeating I forgive you; you'll feel it for yourself. How can you imagine I'd ever conceivably want to disown you—or even blame you in any way? Ah, you don't know a man's heart, Nora. For a man there's something indescribably sweet and satisfying in knowing he's forgiven his wife—and forgiven her out of a full and open heart. It's as if she belongs to him in two ways now; in a sense he's given her fresh into the world again, and she's become his wife and his child as well. From now on that's what you'll be to me—you little, bewildered, helpless thing. Don't be afraid of anything. Nora; just open your heart to me, and I'll be conscience and will to you both—*(Nora enters in her regular clothes)* What's this? Not in bed? You've changed your dress? *To recover*

### Unit 3: The Change

NORA: Yes, Torvald, I've changed my dress. *To guide*

HELMER: But why now, so late? *To question*

NORA: Tonight I'm not sleeping. *To nod*

HELMER: But Nora dear— *to fuss*

NORA: It's still not so very late. Sit down, Torvald; we have a lot to talk over. *To grasp*

HELMER: Nora—what is this? That hard expression— *to gape*

NORA: Sit down. This'll take some time. I have a lot to say. *To command*

HELMER: You worry me, Nora. And I don't understand you. *To tremor*

#### Unit 4: Closing Accounts

NORA: No, that's exactly it. You don't understand me. And I've never understood you either—until tonight. No, don't interrupt. You can just listen to what I say. We're closing our accounts, Torvald. *To close*

HELMER: How do you mean that? *To gasp*

NORA: Doesn't anything strike you about our sitting here like this? *To probe*

HELMER: What's that? *To miss*

NORA: We've been married now eight years. Doesn't it occur to you that this is the first time we two, you and I, man and wife, have ever talked seriously together? *To jostle*

HELMER: What do you mean—seriously? *To squirm*

NORA: In eight whole years—longer even—right from our first acquaintance, we've never exchanged a serious word on any serious thing. *To awaken*

HELMER: You mean I should constantly go and involve you in problems you couldn't possibly help me with? *To chuckle*

NORA: I'm not talking of problems. I'm saying that we've never sat down seriously together and tried to get to the bottom of anything. *To holdfast*

HELMER: But dearest, what good would that ever do you? *To pat*

#### Unit 5: No Longer a Child

NORA: That's the point right there: you've never understood me. I've been wronged greatly, Torvald—first by Papa, then by you. *To slap*

HELMER: What? By us—the two people who've loved you more than anyone else? *To scold*

NORA: You never loved me. You've thought it fun to be in love with me, that's all. *To peer*

HELMER: Nora, what a thing to say! *To reel*

NORA: Yes, it's true now, Torvald. When I lived at home with Papa, he told me all his opinions, so I had the same ones too; or if they were different I hid them, since he wouldn't have cared for that. He used to call me his doll-child, and he played with me the way I played with my dolls.

Then I came into your house— *To reflect*

HELMER: How can you speak of our marriage like that? *To scorn*

NORA: I mean I went from Papa's hands into yours. You arranged everything to your own taste, and so I got the same taste as you—or I pretended to; I can't remember. I guess a little of both, first one, then the other. Now when I look back, it seems as if I'd lived here like a beggar—just hand to mouth. I've lived by doing tricks for you, Torvald. But that's the way you wanted it. It's a great sin what you and Papa did to me. You're to blame that nothing's become of me. *To burden*

HELMER: Nora, how unfair and ungrateful you are! Haven't you been happy here? *To admonish*

NORA: No, never. I thought so—but I never have. *To dash*

HELMER: Not—not happy! *To falter*

NORA: No, only lighthearted. And you've always been so kind to me. But our home's been nothing but a playpen. I've been your doll-wife here, just as at home I was Papa's doll-child.

And in turn the children have been my dolls. I thought it was fun when I played with them.

That's been our marriage, Torvald. *To demonstrate*

#### Unit 6: Helmer's Education

HELMER: There's some truth in what you're saying—under all the raving exaggeration. But it'll all be different after this. Playtime's over; now for the schooling. *To grasp*

NORA: Whose schooling—mine or the children's? *To probe*

HELMER: Both yours and the children's, dearest. *To stroke*

NORA: Oh, Torvald, you're not the man to teach me to be a good wife to you. *To laugh*

HELMER: And you can say that? *To accuse*

NORA: And I—how am I equipped to bring up children? *To collapse*

HELMER: Nora! *To startle*

NORA: Didn't you say a moment ago that that was no job to trust me with? *To point*

HELMER: In a flare of temper! Why fasten on that? *To shield*

#### Unit 7: Standing Alone

NORA: Yes, but you were so very right I'm not up to the job. There's another job I have to do first. I have got to try to educate myself. You can't help me with that. I've got to do it alone. And that's why I'm leaving you now. *To stand*

HELMER: What's that? *To freeze*

NORA: I have to stand completely alone, if I'm ever going to discover myself and the world out there. So I can't go on living with you. *To explain*

HELMER: Nora, Nora! *To panic*

NORA: I want to leave right away. Kristine should put me up for the night— *To prepare*

HELMER: You're insane! You've no right! I forbid you! *To tug*

NORA: From here on, there's no use forbidding me anything. I'll take with me whatever is mine.  
I don't want a thing from you, either now or later. *To shake off*

HELMER: What kind of madness is this! *To stumble*

NORA: Tomorrow I'm going home—I mean, home where I came from. It'll be easier up there to  
find something to do. *To proceed*

HELMER: Oh, you blind, incompetent child! *To smack*

NORA: I must learn to be competent, Torvald. *To jab*

#### Unit 8: Duties and Reputation

HELMER: Abandon your home, your husband, your children! And you're not even thinking  
what people will say. *To rock*

NORA: I can't be concerned about that. I only know how essential this is. *To beseech*

HELMER: Oh, it's outrageous. So you'll run out on your most sacred duties. *To disbelieve*

NORA: What do you think are my most sacred duties? *To pause*

HELMER: And I have to tell you that! Aren't they your duties to your husband and children? *To pull*

NORA: I have other duties equally sacred. *To steel*

HELMER: That isn't true. What duties are they? *To rebuff*

NORA: Duties to myself. *To root*

HELMER: Before all else you're a wife and mother. *To trap*

#### Unit 9: Human Too

NORA: I don't believe in that anymore. I believe that, before all else, I'm a human being, no less  
than you—or anyway, I ought to try and become one. I know the majority thinks you're right,  
Torvald, and plenty of books agree with you, too. But I can't go on being satisfied with what the

majority says, or what's written in books. I have to think over these things myself and try to understand them. *To transcend*

HELMER: Why can't you understand your place in your own home? On a point like that, isn't there one infallible guide? Where's your religion? *To shackle*

NORA: Oh, Torvald, I'm not really sure what religion is. *To deflate*

HELMER: What are you saying? *To bait*

NORA: I only know what the minister said when I was confirmed. He said religion consisted of *this* and *that*. When I get free of my life here and on my own, I'll go into that problem too. I'll see if what the minister said was right, or, in any case, if it's right for me. *To mystify*

HELMER: A young woman your age shouldn't talk like that. If religion can't guide you, I can try to rouse your conscience. You do have some moral feeling? Or, tell me—has that gone too? *To bombard*

NORA: It's not easy to answer that, Torvald. I simply don't know. I'm all confused about these things. I just know I see them so differently from you. I find out, for one thing, that the law's not at all what I'd thought—but I can't get it through my head that the law is fair. A woman hasn't a right to protect her dying father or save her husband's life! I can't believe that. *To decry*

HELMER: You talk like a child. You don't know anything about the word you live in. *To raze*

NORA: No, I don't. But now I'll begin to learn for myself. I'll try to discover who's right, the world or I. *To efface*

#### Unit 10: The Love is Gone

HELMER: Nora, you're sick; you've got a fever. I almost think you're out of your head. *To taint*

NORA: I've never felt more clearheaded and sure in my life. *To renounce*

HELMER: And—clearheaded and sure—you're leaving your husband and children? *To unhinge*

NORA: Yes. *To verify*

HELMER: Then there's only one possible reason. *To nark*

NORA: What? *To challenge*

HELMER: You no longer love me. *To contort*

NORA: No, that's exactly it. *To demolish*

HELMER: Nora! You can't be serious! *To shatter*

NORA: Oh, this is so hard, Torvald—you've been so kind to me always. But I can't help it. I don't love you anymore. *To bewilder*

HELMER: Are you also clearheaded and sure about that? *To cheapen*

NORA: Yes, completely. That's why I can't go on staying here. *To surpass*

HELMER: Can you tell me what I did to lose your love? *To catechise*

#### Unit 11: The Miracle

NORA: Yes, I can tell you. It was this evening when the miraculous thing didn't come—then I knew you weren't the man I imagined. *To Quash*

HELMER: Be more explicit; I don't follow you. *To ridicule*

NORA: I've waited now so patiently eight long years—for, my Lord, I know miracles don't come every day. Then this crisis broke over me, and such a certainty filled me: *now* the miraculous event would occur. While Krogstad's letter was lying out there, I never for an instant dreamed that you would give in to his terms. I was so utterly sure you'd say to him: go on, tell your tale to the whole wide world. And when he'd done that— *to impassion*

HELMER: Yes, what then? When I delivered my own wife into shame and disgrace--! *To batter*

NORA: When he'd done that, I was so utterly sure that you'd step forward, take the blame on yourself and say: I am the guilty one. *To disturb*



HELMER: Nora--! *To rival*

NORA: You're thinking I'd never accept such a sacrifice from you? No, of course not. But what good would my protests be against you? That was the miracle I was waiting for, in terror and hope. And to stave that off, I would have taken my life. *To galvanise*

HELMER: I'll gladly work for you day and night, Nora—and take on pain and deprivation. But there's no one who gives up his honor for love. *To bash*

#### Unit 12: The Woman's Sacrifice

NORA: Millions of women have done just that. *To stab*

HELMER: Oh, you think and talk like a silly child. *To slash*

NORA: Perhaps. But you neither think nor talk like the man I could join myself to. When your big fright was over—and it wasn't from any threat against me, only for what might damage you—when all the danger was past, for you it was just as if nothing happened. I was exactly the same, your little lark, your doll, that you'd have to handle with double care now that I'd turned out so brittle and frail. Torvald, in that instant it dawned on me that for eight years I've been living here with a stranger, and that I'd even conceived three children—oh, I can't stand the thought of it! I could tear myself to bits. *To wound*

#### Unit 13: Grasping for Straws

HELMER: I see. There's a gulf that's opened between us—that's clear. Oh, but Nora, can't we bridge it somehow? *To entreat*

NORA: The way I am now, I'm no wife for you. *To Break*

HELMER: I have the strength to make myself over. *To prod*

NORA: Maybe—if your doll gets taken away. *To perplex*

HELMER: But to part! To part from you! No, Nora, no—I can't imagine it. *To fluster*

NORA: All the more reason why it has to be. *(she reenters with her coat and small overnight bag) To fix*

HELMER: Nora, Nora, not now! Wait till tomorrow. *To block*

NORA: I can't spend the night in a strange man's room. *To tear*

HELMER: But couldn't we live here like brother and sister— *To refuse*

NORA: You know very well how long that would last. Good-bye, Torvald. I won't look in on the children. I know they're in better hands than mine. The way I am now, I'm no use to them. *To surrender*

HELMER: But someday, Nora—someday--? *To beseech*

NORA: How can I tell? I haven't the least idea what'll become of me. *To elude*

#### Unit 14: The Parting

HELMER: But you're my wife; you are and you always will be. *To curb*

NORA: Listen, Torvald—I've heard that when a wife deserts her husband's house just as I'm doing, then the law freed him from all responsibility. In any case, I'm freeing you from being responsible. Don't feel yourself bound, anymore than I will. There has to be absolute freedom for us both. Here, take your ring back. Give me mine. *To unfetter*

HELMER: That too? *To mourn*

NORA: That too. *To anchor*

HELMER: There it is. *To relinquish*

HELMER: Over! All over! Nora, won't you ever think about me? *To stop*

NORA: I'm sure I'll think of you often, and about the children and the house here. *To concede*

HELMER: May I write you? *To cling*

NORA: No—never. You're not to do that. *To discipline*

HELMER: Oh, but let me send you— *to protect*

NORA: Nothing. Nothing. *To reject*

HELMER: Or help you if you need it. *To regain*

NORA: No. I accept no help from strangers. *To bludgeon*

HELMER: Nora—can I never be more than a stranger to you? *To implore*

NORA: Ah, Torvald—it would take the greatest miracle of all— *To stupefy*

HELMER: Tell me the greatest miracle! *To scream*

#### Unit 15: The Door Slam Heard Round the World

NORA: You and I both would have to transform ourselves to the point that—Oh, Torvald, I've stopped believing in miracles. *To spellbind*

HELMER: But I'll believe. Tell me! Transform ourselves to the point that--? *To clutch*

NORA: That our living together could be a true marriage. *(she goes out down the hall)* *To sting*

HELMER: *(sinks down on a chair by the door, face buried in his hands)* Nora! Nora! *(looking about and rising)* Empty. She's gone. *(a sudden hope leaps in him)* The greatest miracle--? *To weep*

*(from below, the sound of a door slamming shut)*

## Facts and Questions

### Facts

- It is Christmas.
- It is set in a house.
- It is set in a living room of a house.
- The family can afford nice things.
- It is cold outside.
- Nora has been shopping.
- There are young children.
- Torvald and Nora are married
- Torvald is going to get a big salary.
- They have three children: Ivan, Bobby, and Emmy.
- They have maids and a nanny.
- Nora's father was bad with money.
- Kristine and Nora have not seen each other in ten years.
- Kristine's husband died.
- Torvald is the new manager of the bank.
- Torvald was a lawyer before becoming bank manager.

### Questions

- Is the family well-off?

National median salary for bank managers:  
\$137,220

- Where has Nora been shopping?  
American Girl store for Emmy, Toys R Us, Gap kids, Kate Spade store for herself. Victoria's Secret. She has already bought the kids plenty of presents.
- Does Nora often "fritter money"? She puts most of it towards paying off her debts but she loves giving her children and loved ones nice things and feels she must keep up with other women and church and in PTA
- How old are the children? Ivan-7, Bobby-6, Emmy-5
- What has Nora wasted money on before? Clothing, gifts for the children, weight loss pills and plans,

- Nora has always been bad with money.
- Nora has had to work too.
- Torvald was ill.
- They spent a year in Italy.
- Nora's father is dead.
- Nora was very fond of her father.
- Dr. Rank is Torvald's best friend.
- Mrs. Linde didn't love her husband.
- Mrs. Linde had to take care of her mother and brothers.
- Kristine married for money.
- Kristine's husband's business collapsed.
- Kristine is penniless.
- Kristine managed a little shop and a little school.
- KL's husband has been dead three years.
- Her mother is dead.
- Her brothers have jobs.
- Nora borrowed money for the trip to

exercise equipment she never uses,  
getting her hair done and makeup

- What was Torvald's relationship to Nora's father?

Torvald was Nora's father's lawyer when he declared bankruptcy for reckless spending.

- What tricks has Nora tried to get at money?

Pretend that the children are sick or need new clothes or supplies, offered sex in exchange for money.

- What did Kristine's husband do?

Owned a small publishing company.

- How much does it cost to live in Italy for a year?

Over \$40,000

- What was the Helmer's salary before his new job?

\$60/hour

- What illness did Torvald have? Heart disease

- How did Nora's father die?

Italy.

- The doctors did not want Torvald to know how sick he was.
- Krogstad works at the bank.
- Krogstad is a lawyer.
- Kristine knows Krogstad because he used to be a clerk for the local solicitor.
- Krogstad had an unhappy marriage.
- He is a widower with lots of children.
- Kristine and Nora were friends as children.
- Krogstad and Torvald were students together.
- Nora forged her father's signature.
- Krogstad forged a signature.
- Anne-Marie was Nora's nanny.
- Nora learned the tarantella in Capri.
- Dr. Rank has a very serious illness with his spine.
- His father had mistresses.
- Krogstad and Helmer were once

stroke

- What was Kristine's husband's business?  
Owned a publishing company
- What kind of shop and school did Kristine run?  
Boutique of her crafts and knitting and sewing. School was an in-home daycare
- Does Kristine support herself financially? Her brothers send her some funds, but she does not wish to rely on them
- What is a joint stock bank? a **joint stock bank** combines features of a general partnership, in which owners of a company split profits and liabilities, and a publicly-traded company, which issues **stock** that shareholders are able to buy and sell on an exchange. A **joint-stock bank** is not owned by a government.
- How old are all the characters? Nora-

friends.

- Nora had maids growing up.
- Nora's father told her what to do.
- Nora spent time with the maids as a child.
- Krogstad lent Nora the money.
- Mrs. Linde left Krogstad for a richer man.
- Kristine came to town to see Nils.
- Nora and Torvald have been married eight years.
- Nora's father treated her like his little doll.
- Nora's pastor who confirmed her was Pastor Hansen.

26. Torvald-35. Kristine-28. Krogstad-35. Dr. Rank-27.

- Where is the play set?  
Fort Wayne, IN.
- What happened to Nora's mother?  
She left the family after Nora was born, but Nora's father told her that she died in childbirth.
- What illness does Dr. Rank have?  
Syphilis.
- What was Nora's father's job? city clerk
- What slander was said about Nora's father? That he misused government money by spending it extravagantly on his family.
- What denomination is Nora?  
Methodist.
- Do Nora and Torvald go to church regularly? Yes, they go every Sunday per Torvald's request.

Appendix C- Sample Audition Form

**A Doll's House  
Audition Form**

Name: \_\_\_\_\_ Email: \_\_\_\_\_

Are you a theatre concentration/theatre minor?: \_\_\_\_\_

Please list your most recent experiences in theatre:

Please place an X in time slots you are NOT available during the Spring 2018 semester

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
2:00-3:00						
3:00-4:00						
4:00-5:00						
5:00-6:00						
6:00-7:00						
7:00-8:00						
8:00-9:00						
9:00-10:00						
10:00-11:00						

Please list any additional conflict dates:

If not cast, would you be interested in a production position?



## Appendix D-Crew Responsibilities

- Discuss play's creative concept with director
- Observe and assist in the production process
- Make prop list and work with Stage Manager to collect props
- Be on-book during rehearsals
- Stand in for missing actors during rehearsals
- Take notes during rehearsals on missed lines, poor sight line, and other problems
- Act as another set of eyes in rehearsals
- Work with director to manage publicity (brainstorm graphic design, hang posters, post on social media)
- Assist director with costuming
- Supervise hair and makeup crew
- Run rehearsal if an emergency occurs and director cannot be present
- Be willing to serve as the "right-hand woman" in a variety of situations
- Keep information discussed with director confidential
- Occasionally type and send out notes and reminders to cast

## Stage Manager

- Write down blocking
- Work on set design with director
- Work with assistant director to collect props
- Design lighting and sound
- Manage all backstage activity
- Find and lead stage crew

## Appendix E- Creative Concept

Is life a performance? Do we wear masks and costumes for one another, for an audience of society? Are our actions driven by our inner humanity or are they carefully rehearsed steps of an elaborate ballet? Nora Helmer is in a dance to save her life. Her patron and partner, Torvald, twirls her about, commanding her every move. He leads and she follows. Nora flutters like a bird and prances like a squirrel, taking on the character desired by her husband. Both husband and wife are perpetually on a stage, performing arabesques and pirouettes for the audience of society. Everything they own or do or wear is an aspect of the performance to perfect their reflection to others. They are both so caught up in this performance that they know no other life. They never leave the stage. When Nora falters in her dance and eventually falls, she realizes for the first time that she is living on a stage. She has been an endless stream of characters chosen by the men in her life since her childhood. She finally tries to bring humanity to the stage, but is rejected and scorned by her partner. Nora learns she must leave the stage and escape from the performance to find her humanity and truth. Nora realizes that the realities behind the performance are bleak. The beautiful tutu of a ballerina is made of thin, scratchy tulle. The feet of a pointe dancer are gnarled and worn. Nora pirouettes perfectly, but when she loses her spot on the wall, her security, she finds herself dizzy and stumbles in her dance. No longer a living top, but a broken human. Dancing for an audience works on a stage, but no dancer has the ability to perform every moment of her life. *A Doll's House* forces each of us to ask ourselves: Who are we performing for? How do we drop our mask and become human? What does it mean to be a human?

## Appendix F- Cast Journals

Nora/Case Koerner:

Journal 1- So, right off the bat, I am thrilled yet also daunted by this part. Nora and this play have so much tied to them. Of course I am going to work hard and really try to understand Nora, but I have a feeling she won't be as easy to crack as other dramatic characters.

The are, of course, a ton of things I'm thrilled about. I am SO excited to be playing such a multifaceted character. Every time I read Nora I find something hidden, something new. At first read, over the winter, I thought Nora was simple and silly. Which, in some ways she is. But her character is more complex than that. She has found that behaving simply gets her more of what she wants, I think. And I think part of what she wants is male approval. Another thing I think she wants is security. So by behaving in the flighty way she does she believes she's ensuring both. I don't think this is a conscious behavior, by the way. I think she doesn't even really know she does it.

I've also come to another conclusion. I think Nora Helmer is what happens when intelligent women are bored. Though she is not exactly a genius, I think Nora has been under-utilized her whole life. When things were turning south for Torvald health wise, Nora was beginning to exercise her decisive, problem-solving muscles. And I think she *loved* it. I don't think she necessarily enjoyed Torvald's being ill, but I do think she liked being in the know, and being in charge, and knowing information that Torvald couldn't because of his health. She was essentially taking care of him, without him even knowing.

There are some things that I'm slightly nervous about. Nora is a very well-known character. She has been read and acted by a huge number of people. I know deep down that I can do her justice, but there is a bit of an added panic by knowing that even the people here at Olivet

will have at least Spark Noted it for their Studies in Literature class. Not only that but it is well-renowned in the dramatic world as well. It is a tall, tall order, but I have a great cast and a great director, and it will be amazing.

Also, Nora talks a lot. Like, a lot a lot. And she is so scatterbrained. Her brain goes a mile a minute. I think that goes back to her being smarter than she's treated. She has to keep her mind busy so she is always thinking of new conversation topics. This means that I, Case Koerner, have to memorize a *lot* of lines. A ton. Which is possible, of course! Just...daunting. Also, the dialogue, though good, is not like my natural way of talking. I honestly have never had to memorize lines that aren't like today's conversations. Sure I've had the occasional monologue, but Nora is a whole new beast. Once I get in the groove, I get a pretty good rhythm, and can memorize well. It's just a bit harder than I am used to.

There are also things that I'm curious about seeing play out throughout this process. Part of what makes *A Doll's House* so well-respected is the universal themes still applied today. Women oppressed by marriage, men not really seeing their wives as dynamic humans, people treating other people like toys to distract themselves, self-realization, and so on. So I don't think transitioning the original world of 1700s Norway to present day Indiana is impossible. In fact I think it will be super interesting to see how certain things translate, and how the audience responds to it. Will they be more invested, because it is a world they're already familiar with? And certain things, like the gravity of forging a signature, and the dishonor of that aren't commonplace in 2017 anymore. So I think the job of making those acts seem extreme is going to be put on us the actors, in order to convince the audience "this is a big deal."

All in all I'm thrilled. At the end of the day, I get to play Nora. One of the most diverse female characters in literature. A woman who undergoes such an extreme character change that I practically get to play two different versions of the same woman.

Journal 2- I want to talk about some challenges I have had and some triumphs I have made with this play.

There was nothing quite as frustrating for me as Act II.

Act I Nora is sweet, peppy, self-interested, silly. Act III Nora is lost and distraught, then strong and resolved. Those are emotions that I can more easily access and follow. But Act II Nora? Act II Nora, what are you even doing? Act II Nora is all over the place. Paranoid, sappy, frantic, despondent. Our director Hope describes her as "manic." An emotion I have probably felt before, but not often enough to access.

That shouldn't matter, right? I'm an actress! Act manic, then! Perhaps it is because I am still so new to this world, but to me it isn't that easy. What does that feel like? How does that look? I am still not sure. I feel as though I have explored this, pushed it, and related it to me. I feel so much better about it now, but if I could, I would have liked to have punched Act II in the face, at first. The dialogue.

Oh, dear, dear God the dialogue. This writing presented such a problem for me. I am still new in the world of acting, but all I've known so far, and all that has worked for me, is acting/reacting honestly. As though these words were my own. With *A Piece of My Heart*, it was easier, because the dialogue felt natural. It was easy to imagine me as Sissy saying those words, so it didn't even feel like acting sometimes. And the emotional imagery was so present for Sissy, that it was easier to react to. An actual war (Sissy), rather than an internal war (Nora).

Very little of what I say in this play feels natural. It is heightened English, so I say things like "daren't" and "rubbish." It is beautifully written, don't get me wrong, but it is not very natural feeling.

What makes this even harder, I believe, is the fact that this play is set in 2017. I am talking like this...but it's present day. I cannot characterize myself as an mid-1800s Norwegian house-wife who talks like this, which makes more sense with the character. But I am supposed to be a 26 year-old woman living in Naperville, IL, talking like this. It was much, much harder to make a connection with that for me.

But I suppose that is the beauty of theatre. Things that you wouldn't think make sense together, actually work. And work in a new way to bring a story to life.

And that's the thing, I think. Despite all these challenges, we still brought this show together. We are doing an old, well-known, play in an entirely new way. A modern adaptation with the old-English. And we have asked the audience to connect with these characters and this story in a new way, and I think that is really neat. 2017 Dr. Rank is an entirely different experience than 1879 Dr. Rank. The strengths and motivations of Kristine are totally different now than they would be 138 years ago. Nora being so attached to her husband now implies different things than it would have back then. How interesting.

Ultimately, Nora is a fascinating human. Interacting with her in a present day light was hard. So stinking hard. But ultimately we did it. Nora and I sat down and talked and she told me of her past and made sense of things for me. She showed me that the struggles she had back then as a woman may be different from the ones she deals with present-day, but the point is she still has. struggles. I will be forever grateful to have known her as well as I do now.

She has opened my eyes to a new side of feminine strength. She has made me see that strong female characters are not always right, or righteous. They are multifaceted, flawed, complicated humans, just like the rest of us.

Journal 3- It's opening night! I am exhausted. As I'm sure everyone is. This process has taken a lot out of everyone involved. So it is really, really thrilling to think that *finally* other people are going to see this show.

I think the added energy of the audience will help a lot, as well. Even just having Grace and her roommate there last night made it feel a little more real. There's going to be people! Finally! Ahh!

I am hoping that I can do a lot of the things same as last night. There are things I want to improve but honestly last night was the first night I was pretty confident about my performance. I saw some of it on the Green Room snapchat last night and I was thinking "wow, that was nice!" at some parts, and then "oh, I should fix that" on other parts.

As long as I am proud of my performance, and my castmates are proud of their performances, and the director is proud. That's all I truly care about. Do I want people to like the show? Yes, of course, who wouldn't! But that's the chance you take with art. It's all so subjective, which is part of what makes it so powerful. I hope a lot of people get a lot of different things out of this show. I am excited to hear what everyone thinks!

I hope I am convincing. I hope everyone has a good time. I hope no one is bored. I hope they laugh and cry and think. I love being on the stage. It has been so long since I've been on it. You have control over so much less there. I can't determine how the audience will react. I can't predict what my castmates will say or do. Heck, I can't even predict what I will say, sometimes

(i.e., calling Anne Marie "Kristine"...TWO TIMES! I swear it just fell out of my mouth!).

Instead of being frightened by all of that, I'm going to try and be freed by it.

Everyday I explore Nora and her world a bit more, which has helped a lot. We are both, at first glance, very different. I try to live my life by truth. Sure there are things I don't like to discuss with everyone, but I would say I'm pretty much an open book when I want to be. I am exclusive about who knows the deeper parts of me, but I don't think I really hide anything. Nora needs excitement. I don't think she intentionally does it, but she creates drama in order to give herself something to do. She is bored. I believe she loves her children, yes, but she knows deep down she is not satisfied with just being a mother. Or just being a wife. But she has told herself her whole life that is what she wants because she did not have a traditional family life growing up. Nora has been well taken care of her whole life, which makes her journey away from comfort all the more interesting. Humans, above all else, crave safety. But that's all Nora has known. So now she is trying to create situations where

I don't feel nervous yet, which is weird. I'm sure I will. It will probably be a smaller group, since there is a lot going on on campus this weekend. Still! It'll be fantastic to have people see the show.

Truthfully, whatever happens, happens. The only thing I can control is myself.

Journal 4- We did it! Last night was our first show, and we did it! It went off without a hitch! I am so happy it went so smoothly. My parents were still talking about it today (but, of course, those are my parents, so they'll be a little biased). I am so proud of everyone. Of our directors and crew for handling hiccups, like a sold out show! And getting enough singles for the ticket booth. I'm proud of all the actors, for remaining professional and passionate actors and actresses. I'm proud of myself for only messing up, I think, three lines. Not a bad night at all I would say!



I am hopeful and very encouraged that we can repeat it today! Doing two shows in a row is always hard, but I'm not worried. It will be fun!

I feel like every time I do this show I find out more about Nora. Like, what motivates her and how she thinks. But I also feel like I get to know the other characters even more, as well.

In a show, I feel like I focus so much on my own character and character development, that I don't often pay attention to the development of other people in the show. It has been cool to be a part of this show for so long, in part for that reason. To see Emily's development as Kristine was so cool, along with Emily's development just from when I first met her. It was cool to see Sam really dig into Krogstad. Sam is a super chill, happy-go-lucky kiddo, so it was really neat to see how he related to Krogstad and brought him to life. Especially knowing that we were supposed to have a different Krogstad at the start of the show, to who we have now, is really interesting to think about.

Seeing all the work Hannah and Abby and even Landon put in to their characters was super motivating as well. Sometimes it is hard to put motivation behind such little scenes and moments but these people really, really searched themselves to bring these characters to life, and I think that is really amazing. Seeing Shane take Torvald from an unlikable swine to a misunderstood, wrongly motivated human was so, so powerful.

And that's how this whole play is powerful, I think. Taking characters that most people are only ever going to read and bringing them to life. Maybe in some ways that matched how people read them, and in other ways giving characters a completely new light. And not only that, but I don't think people will most likely ever experience this play in this light ever again. Heightened language with a modern setting.

What a powerful, cool, amazing thing to be a part of.

## Journal 5- Is the play relevant in 2017?

Yes, I absolutely think it is. Society still traps people today. People are still dishonest in their relationships. And dishonest relationships still end in heartbreak. People still manipulate other people under the guise of love and caring. When it comes to the relationships, very little has changed since the original play date.

Though it is different, the gravity of Nora leaving still resonates today. On one hand, she is leaving behind her family, specifically her children. People who rely on her. It is not usually the woman who leaves the family in situations like this. On the other, she is taking a stand for herself, knowing she is at the moment an incomplete human, and that she cannot have healthy relationships until she has built herself up. This is still a really important idea today, where people, especially mothers, often only find their identities in their family and their children.

How did you relate personally to the play as a 21st century actor?

Frankly it took a lot of work to relate to Nora, but through searching and getting to know her I really came to admire many of her strengths. As far as being a modern-day actor doing this show, I did not struggle too much. At the core, these are still emotions and worries humans have every day. There were a couple times I had to tell myself "don't think about it too much." Such as the gravity of forgery, as I do not think today it would be a crime worth giving ones life for. Also Nora's idea of divorce, in the third act, when she tells Torvald that if she walks out he does not have to go to court. And yes, the language was a big, big obstacle at first. For a while it felt like I did not even know what I was saying.

Can this play be successfully modernized?

Absolutely. Our biggest obstacle was the language, and I truly believe we overcame that. There are only a couple things I think would need to be adjusted to tell an even more complete modern version.

Firstly the language. Though beautiful, and honestly not even that hard to understand, it does separate the story from modern day a bit. If that one semi-obstacle was completely gone it would resonate even more, I think. Though I do think our interpretation was very unique, and I like that a lot.

I also think some of the medical/legal talk in this would need to be updated. There would need to be a more clear, legitimate reason for the Helmers spending so much money. I am not sure they would even need to go abroad. It could be money for a very expensive medical profession. The gravity behind forging a signature would need to be greater explored, too I think. But even I am not sure what the penalty for forgery is today, so I think that worked out in our favor for this show.

But I believe that is it. And those are small things that would not affect the purity of the story. You can still see an unhealthy dynamic between husband and wife. A one-sided love between a woman and her friend. A struggle with whether or not she is a good influence on her kids. A woman deciding she would do anything to protect her husband and then finding out he does not reciprocate that dedication. A woman trapped in her husband and society's expectations of her. A man trapped by how society has taught him to view women.

Torvald/Shane Trail:

Journal 1- The first time that I had ever heard about *A Doll's House*, I was a senior in high school reading the end of the play's Act III in College Prep. Class. The class discussion that

followed (or what I can remember from it) focused on the impact and meaning that this piece of literature would have had during the time that it was written, specifically for feminism. Now, three years later, I have the opportunity to be a part of this play's production as Torvald Helmer, Nora Helmer's husband. It has been exciting to finally read through the entire play, investigating the nuances of each character as the events of the story unfold, with my main focus obviously being Torvald and what influences his actions throughout the play.

On the outset, Torvald doesn't seem like a terribly exciting character by any means. At the opening of the show, we find that he has been recently promoted to a bank manager, and he alludes briefly in Act I to having been a lawyer at some point in his career. His interactions with Nora are shallow at best, and he spends the majority of the show talking to her as if she were a child. The way he treats Nora, combined with a demeanor of general self-righteousness that becomes increasingly evident as the play progresses, makes Torvald out to be a fairly unlikeable character (in my eyes, anyway).

It is also revealed early on by Nora that Torvald was deathly ill at one point prior to the events of the play, with only a trip to a better climate in Italy saving his life. I like to imagine that Torvald was never aware of how much his health had deteriorated, or at the very least never accepted the fact that he was going to die if he did not go on that trip to Italy. This sort of attitude towards his health would, it seems to me, be true to the character that we see throughout *A Doll's House*. I'm not sure that Torvald would have accepted the fact that he could have been dying, either because he "knew" Nora would never be able to make it without him, or he was simply that arrogant in his own ability to bounce back from his illness.

As I have previously stated, I did not at first find Torvald to be an exciting character. However, the more that I have read the play, the more I am captured by how strong his

convictions are. This is a man who seems certain of where his life is heading, his position in the world, and his role in society. Torvald is judgmental of others to a fault, although he is completely oblivious to how much he looks down on others, as evidenced by his remarks about Krogstad, for starters. He categorizes individuals according to how much he thinks they are worth to society, or at least society as he sees it.

For myself, this facet of Torvald makes him an interesting character to study, for although most people aren't as judgmental and condescending to others as Torvald is, we all have times in which we catch ourselves profiling and labeling others based upon our perception of who they are, be it socioeconomically or otherwise. In this light, I find Torvald to actually be a fairly relatable character, if only as a mirror in which we can see ourselves, in a way, at our worst.

I look forward to the continued study of this play, during which time I'm sure I will discover new ways to see Torvald, as well as other the characters in the show and how they relate to Torvald. It is sure to be a challenge to perform; it is not often that I find myself in a show with this many line to memorize, or with this form of sentence structure. Still, the challenge will be half the fun in itself, and it won't be long before the lines come naturally and the character of Torvald is (hopefully) better understood.

Journal 2- For this journal, I am going to focus on the first two acts of the show. However, I am not so concerned with what is revealed of Torvald's character in this act; rather, I am intrigued by what is *not* entirely revealed about Torvald (yet), as well as Nora's perception of him. Ibsen's writing of Torvald in the first two acts is deceptive, as we do not see a full picture of who Torvald really is until Act Three. Until then, we only see Torvald a) for how Nora perceives him, and b) for how he wants to be perceived.

Nora is convinced that Torvald would do anything for her; after all, she committed a major crime to save his life, and she expects that he would do something just as perilous (if not more so) if it meant that he could save her. Torvald even expresses this very sentiment at the beginning of Act Two. Unfortunately, this is a perception that is proven to be false in Act Three after Torvald discovers what Nora has done.

This is not to say that Ibsen doesn't give us hints and glimpses into the nature of Torvald's true character throughout the play. From Torvald's obsession with Nora's physical appearance in Act One to his overreaction to Nora's dancing at the end of Act Two, we discover that Torvald is not as wonderful a person as he and Nora believe him to be.

In truth, it could be argued that the "mask" Torvald describes as being worn by guilty men in Act One is just as much donned by Torvald himself as it is Krogstad or any other dishonest person. The difference is that, unlike Krogstad, Torvald rejects the idea that he has a darker side. He chooses to see himself as being the perfect husband with the perfect family and the perfect job. Neither he nor Nora "have...seen the real man...the man behind the mask."

Journal 3- With the date of the show quickly approaching, I have concluded that the hardest part about playing Torvald is "getting into character" for Act 1. I always feel fake whenever I am saying Torvald's lines in that Act, particularly at the very beginning. As the show goes on, it becomes less difficult for me to identify with and really "become" Torvald; but that first interaction with Nora never feels quite right.

This may, in part, be because Torvald and Nora are essentially putting on a façade for each other throughout the show until Act 3, but this is especially true for that first scene. It feels fake to me because it *is* fake, as the audience will see the longer that the play goes on. It feels

superficial because the interaction and dialogue between the two is never about anything serious or meaningful until they begin talking about Krogstad and his position at the bank.

Still, it is my job to ensure that the character is believable to the audience, and I don't want to make them wait until the second act to become engaged with the character. At the very least, Torvald *believes* what he is saying to Nora in the text, and I must get that point across to the audience.

Overall, I am happy with how things are going in the rehearsal process. With only a week until we perform in front of an audience, everybody has their lines down pat. We are finalizing our nuances with our characters, maybe testing some last-minute ideas but having mostly decided who our characters are and how best to portray that. Personally, this has been one of the most challenging roles I have taken on, and I am very excited for the play to be seen and (hopefully) appreciated.

Journal 3- With the date of the show quickly approaching, I have concluded that the hardest part about playing Torvald is "getting into character" for Act 1. I always feel fake whenever I am saying Torvald's lines in that Act, particularly at the very beginning. As the show goes on, it becomes less difficult for me to identify with and really "become" Torvald; but that first interaction with Nora never feels quite right.

This may, in part, be because Torvald and Nora are essentially putting on a façade for each other throughout the show until Act 3, but this is especially true for that first scene. It feels fake to me because it *is* fake, as the audience will see the longer that the play goes on. It feels superficial because the interaction and dialogue between the two is never about anything serious or meaningful until they begin talking about Krogstad and his position at the bank.

Still, it is my job to ensure that the character is believable to the audience, and I don't want to make them wait until the second act to become engaged with the character. At the very least, Torvald *believes* what he is saying to Nora in the text, and I must get that point across to the audience.

Overall, I am happy with how things are going in the rehearsal process. With only a week until we perform in front of an audience, everybody has their lines down pat. We are finalizing our nuances with our characters, maybe testing some last-minute ideas but having mostly decided who our characters are and how best to portray that. Personally, this has been one of the most challenging roles I have taken on, and I am very excited for the play to be seen and (hopefully) appreciated.

Journal 4- The day of our opening show has finally arrived. It has been so long since I auditioned last Spring, and I couldn't be happier with the way that things have turned out. I mentioned in past journals how exciting it was to portray Torvald and gaining new perspective and insight into his character. The way that we have portrayed the characters in this show differ quite a bit from how I had imagined them when I first read the script in high school.

This is without a doubt one of my favorite productions to have been a part of. There is a good chance that this will be one of my final performances on a stage, since I only have two more semesters to be on Olivet's campus. If that is true, I am glad and feel very fortunate that this should be one of my last shows. Torvald it is certainly one of the most challenging characters that I've portrayed, with so much more nuance and complexity than I had perceived before. The challenge of the character is reward enough, let alone how great the production as a whole has been.



In a change of my original perception of Torvald, I am no longer convinced that he didn't truly love Nora as she suggests in Act III, nor do I believe that he is an antagonist. Torvald is just as much a victim (for lack of a better word) of his society as Nora is. While Nora's character transformation takes place throughout the duration of the show, we only see a glimpse of Torvald's development in this small portion of the Helmers' lives. Where the play ends is the beginning of both characters' life-long journeys, although they begin in different ways. For Torvald, there is the hope of something glorious; for Nora, there is the slam of a door.

Journal 5- I don't have much left to say at this point, seeing as how the play has run its course. I can say that I certainly believe *A Doll's House* is still relevant to audiences in 2017. I had my doubts about this before, but after hearing what audiences had to say in the Q&A sessions after each performance, I see that my initial assessment was mistaken. Although the play may not be as scandalous to modern audiences as it was in Ibsen's time, they were still able to connect with it and were engaged by the story and its characters.

As an actor in 2017, it wasn't as difficult as I thought it would be to relate to the play. The concepts and themes exhibited in the show are all still ideas that we in the 21<sup>st</sup> century struggle with, just in different ways and in a different context than those who saw the show in the 19<sup>th</sup> century.

As for modernizing the show, I think that it can be done successfully, but there is a catch: The language of the play, the "old English" so-to-speak, should remain as much intact as possible. The language used in the play is powerful, not just in the words themselves, but in the structure of how the words are said. This may be especially true for modern audiences, seeing as how they are being presented with a different way of speaking than they are used to, which in turn might help them to truly appreciate the fact that this is a story written long before their time

and yet is still relevant in theme. I think that changing too much of the text may lessen the impact the story has on audiences. Whether a director chooses to set the play as a period piece or in a modern setting, the text, for the greatest impact, should remain mostly unaltered.

Krogstad/Sam Durnil:

Journal 1- A Doll's House is one of a handful of plays I've read through, and only one of a few I've carefully paid attention to. The story is focused on the character Nora, who is in an unhealthy marriage to Helmer, only she doesn't realize this due to years of manipulation from her husband. When a deal she made to save his life backfires, she frantically looks for ways to keep the truth hidden, knowing full well the consequences that will follow. What drew my attention in this play was Helmer's character, in which every line he speaks can be analyzed to find that it's in some way blackmailing or manipulation. Throughout the play, he says things "I wouldn't have you any other way", which could be a cute couple thing to say. However, knowing the context of the marriage, the audience knows this is his way of telling her to not change and continue to do exactly what he wants. His favorite thing to call Nora is his "little bird" and the entire time, we only ever see Nora in the house. She is a little bird, locked in a cage, until she realizes that what is confining her are misconstrued ideas that she cannot live without Helmer. It is when she realizes this that she walks away from the toxic marriage she once clung to.

When reading this play, I had some background knowledge of it from speaking to friends about the plot, which I believe helped improve my reading experience. I was most intrigued by the way Nora's responses to Helmer changed through the play. In act 1, her responses to Helmer's subtle, yet noticeable, controlling dialogue were of understanding and respect, leaning

towards fear. Act 2, her responses become fearful, knowing what will happen if the truth of her actions are revealed. Finally, act 3 is the tipping point for Nora, as she now sees the negative impact her marriage to Helmer has had on her, leading her to get up and walk away from it. I enjoyed reading this play, knowing the severity this carried when it was first released. It suggested a wife trying to be her own person and then growing sick and tired of the cage that she finally breaks free to become who she wants to be, a notion that wasn't incredibly popular in the late 1800's. However, its success remains after a century, proving that *A Doll's House* will surely remain a classic for years to come.

Journal 2- In the third act, Krogstad receives a letter from Mrs. Linde, inviting him to the Helmer's residence. When he arrives, they begin to discuss their past and present beef. In this discussion, Krogstad relives the feelings he had when Kristine left him, confusion and anger. Back in the day, Kristine had to leave Krogstad due to his lack of money and how she needed money to take care of her family. Flashing back to the present day, he encounters her again when she is taking his job for the same reason she left him: money. As I was reading through this scene, I made the connection that money was the reason for both transgressions Kristine made against Krogstad, but I also discovered something else. His anger towards her isn't just because of the money, it also comes from the anger he has for her leaving him, then coming back into his life only to take away his only chance of redeeming his reputation. If I were the one in Krogstad's shoes, my anger towards that person would be immensely great, so much so that I would want nothing to do with that person. In the first portion of the 3<sup>rd</sup> act, I'll be tapping into this anger for my portrayal as Krogstad.

Journal 3- This is the one that has been on my mind a lot. Even before Hope suggested I should be thinking about it, the thought had already crossed my mind, along with the following question: Why did Krogstad forge his signature? Now, before I give my answer, know that I'm probably wrong. With more research and a deeper understanding of Henrik Ibsen, I know I could come up with a solid, irrefutable answer. However, this is all I have.

From the way I've read the text and the way I've delivered it, it seems to me that Krogstad forged his signature to obtain medicine for his wife. Let me explain. When Nora says to Krogstad "Are you trying to tell me you did something brave to save your wife's life?", that tells us he forged the signature for her sake. And earlier in the scene, Nora says to Kristine that Krogstad was in a bad marriage. You see, I believe Krogstad's wife had a mental illness, and if we set it back in the time it was written, mental illness would have either been viewed as nonexistent or as made up by the patient. This would play into people seeing their marriage as "bad" or "non-functional", since no one would've known how to treat or react to mental illness. Krogstad, however, knew something was wrong with his wife and knew she needed help. He took her to doctors, all telling him the same thing: "There's nothing wrong with her, she's just making it up" or "she must be possessed by the Devil himself". Krogstad didn't believe this, and did what he had to do. So, Krogstad forged a doctor's note to get his wife the medicine she needed, but he was discovered and the medicine was taken away. Whether his wife died or left him, one thing is certain: Krogstad did what Torvald could never do, and that is sacrifice his reputation for the one he loves and cares for.

Journal 4- There are many lines and many words I speak throughout the play as Krogstad. Some of them are worthy of examination, while others can be passed by without a second thought. For

a long time, I believed Krogstad's line "I've merely asked you if it's only 'domestic unpleasantness' you're worried about" was of the latter. However, it resonated with me differently.

Recently in the news, there have been countless women coming forward with their stories of being victims to sexual harassment. It has been eye-opening to see how vile men, and some women, have taken advantage of their power and sexually abused women and men, not only for Hollywood, the Olympics, everyday work areas, etc., but also for me. In fact, I had never really understood the fear women have with doing the most mundane things, like walking to the gas station alone at night. I've done that dozens of times, it's even nice and relaxing for me. Not for women though. And I still didn't fully understand it until my girlfriend spoke to me about the possibility that she could get raped in college. This lit a fire under me, and filled me with such rage; How could anyone ever touch my love in such an awful way? I'd never personally related it like that. So that, combined with the "Me Too" Movement, I saw Krogstad's line differently.

What Krogstad is basically saying is "Oh, are you worried you'll upset your husband?" Yes you idiot, she'd deathly afraid. For men, we don't typically understand how fearful women can get when the threat is the opposite sex, especially in an unhealthy marriage. She has no idea how he'll react, but she knows it won't be positively. While Krogstad brushes it off like domestic unpleasantness is nothing, Nora knows in her heart that it will lead to very dark situations. So, through all that has gone in recently, along with this point of view, I've learned a very valuable lesson: I will never know the struggle women go through every single day, but I can damn sure try to help ease that struggle.

Journal 5- Is this play relevant in 2017? Why or why not? Yes, it's relevant in this time, not just in this year. While there are areas in the play that make a lot more sense when placed in the time era it was written for, the overall plot and theme still make an impact on the audience. Everyone can relate to a character in this act, whether it's Krogstad's troubled past and need to survive in a world that gives nothing to you, or Dr. Rank's depression with his constant reminder that he can never have what will truly make him happy, or Nora's blind acceptance of being trapped in her own home, in her marriage, in her "bird cage". Heck, people can even relate to Helene's character, how Abby put depth into her decisions of whether or not she should help Nora or do her job. All in all, this play can be set in the time it was made for or be transported to our century, and it'll still be impactful for those viewing, those portraying, and those directing. How did you relate personally to the play as a 21<sup>st</sup> century actor? I won't lie, it's definitely hard for me to relate to this play as the actor, since my character is essentially my opposite. But I suppose that is how I relate to Krogstad. He is someone I can become. All it took was a few bad situations handled poorly, not just by him, but others in his life. He's almost like looking into the mirror at a possible future for me. I know I can never fully understand him until I experience the kind of pain he did, but I can surly relate to the possibility and do my best to sympathize and prepare for that outcome.

Can this play be successfully modernized? I would say it can be. For example, look no further than our portrayal of it. Hope took the modernized version, updated a few things but kept the majority of the wordy English, and gave her actors the feeling of a modern high-class citizen. She successfully made it relevant to the audience, yet made sure to keep the feeling of the previous century's way of speaking. So yes, I think it can be modernized, as does the majority of those who viewed it.

Mrs. Linde/Emily Curtis:

Journal 1- Yesterday I got the email saying that I had been cast in "A Doll's House". Yesterday we also met as a cast for the first time and had our first readthrough of the script. Before I was cast I had never read the script before. I knew a little bit about the general plot, but I had never read the play in its entirety. I thought that it was really cool to see how everyone else read as their characters.

I was cast as Kristine Lind and while we were reading the script I kept learning things about my character. To me Kristine is a very interesting character with many layers to her. Reading this script, I found out that she had met Nora while at school. She is a very down-to-earth woman, who knows and has experienced the hardships that life can bring. In my mind, she is a very practical woman, and at one point in her life was a very selfless woman. I think that her selfless nature is what pushed her to marry for money, so she could support her family even though she was in love with another man. When her husband died, and left her with no money, she was forced to get a job. Historically at the time this would have been very hard to find, and would have been seen as something of pity and disdain. I think that this particular character point is something that really makes her and Niles connect, because they both know what life is like at its worst, and they know what a lonely life is like.

I really enjoyed reading this script with the whole cast. I was able to see and learn different things about the other characters in the show. I am really excited to see how rehearsals go when we get back to school in the fall.

Journal 2- Before last week I had never done anything like a workshop before. I thought that it was very helpful to my personal character development. I think that especially with a cast as small as ours is, it's important that we all have the same backstory between our characters. I think

that it was very interesting to see the different ideas of the character backstories, but also the similarities that we already had formed between our backstories.

With Kristine and Nora, their relationship isn't very deeply explained in the script, so it was interesting to be able to build that backstory with Case. In our interpretation we decided that they met through a 'big sister/little sister' program at their college. At this point Kristine and Nora were friends, but they were never very close. I think that Nora really was like a little sister to Kristine because she has two brothers, Nora became like a sister to Kristine.

With Kristine and Niles, their relationship during the show is explained. While their relationship before the show is not, and that was very important to me because that shapes both characters. I think that it was really interesting to get to see Sam's idea of that backstory. I had my own idea of the backstory between our characters, but it was important for both of us to be on the same page when it came to our backstory. We figured out that their relationship had to have taken place after Kristine had graduated from college, which would explain why Nora had no knowledge of their relationship. I think that having this mutual backstory helps both of us, especially in our scene at the beginning of Act III.

Journal 3- This week I have had a renewed vigor and excitement for this show. I am in Studies in Lit this semester and *A Doll House* is one of the plays we read for our drama chapter. It was interesting to see my classmate's reaction and understanding of the play as we read it in class. It reminded me a lot of my initial reactions to the show last fall. We talked a lot about themes and symbols in the show when we were discussing Act 3. I was reminded again of how many layers this play has to it. Often when you are cast in a play it is easy to lose sight of the truth and meaning of what you are portraying, in order to perfect the technical aspects of a show. This is one thing that I struggle with sometimes, because my theatre experience in high school wasn't



about the meaning. My director didn't care about us portraying truth or conveying meaning as long as we hit all of our spots and didn't miss our cues. So, when I came to Olivet last fall and was cast in the fall play that was something that I learned about theatre. I still tend to get wrapped up in the technical aspect of being in a show, but this week really reminded me of the truth and humanity behind the story that we are telling.

I really was reminded of who Kristine is, although in class we mostly discussed Nora since she is the main character. One of the things that we talked about that really made me think was the question "What mask does this character wear". That really made me think of what masks Kristine wears, and with whom she wears them. I think especially in Act one when she sees Nora again she wears a mask, she is trying to be the girl that Nora knew in college. She also is putting on the mask that shows how difficult her life has been, so that she can convince Nora to help her get a job. I think there is only one time that she really lets her mask slip off, and that is at the beginning of Act 3. I think at least for me, at the beginning of that scene she has her mask on. I think that she wears her mask of indifference and distance because she is scared. I think she's scared that she won't be able to help Nora. Mostly though she's scared that when she wrote Niles the letter, she really did destroy everything he felt for her. But as the scene goes on you can see her mask start to slip so that by the end of Kristine and Niles' scene she has let her mask come off and she is finally just being true to herself. I think that the first time I can see her mask start to slip is when Krogstad says "When I lost you, I lost my bearings. It was as if the solid ground had given way under my feet." I think that is when she realizes that he still may have feelings for her, and she lets her mask fall a little bit. I think though the moment when she finally takes off her mask is when she says "Well I'm like a shipwrecked woman, clinging to the wreckage as well. I've no one to care about, and no one to care for." I think that this is important

for Kristine because it is the first time that you see her without her mask. You see her true feelings and emotions, and in the end of that scene you see Krogstad do the same thing. I think that is what makes Kristine and Niles' relationship so fundamentally different than Nora and Torvalds. With Kristine and Niles their relationship is built on honesty and equality with each other. They don't have to wear their masks when they're together, and that vulnerability is part of what makes their relationship so dynamic and what makes it stand out. With Nora and Torvald their relationship only works because of the masks that they wear around each other.

One other thing that I was reminded of was the idea that Kristine and Nora are shown to be almost complete opposites. Where Nora's journey leads her to fight to gain her own independence, Kristine's journey takes her from that independence back into the role that Nora breaks free from. Nora leaves her family and her husband because she doesn't know what it is like to be her own person, to form her own opinions, or to think on her own. Kristine is the polar opposite, she rekindles her romance with Niles because she wants to be everything that Society is telling Nora she needs to be. Kristine wants to be a wife, a mother, and a homemaker because she has a secure self-identity and she knows what she wants, and she wants to be everything that society is telling her and Nora that they have to be.

Journal 4- Tonight, is our final performance for A Doll's House. I can't believe that we're already at this point, this whole process has seemed to go by extremely fast. I remember how nervous I was to get our emails after callbacks last spring. I was excited to get to play Mrs. Linde, because she is so different than any other character that I had ever played. When we first read the script, I was a bit apprehensive because I didn't really see the depth of Kristine. I was excited to play her, but I honestly thought she was cold and unfeeling. But as I have gone through this process, both on my own and with the rest of the cast, I see just how beautiful of a person she is. It is really

cool to be able to look back on the beginning of my journey with her and see just how much I have learned about her, and how much of Emily is in Kristine. When we started this process last fall, I didn't really know who Kristine was. I knew things about her from the script, and I knew some basic background details but that was it. At that point I really just knew of her, but I didn't know who she was. It has been really interesting to go on this journey and really get to know Kristine.

At the beginning of the semester when we came back to school, I still really didn't understand a lot about Kristine. I was beginning to get to know her and understand her more. I have found that asking myself questions about who she is have really helped me to discover and understand her more. I have a list of character questions that I ask myself when I'm writing, that I have also asked myself about Kristine. I also really thought about the questions that you asked us on our cast field trip. These have really helped me to understand her and the motivation that she has.

One of the questions that I have really been thinking about is one that you asked us on the Field Trip. We were asked what color we thought our character was, and that is one that I have really been thinking about. When we were on our field trip I said that Kristine was an old barn red, and over the course of the show that idea has become more cemented in my head. I think that this really describes Kristine and her journey through the show. At one point the barn was a brand new pretty red color, just like Kristine at one point was a young woman who hadn't yet seen all the trouble that life was going to throw at her. I think that at this point is when she met Nora and Krogstad. But as time went on the paint of her life was beginning to chip away and weather her paint. So that by the time the play starts, she has become that weathered worn out color.

I think that the thing that changed for me the most in relation to Kristine, is how I understand her motivation. During our first read through I thought that for the most part she was cold and distant. But the more I read through the script, and rehearsed I realized that idea is the complete opposite of who Kristine really is. Kristine is the type of person who feels emotions very deeply and very strongly. She comes off as cold and distant because she has been hurt very deeply from allowing her emotions to be felt so deeply. So, through the experiences in her life, she has built up these walls. She wears the mask of distance and unfeeling, because to her it is easier than allowing her true emotions to be seen. This is the reason that makes the beginning of Act 3 my favorite scene of Kristine's. In this scene she starts the scene very guarded with her walls firmly in place. But as you see Kristine and Niles interact, you can see her walls slowly start to come down so that by the point she says, "Niles, suppose these two shipwrecked people could reach each other" you finally see that her walls have come down. In her hopes to get back together with him, she had finally allowed herself to drop her mask and just be Kristine.

Journal 5- Yesterday was the last night of performances and I still can't really believe that its over. I don't want to believe that it's over, because I have loved this experience so much. It is something that will always hold a special place in my heart and my memories.

One of the questions that we were supposed to think about through this whole process was, 'Is this play relevant in 2017'? Personally, I think it is, because of the fact that it shows us that people and their decisions are never strictly black or white. During act one you think you have all these characters figured out, Nora is the Protagonist and Krogstad is the Antagonist. During the course of acts 2 and especially act 3 that idea gets turned on its head. You see that Nora is not the cookie cutter protagonist, and you realize not only is Krogstad not the antagonist but there is not a clear antagonist in the show. You see from the choices that these characters

make, that they are not the clear black and white characters that you thought they were in the beginning of the play. You see each character make good choices, and bad ones. It makes us as an audience realize that in life there is no complete black or complete white, but just very complex and confusing shades of grey.

Another question that we were asked was how we related personally to the play as a 21<sup>st</sup> century actor. I related to a lot of different aspects of the play, but the one that I related to the most was the idea of wearing masks. In Kristine's character arc you see her mask clearly in acts 1 and 2, and in act 3 you finally see her take her mask off. That is something that I relate to on a personal level. I struggle with Anxiety, and often have to put on a mask for those around me. This idea of masks really made me look at my own life and see the masks that I have been wearing, and continue to wear. This idea is one of the reasons that I really connected a lot with Kristine, because both Emily and Kristine have been hurt by life in different ways, and we both wear our masks to help protect us from getting hurt like that again. I much like Kristine am the type of person that feels certain emotions very deeply, and sometimes that deep feeling has lead to me getting hurt. Through this process I have seen a lot of Emily in Kristine, and a lot of Kristine in Emily. I think that because of the ways that Ibsen wrote his characters, they will always be relatable in some way to someone. Because these characters show raw humanity, they will never be completely unrelatable.

The over arching question of this whole process was, 'Can this show be successfully modernized'? Yes, I think that it can be. I think that Ibsen has written a play that will always be able to be 'modernized'. I think that because of the topics and themes that he uses in A Dolls House, that it will always be relevant and always be important to learn and study. In this play you have many different questions that are posed to the audience, and I think that these questions

are always going to be important questions to ask about both ourselves as human beings, but also questions to ask about human society as a whole.

When I was first cast in May, I could never have imagined how much this play would relate to my life today. One of the reasons that I originally wanted to audition was because, I love historical dramas, and I was excited that this show was written in 1879. When I heard that it was being set in modern day, I was intrigued because being a history major I know how difficult it can be sometimes to relate two different eras successfully. I auditioned and I got the part of Kristine Linde, I didn't really connect with Kristine at the first read-through. But during this whole process, reading and writing journals this summer, having to help audition for a new Krogstad, and throughout the whole rehearsal process I have become good friends with her. I also have just had an amazing experience with my other castmates. I was very excited to hear that Case had been cast as Nora, because I had been in "A Piece of my Heart" with her that fall. I knew that was going to be fun getting to work with Case again, and I knew that it would be effortless for us to seem like friends on stage. I also was very excited to meet new people, I didn't really know any of the other cast members before this show. I had worked with Abby in "A Piece of my Heart", and I had worked stage crew for "Outside Mullingar" with Shane but at the beginning of this process I didn't know Hannah, or Josh, or Landon, or Sam. I had met some of them before, but I didn't really know them. Now at the end of this entire 8-month process, I can say in full confidence that I call all of these people my friends. Being a part of this show has been such a unique and beautiful experience. This cast and crew have all been amazing to work with, and get to know. This show and these people, have been a blessing to me in a very stressful and hard point in my life. This show will always have a special place in my heart, and I have been absolutely blessed to be able to have been a part of this.

Dr. Rank/Josh Bumgardner:

Journal 1- Dr. Rank is an odd duck. However, I feel like I connect with him very well. Possibly it's because he's a bit odd. At first he seemed to be kind of creepy. He just kind of shows up to Torvald and Nora's house randomly. That is not something I would do. At least, I wouldn't unless I knew the people very well. I suppose he does know them well (he is Torvald's best friend).

Rank has been growing on me. At first he seemed odd, and even a little creepy at times. The more I read into his character, the more I see how sad he is. He accepts his fate in such a calm and matter-of fact manner. I think that is probably how I would deal with a disease like his. At least we have one connection. I'm sure there will be more that I find.

One of the biggest connections I see between Rank and I is the connection of unrequited love. Loving someone that doesn't feel the same way can make you feel like life isn't really worth living. I know most people would think that statement is dramatic, but if you really love someone, like I did, it can be....hard. I appreciate his bravery in telling Nora how he felt. That is a trait I wish I could draw upon.

I love how Dr. Rank is so unconcerned with what others think of him. I think at this point in my life, we share that trait. He also has such honesty with himself. I like to think I'm an honest person - with others as well as with myself. The way he is honest with the bad parts of his life (his disease) is so different than Nora and Torvald. Even though Rank is so honest, he isn't inconsiderate. He doesn't talk to Torvald (his best friend) about his death just because Torvald doesn't like to think about that kind of thing.

Rank seems to have a sarcastic? or maybe ironic? sense of humor. I think he and I have a similar

sense of humor. We'd get along well, which is good since for all intensive purposes, I am him.

For some reason, Dr. Rank keeps reminding me of Sydney Carton from A Tale of Two Cities.

I'm not sure exactly why. Perhaps because they are both victims of unrequited love? Maybe because they both die? I feel like there's a similar spirit. Rank does not seem to be as self depreciating as Sydney, just honest about his situation.

Rank does not seem to be as sexist as Torvald and Krogstad. Maybe it's just my perception? His interactions with Nora and Linde don't seem to have as much of a demeaning tone to them. I think he teases Nora a bit, but that's out of humor. Maybe I'm reading it differently?

Journal 2- So Dr. Rank has been quite the adventure to play. He's a bit of a dark character. Well, not just a bit. The man is dying and he knows it. I hope I can emote his character well.

It's been hard trying to get into this character. I think feeling these emotions again scares me. Can't say I love the feeling, but if it gets the message across, I can deal with it.

There have been a few songs that I've been listening to so that I can get in the mood for Dr. Rank. Bright Lights and Cityscapes by Sara Bareilles has been a good one. Another one is Warmth by Bastille. I have also been listening to Both Sides Now by Joni Mitchell. That song brings on so many emotions.

I think Dr. Rank has this underlying darkness in him that he tries to mask with his humor and wit. But, he's not all darkness, and that light can't be just a cover up. I think, I hope he has a little bit of hope in him. I know he does before confessing his feelings for Nora. After that, I don't know. His hopes seem gone. That's something I'm going to have to delve into.

I wonder what Dr. Rank's interactions with Torvald are like behind closed doors. Is he a confidant of Torvald? Do they talk about Nora at all. I can't imagine that Dr. Rank would let on



that he loves her to Torvald. I also wonder if Rank realizes just how.. sexist and demeaning Torvald is to Nora. I think he does. He's not stupid nor oblivious. Why doesn't he try to stop it? Also, why does he stay Torvald's friend. Like I said, he's not stupid. I'm sure he knows that he's a jerk. I guess it's probably Nora.

I wonder if Rank has a tad bit of heroism inside him. I know he's a miserable fellow, but I can't help but see it inside him. At least the potential for that before he dies. I think he's a very sacrificial man. He is a doctor after all.

Journal 3-Well. This play has gotten all the more realistic. I thought I'd feel it enough with my last relationship still at the back of my mind. Now with everything at home... the third act is a lot harder to sit through.

Thank you for the light. I'm glad that is my last line.

I appreciate this play. It's hard to sit through the third act sometimes, but still I appreciate it. I love the way it shows that no one can be put in a box. There is no black and white with these people - just a lot of grey.

I hope this play reaches people.

Rank has been reminding me of a cat quite a bit lately. He always initiates contact with other people - it's never the other way around. He goes off to die on his own. It's interesting.

Some part of me thinks that even though I'm sure Rank knows how awful Torvald is, he still cares about him. For instance, the whole sick room thing. I guess it never really crossed my mind why Rank wouldn't want Torvald there. He knows that Torvald "cannot face up to anything ugly". I guess he wants to spare Torvald from seeing him that way - even though I'm sure deep down Rank would want someone to be with him in his final hours.

I can't help but wonder if I'm getting these emotions across to the audience. I try to do subtle things (clenching my fists, acting with my eyes). Who knows. However, I know that I feel it.

Also projection. Need to project, but keep emotion.

I can't say I've thought of anything profound these past few weeks. I know there is a depth to him. I don't know if I've reached the bottom yet. I don't know if I ever will.

Frick Rank. You got me shook today.

There is something so beautiful about Rank. It's a tragic kind of beautiful. I can't quite articulate it yet. I'm very glad to play him. I know he has his flaws, but, so does everyone. That's life I suppose. I keep thinking of the song Both Sides Now. I don't know if there's anything that accurately pertains to Rank, but there's something about the way Joni Mitchell sings it (the version she did later in her life not the original) that reminds me of him. I think it's the way they both have looked at life from both sides - the good and bad.

Journal 4- I keep thinking about Dr. Rank's purpose in the play. He seems to be (at first glance) just a foil or exposition. He gives information on Krogstad. There are sometimes I just don't know why he's there. I think he thinks that way too sometimes. I need to figure out his purpose. Well, another rehearsal down. I can't say I've found a specific purpose. I think he shows the audience how men can effect other men (not just women). I feel as though I knew that already. I think - perhaps - that Dr. Rank allows the audience to breathe. At least, I hope my version of Dr. Rank does. There is so much intensity within the other characters. While I don't think Rank is exempt from that at all, I think he is witty and sarcastic and humorous enough to where the audience can get some relief from the intensity. I hope he will resonate with the audiences. I've come to care a lot about him.

Performances are starting tomorrow evening. There have been a few changes, but I think it will benefit Rank and Nora overall. I just pray that Rank's humanity will shine through to everyone.

Journal 5- Well, it's finally over. This show has truly been a blessing. I have never been as proud of a show as I have been with this one. I wish we could perform it for more than just this weekend.

When I first read this play, I wasn't quite sure what I thought about it. I understood that it was still relevant (at least in my opinion), but wasn't sure how well I would connect to it. I am thankful to be able to say that my doubts were not realized. The first connection I made was with Dr. Rank's character traits. He and I have felt very similar (and some identical) emotions. The second was with Torvald and Nora's relationship. I was in an emotionally abusive relationship for a while. Luckily I am able to say I am not in that unhealthy relationship anymore.

The biggest connection I made was with Nora and Torvald's relationship - specifically in the third act. My family started going through a similar situation. While the parallels aren't exact, they are still present in my life. I admit it was hard to go through some rehearsals. However, going through this play while all of this is happening with my family has allowed for me to heal and for catharsis. I am grateful for that and a cast that I knew I could be vulnerable with should I feel the need to be.

So, all in all, I would say that this play is very relevant to society today. It has been in my life.

Anne Marie/Hannah Young:

Journal 1- First off, I will say working on this show seems like it will be quite an eye-opening experience. The themes of feminism and equality throughout the play are very apparent but also go deeper than one would expect. That being said, the morality of the characters can be called

into question a number of times. The way Nora leaves her family in the end always bothered me from the first time I read it.

However, Nora's leaving gives me a reason to connect with Anne Marie, the one who stays around. Judging by Torvald's character he is not going to be the one to take care of the children after Nora has left. Anne Marie is the one that has been around through everything that has happened within that messed up family and cared for everyone. Even as the family began to crumble Anne Marie was there for everyone.

Because of her maternal character I identify with Anne Marie. I have been known to take care of people even in situations when the people may not have deserved it. Anne Marie's loyalty also resonates with me based on my own life. These qualities make it seem that she will be easier to encompass than some other characters might have been.

Though Anne Marie's role in the actual play is small you can see her positive influence from behind the scenes and as an overarching piece in the lives of the Helmers. She has kept the family moving forward even if they did not realize it at the time. I like to think that is my role in life as well, someone who may not be always noticed but is ever-present in people's lives to be a helping hand in their time of need.

Journal 2- As we have been getting deep into rehearsals I have learned so much about Anne Marie and she has taught me a lot about myself as well. One thing that I've learned about her is that she holds back a lot. This is a woman who has watched Nora grow up from a little girl. Anne Marie raised Nora and she is very proud of her, but she has had to witness the way Nora has been treated by both her father and Torvald. All her life Anne Marie has watched Nora's self-destructive behavior until recently she has been able to react as a mother. However, at this point Nora is a grown woman and Anne Marie is on her staff, she is trapped by her job. She definitely

wants to help Nora but there is nothing she can do that would not be out of line for her station. I feel like everything that Anne Marie says to Nora she has to catch herself. That is how I have been delivering the lines.

Anne Marie always opens her mouth as though she is going to say something before remembering her place and withdrawing. This breaks my heart; Anne Marie is the only mother Nora has ever known but there is the servant/employer barrier between them. I think that Nora wants to hear advice from Anne Marie just as much as Anne Marie wants to give it, but she realizes that things aren't the same as they were when she was a child. Anne Marie is trying to let Nora have her independence that she craves but she also wants to warn her about the dangers she is facing. Also, I feel as though Anne Marie is conflicted because she wants Nora to be in a healthy safe situation, but she must also think of Nora's children now. This is why she does not encourage Nora to leave, she wants her to be safe, but she knows how much it affected Nora not to have her mother around. Anne Marie is the one left to explain to the children why their mother left.

Journal 3- As we get closer to the end of the show I realize how much I have learned from this show. When I first read the play last year I was very against what Nora did to her family. As I have spent time contemplating everything and learning more about each character and their motivations I have become indecisive. Not only that, I see quite a bit of Nora in myself. I have recently had an experience where I had to make a choice to leave a big part of my life behind. I left people who I cared about and who cared about me, but I realized we were becoming strangers to one another the way Torvald became a stranger to Nora. Leaving that part of my life behind was very hard on me and the others involved, and it caused some damages I do not believe I can ever fully cover up. Even so, I knew getting out of there was the right choice, if I

had not left I would have lost a part of myself that I am learning is much more important than I realized.

With that in mind I was able to understand her motivations in ways I never had before. I was able to get into her head and see that there was no perfect answer to her situation. There was no way to make the hurt completely go away but she just had to take it into her own hands and make a decision. In the end it did not come down to right and wrong, there were no absolutes for her to choose from there were only opportunities to be taken. Nora is not a monster for leaving her children, she's a human. She has needs as a person that she cannot let fall by the wayside because then she would never be healthy. This play has a lot to teach people, I think. It makes us wonder how we can be a whole person if we give up the parts of us that makes us who we are just to keep everything together. Life is not a perfect happy ending, even after you get your picture perfect life still goes on to be a huge messy jumble and you must make something out of it.

Journal 4- Well, it's finally over. This show has truly been a blessing. I have never been as proud of a show as I have been with this one. I wish we could perform it for more than just this weekend.

When I first read this play, I wasn't quite sure what I thought about it. I understood that it was still relevant (at least in my opinion), but wasn't sure how well I would connect to it. I am thankful to be able to say that my doubts were not realized. The first connection I made was with Dr. Rank's character traits. He and I have felt very similar (and some identical) emotions. The second was with Torvald and Nora's relationship. I was in an emotionally abusive relationship for a while. Luckily I am able to say I am not in that unhealthy relationship anymore.

The biggest connection I made was with Nora and Torvald's relationship - specifically in the third act. My family started going through a similar situation. While the parallels aren't exact, they are still present in my life. I admit it was hard to go through some rehearsals. However, going through this play while all of this is happening with my family has allowed for me to heal and for catharsis. I am grateful for that and a cast that I knew I could be vulnerable with should I feel the need to be.

So, all in all, I would say that this play is very relevant to society today. It has been in my life.

Journal 5- I think a Doll's House can apply to 2017. The world we live in may have changed but not as much as we would like to think. I think Nora's treatment and oblivion to certain things is very present in a lot of women nowadays as it was back then. I think people need to see that this is still a problem. Some of the things could possibly be updated a but more for the sake of changes to society, but I think the story would be the same. Nora's lack of understanding for the law is not too far off for many people. Also, the way she is treated by her husband is not too far off either. There is still the trophy wife stereotype, the beautiful woman who should be seen and not heard, the airheaded model whose vacant personality adds to her attractiveness. Even in this "progressive" time women are still often seen as the lesser sex and they have to fight tooth and nail just to be seen as equal. This needs to stop.

Furthermore, the way Nora leaves her family is still impactful to viewers nowadays just as it was back then. Society still has expectations of women when it comes to families. Women are not supposed to just walk out on their families and if they do they are supposed to at least fight to keep their children. Leaving altogether just is not something that happens. Also, back in the day the problem was that if a woman left the protection of her husband she would not be able to support herself. Well, I think the same is true now for Nora. She has limited education, she

married young so she went straight from the comfort of her father's house to her husband's. There is not a lot she knows of the world, beside the copy work she did there is not much she knows how to do on her own. If she could barely support herself how could she support her children? This is where the lines get blurred into gray. The question of whether or not she should have bit the bullet and stayed with her husband for her children or left them to become the complete person she always lacked really makes people think.

Getting to work on this play as a cast member I have had to think deep thoughts about this play. Much more than I did when I just read it for my literature class. I have found pieces of myself in each of the characters, some good, some bad, but mostly in between. I have had similar experiences to Nora where I knew that I needed to leave a certain situation if I wanted to become whole; I have been used like Dr. Rank to get things that I want, and I have used people and underestimated them like Torvald which I am not proud of at all. When I think of this play I don't think of it as a dusty old story that no longer applies. I think about how it shows that humanity is timeless, people have struggled with the same things since the beginning of time, they just didn't always know what to call it.

Overall, I think this play can be modernized, the world is still the same world it has always been we just have iphones now. I think that there would need to be a few updates for it to completely apply to today but again, the story would be the same. Nora would still be naive about the world, Torvald would still underestimate her and Krogstad would still blackmail them for his own means. I think what's important is that we recognize that though times are changing we can't let things slip through the cracks. Just because we don't always see the hardships doesn't mean that they have gone away completely, there is always room to grow.



Helene/Abby Colbert:

Journal 1-When I first read *A Doll's House* in my Studies in Literature class, I was not as intrigued as I am now. To me, the play was boring, and it just made no sense. The characters of Torvald and Nora just felt 2D to me, and they had no substance. Granted, I did not go full in depth into the play, and I did not see the conflict that was occurring. When Hope directed a part of this for our Intro to Directing class, the way she directed it gave it new life. For me, reading something and seeing something performed in front of you are completely different. Just by reading something, I cannot get the full feeling that a character has in a moment of crisis. To be able to see how Hope made us connect with these characters, really opened my eyes. I went a reread the play, and I finally could understand what the characters were going through. It made me think about how Nora is feeling during everything, and the struggles that women went through during that time.

I am looking forward to being a part of this cast, because we have highly talented people. Each person has their own unique personality, and we are all different, yet united in this show. I am excited to work with Hope as my director, because I have seen what she can do. She will make this show come to life, and I am super excited to see what she does with this show. Plus, I am super excited to see how we change it to make it modern. By looking at it through a modern angle will give the audiences a different interpretation of the story itself. It is one thing to look at the story through its original lens, but to make it more relatable to today's audiences, it will make them understand it more.

Yes, my role is small, but that will make it fun. I would love to be one of the big characters, but my character is the one that announces when another character is there. I am the one who brings the letters and appointments that start some of the conflict. Again, I am excited

to be a part of this opportunity and get to be together with an amazing cast of people. They are all so talented, and I can see good things happening from this group of people. I cannot say enough how I am looking forward to being with Hope as my director, because she has such a sense of what she wants to see and get done. She knows what she wants, and she know how to achieve it. Also, I do not think I can wait until December to be able to perform this for people, because I am looking forward to sharing our work with people, and helping to show our directors vision to everyone.

Journal 2- Being a part of *A Doll's House* has been so fulfilling the past few months. With each character, I learn more about them at each rehearsal. With this show, it has been a learn experience, because for my character, I do not have many lines. Meaning, I have a lot of time to just sit and watch what the other actors are doing on stage. It is a treat to be able to be in a cast with all these amazingly, talented people. Act three is what really gets me, just seeing the interactions between Nora and Torvald kills me. Torvald is only really thinking about his pride and appearance, whereas, Nora believes that she is poisoning her children. The way Case and Shane play these characters are so well, it makes me feel more for them than I ever did just reading the play itself.

At the end, I feel for the character of Nora. The first time I ever read this play, I believed what she did in the end was wrong. How could a mother leave her children in that way? She just left without even saying goodbye to her *own* children, and then said to let them never see her again. It felt like a very selfish act to me. I love children, but I have no idea what it would feel like to have to leave them, because you believe you are doing more harm than good to them. It hurts my heart to think about what those children will have to go through later on in life. We have no way of knowing how these kids are going to turn out now that they have no mother, and

a pretty much absent father.

However, after reading this play, and watching it be performed in front of me. It really hurts my heart to see the way that Torvald treats Nora. It is one thing just reading some of the actions that happen, it is a completely different thing watching it play out in front of you. For me, it is very hard not to run forward and pull Shane off of Case, and I have to keep reminding myself that it is only a show, and these two are actors. Overall, my thoughts towards the ending have changed, because I can physically see what toll it has on Nora. Torvald treats her like a child, and believes that she can do nothing for herself. In the end, she proves him wrong by making this decision to leave him, and go off to create her own life. Yes, she most likely would not be able to bring the children with her, but she may have considered meeting with them from time to time, because they are her flesh and blood. My opinions have changed, and I hope that the audience will be able to see why my opinion is this way, and be able to experience the same things I do by watching these two phenomenal actors perform.

Journal 3- While rehearsing this show, I have discovered many different backstories that could go along with each person. Yes, we know a lot about Nora and her life, but the characters that we do not know much about is Anne Marie and Helene, the nanny and the maid. The only thing we know about them, is their occupation. They never go into detail about how these characters impact the story. With the character of Helene specifically, she just comes in bringing the mail, and showing people in who have come to visit. However, it is the way she walks in, and interacts is how we learn more about her. By playing this character, I have learned how to be subtle with my actions, and never overdo things to make myself appear more interesting. If the audience is interested, then that's good, but if they are not, it is no big deal.

However, it has been a struggle, especially at the moment she comes in with the final letter from Krogstad. This is the letter that saves Nora and Helmer. When Helene walks in, everything is in ruins. There are pills on the ground, and Nora is clearly distressed. Helene sees this, yet she still has to do her job. One of the things that I had to think about is what is Helene's motives when she leaves. She clearly sees that Nora is in distress, yet she values her job a little more. During 2017, I believe that would not be as much as a struggle to find a new job, so that is what confused me. During the time the show was written though, if Helene lost her job, it could be detrimental to her life. If her previous employer was not pleased with her, than what would make other employers want to employ her.

I wish there was more way to get to know more about Helene and Anne Marie, because we virtually know nothing about their characters. It made it fun however, to try and come up with backstories for these women that coincide with what is happening in the story. Each character has their own level of importance, but these two are shrouded in mystery as to why they do what they do. This is not a bad thing however, because we cannot know everything about ever character in a show. That would be too much information to know about everyone, and it would take away from the plot itself. Therefore, having these two characters that are somewhat "outside" the struggles, is very refreshing, because they give a sense of being real humans with the way they act. These two show an outward reaction to the problems that the mains are facing, and help to display what they audience is thinking, much like a Greek Chorus. They are important in their own ways.

Journal 4- Coming to a close with the shows, a few things have been on my mind. The men in this show are all extremes of something. Whether that be lust, anger, or sadness, each man has their emotion that they stick to throughout the show. Dr. Rank is the character that knows he is

dying, and he believes that there is something there between him and Nora. It breaks my heart, because he has so much hope, yet he is just seen as a good friend from Nora. Also, with Krogstad he has this anger behind him. He wants to prove that he is good enough, and that his reputation is not tarnished. He wants to be in a position of power, and he will go through anyone to get at it. With Torvald, he has this sense of lust, and sexual desire about him, especially in Act 3. With him, he believes that Nora is his little songbird, and that she should be the perfect wife, and do everything for him. That she owes something to him.

Each of these men are an extreme of an emotion, yet they all go through Nora to have their needs met. Many people will say that women have no power or control over men, yet these men proved otherwise. They all try to use her, where she is actually using them to get what she wants. She uses Dr. Rank when she cannot get satisfaction from her husband. She uses Krogstad to get the money to save her husband when he was sick. And she uses Torvald to get the money to repay Krogstad and the loan. I would not say Nora is manipulative, but she does know what each man desires of her. It is a very interesting concept to think that Nora has all this power that she may not know about. In the play, she tells Krogstad that she has no influence over her husband.

Nora understands what each man wants from her, but the ways that she goes about them, can be rather strange. Trying to get Torvald not to fire Krogstad goes against her, and he gets fired anyway. She has this understanding, yet she does not know how to put it into action through her motives. However, in the end, she is the one who makes the final decision to go off on her own. Her husband no longer has any control over her, and she leaves with all the control that Torvald once had. The door slam heard around the world by Nora, because she was closing the door on all the control that Torvald believed he had over her. In the end, control is an illusion

in our lives, because all of us have something that controls us. Whether that be power, greed, jealousy, or love, we are all controlled by something in our lives. This control is fleeting, and we have to be aware that one day it can just disappear forever without our say.

Journal 5- When it comes to the question of whether this play can be set in a modern time, I believe it can. Yes, the language can be awkward, and hard to follow, but it still an amazing story. To make it seem more modern, there are things that will have to be changed. We did try our best to make the language still seem modern, and make it sound believable, but there were still moments when it just sounded slightly off. The “shall not” and “daren’t” were hard to replace, because we want to still keep the same feel of the story. One of the big issues would be the language, because it is so dense or heightened. The language was also awkward, because it does not match with the way we talk now.

However, with the story itself, it can be hard to believe that this story is modern. Nowadays, women have more of say in what they want. To is really hard to believe that this certain situation can happen in a modern household. In today’s standards, if a man tries to tell a woman what to do, they can just ignore them, and go on with their lives. However, we have to still think about woman who are in abusive relationships, and they cannot get out of, because that is happening so much. Woman are being forced into so much, and we have to bring attention to that. With this show though, it is hard to believe that Nora is just there to be a wife and a mother, she has a life, and she can do with it what she wants.

Therefore, I have a feeling like it would have to be modernized a lot to make it relevant in today’s culture. This is a beautiful story, yet it does not go along with what we believe in this culture. If any woman were to see this in a modern setting, it would infuriate them, because it goes everything against what most women think. It is hard to think of this in a non-feminist view

like I have, because I want to think that this is a huge step, but we need to think about what each character has done. However, the same situation does not hold as much weight as it did during the 1870s, because we have grown so much as a culture. It hurts to say, but I do not think that this play can work in a modern setting. I have grown close to the play as rehearsals have gone on, but it still does not change the fact that it is still a situation that would never happen in our modern culture. I am very proud over what this cast has accomplished, and how amazing our director is. We came up with a very good show, and it was an honor to be a part of. It was an amazing experience, and I would not change it for the world, but I do not believe that it can have the same impact in a modern setting.

Messenger/Landon Jones:

Journal 1- When I joined the cast in A Doll's House, it had been nearly a year since I was last in a theatre-in-the-round play. This style of theatre brought back a lot of great memories when I directed two of these plays in the past two years. This style of theatre is different for a production of A Doll's House and in my opinion, adds more to the play itself,. This is because the audience is closer to the actors and stage, and therefore feel more in tune with the show. I am no expert on theatre, but from my experience, that's what I believe is part of what makes this production of A Doll's House unique.

Another way I noticed makes this production of A Doll's House unique is the modernization of the play. Beforehand, A Doll's House was created in a different time to teach people the themes and lessons of love, respect, and marriage. I do believe that the lessons taught back then through this play can also be transpired today. I know many people who see love and marriage as just a convenience as did the people back then, when marriage is much more than a

social normality and tradition. God has created marriage as a sacred covenant in which a man and a woman can respect each other and live with the Holy Spirit as the center. Instead of God being at the center of Torvald and Nora's marriage, money was. For a large majority of the play, money is always in the dialogue. Both Torvald and Nora's most prized possession is money and they worked to achieve as much of their possession as they could. This filler for the place of God in their marriage led to the distrust between them and the sense of dependency that eventually led to their marriage collapsing as Nora left Torvald. What could have been a healthy marriage if God was at the center of their marriage, became unhealthy as soon as they started to fill their hearts with money. This theme that is shown through a lot of tragic plays, it is universal for the entire span of history and it is still a theme relevant today.

Journal 2- One thing that has always annoyed me is when someone says they do not understand the amount of problems they have. While watching *A Doll's House*, I heard Kristine say to Nora that she could have any problems living well-off. What this play shows is that everyone, not just the poor, well-off, etc. have problems in their life. These problems can vary. Nora's problem was that she lived a fake life hiding behind a shadow and scraping as much money as she could off the floor beneath Torvald. Kristine's problem was that she couldn't find her purpose in life.

Torvald's problem was that he blinded everyone including himself to who he truly was under the mask. Each character in the play has shown a flaw that really shows humanity in a neither black or white, but grey. Since the fall of humanity, we have learned morality from God and have passed it down to our children, but half of humanity urges and pushes us to be immoral—to still have flaws as long as we exist on Earth.

My former social science teacher had my class discuss the topic of right and wrong. The question he asked was whether or not it is right for a man to steal an unaffordable drug that



would save his wife's life is right or wrong. Depending on the person, the answer was either right or wrong based on the perception. In a similar scenario, the actions of Nora to forge a signature is viewed at first glance as the right thing to do because her intentions were right. However, like Krogstad said, the law does not care about motives. So her actions can both be viewed as right and wrong, meaning that Nora could be the bad or the good guy. Another situation is Kristine's actions to leave Krogstad for another man. Some can view this as selfish or her only option. I believe this play all together does not make anyone a bad or good guy, but simply human.

Journal 3- When I was casted in A Doll's House, the idea of this play being relevant to today didn't cross me at first, but over time I saw the significance of universal themes that were reflected back in 1879 that can still be reflected today. Humans have always struggled with the idea of being in relationship with another person. Therefore, it is a given that the theme of respecting each other and seeing everyone as valuable is relevant to today even though the situation may not reflect an issue going on in this era. Over time I personally related to this theme through my constant battle trying to find people who understand who I am. The truth is that I can never find someone who understands me fully because only God and I knows exactly who I am as a person. It is our job to communicate with others effectively so the other person can know your perspective and ideas. Nora and Torvald's relationship was very one-sided. Torvald's needs were expressed to Nora, but Torvald never understood Nora's needs as a human. Torvald's intentions were good, but his actions never expressed it to Nora. Ultimately their lack of communication led to their fall.

With these universal themes in mind, this leads to the question of whether or not this play can be successfully translated to the 21st century. My answer is that it already has. During our

first Questions & Answers session, many people expressed the feelings they had inside them while watching us perform the modern adaptation. It is safe to say that we were successful in bringing a new perspective to an “outdated” play.

Assistant Director/Mackenzie Mehaffey:

Journal 1- I first read “A Doll House” as a junior in high school. This might get a little personal, but I grew up in a very sheltered home. A constant Christian environment, with parents who taught me extremely strict values, and ensured my views and perceptions remained conservative. At 16, I read “A Doll House” and was absolutely appalled at the ending. I sat in my English class and rolled my eyes at this obscene piece of fiction. I was reading the part of Nora and I distinctly remember laughing at the words coming out of my mouth, because I thought they were so ridiculous.

As a junior in college, I read this play and see it as a mind-altering, challenging, piece of impeccable literature. In the time between my first time reading this script, and the second – my life experiences grew and my worldview expanded vastly. I was sent into the world, and no longer lived in the fragile bubble my parents locked me inside during my childhood. Now I have popped the bubble, and can stretch my arms to explore the different facets of life, and what it means to truly live, much like Nora chooses to do at the end of the play.

After reading the script as a 21 year old, with much more experience under my belt, I see this play through a different set of eyes. My heart breaks for Nora and her sheltered, seemingly perfect world. I fear for women around the world who live their lives in this box that society has shoved them into. And I thank God for Henrik Ibsen, and his attempt to shatter the glass wall that

has forced women to play a role in society that undermines their true potential, through his beautiful masterpiece, "A Doll House."

Journal 2- Krogstad and Mrs. Linde are described as two broken, shipwrecked people that have basically lost every piece of their life worth living for, and in Act III they decide that being broken together may offer them both some hope for their futures (p. 50). This play puts what the definition of a "fulfilling marriage" is under a telescope. The audience is given the chance to examine the marriage of Nora and Torvald which is more obviously toxic and superficial, but also the relationship that develops between Krogstad and Mrs. Linde, which contrasts the marriage of the Helmers' in many ways.

It is clear that Krogstad and Mrs. Linde have a history, which goes back before the play begins. At the beginning of Act III, Mrs. Linde and Krogstad speak candidly to each other, which is also one of the first times characters interact on stage without Nora and Torvald present. Kristine explains to Krogstad that she had to leave him so many years ago to indirectly save her family. Her mother and brothers were ill, and Kristine had to find money to keep her family alive – and Krogstad certainly wasn't the answer to that problem at the time (p. 48-49).

While Nora and Torvald grew up with seemingly perfect childhoods, and live a charmed life, Krogstad and Mrs. Linde both have pasts they are blatantly ashamed of. Kristine has had to beg for jobs, and married for money alone. And Krogstad carries many dark secrets from his past right on his shoulders, including his best kept secret with Nora. Even though these past experiences have caused them pain along the way, I think Krogstad and Kristine have a much better chance at a "fulfilling marriage." The fact that Kristine can look Krogstad in the eye, and say, "Nils, I believe in you. I believe in what you really are. With you, I would have the courage to do anything," even after knowing his past, proves that she truly does love him and accepts him

even when things may look grim (p. 50). This exemplifies that she knows the significance of wedding vows – “for better or for worse, for richer or for poorer.”

Furthermore, Krogstad is able to forgive Mrs. Linde for leaving him heartbroken all those years ago. He says, “When I lost you, I lost my bearings – it was as if the solid ground had given way under my feet,” (p. 49). Krogstad clearly has felt a part of his life missing since Kristine left him – and when given the chance to let her back in, he approaches it with gratitude and is in disbelief that he could ever get her back. He even goes so far as to say, “I am the happiest man in the whole wide world,” (p. 51).

In contrast to this sort of boundless love, Nora and Torvald have never gone a day of their life wondering how they could pay for their next meal. They never had to struggle to find a way to survive, and frankly they take life, and each other for granted. Neither of them could say, “for richer or for poorer, in sickness and in health” honestly. As soon as Torvald gets sick, Nora goes behind her husband’s back to try and save him rather than making decisions together in sickness. Krogstad and Mrs. Linde enter into a marriage as a partnership. One without the other is incomplete, Mrs. Linde needing someone to take care of, and Krogstad desperately needing someone to give him affection despite his less than perfect past.

Krogstad and Mrs. Linde may not have a picturesque marriage according to the people around them, but they will be fulfilled. Because they choose to “cling to the wreckage” together and make their lives about partnership and equal give and take, rather than games and secrets, they will be able to sustain a healthy marriage. They may not have spotless reputations, and picture perfect lives, but they will have each other, which gives them a hope that Nora and Torvald could never achieve.

Journal 3- From the beginning of our rehearsals, the way I view Henrik Ibsen's *A Doll's House* has changed drastically. At first, this was just an old play I was forced to read in numerous literature classes. Today it holds a piece of my heart in ways I never expected before taking the plunge to assistant direct this show.

On a piece of paper, this show is brilliant. But throughout the rehearsal process those words on a page have been brought to light by these talented people, the set, the lights, and the moments that feel like they hit you down deep in your soul. The brilliance of this text is not masked by the spectacle, but allows it to shine through. The cast and crew have expertly put together this show with an excellent balance in the six Aristotelian elements of plot, character, theme, diction, music, and spectacle.

While many plays we see today focus on spectacle, *A Doll's House* offers a refreshing change of events. The diction and plot guides this show, along with theme. While there are few comedic moments, the audience is made to pay close attention due to the older language. The play takes place in just one room with very few set changes throughout the show. The characters also make the show breathe and come to life. I love how they wear modern clothing and perform modern tasks such as taking selfies, texting, and take prescription pills while using Ibsen's language.

I have come to love this show throughout these last few months of rehearsals. Before I saw the characters as black and white: either a good guy, or a bad guy. However, I can now see that there are no fully bad guys, and no fully good guys. Good guys make bad choices, and bad guys make good choices. The "guys" are simply human, and that makes them beautifully imperfect. The imperfections make us human and being human is enough.

Journal 4- As we near closer to performance dates, you would think that after watching the show so many times, it would grow dull and boring. Hearing the lines over and over, watching the same blocking. But instead, different lines and scenes start sticking with me. For example, last night two lines from Act III hit me really hard, and caused me to do some internal thinking.

The first one is a line from Torvald when he says, "An exit really should be an exit." After he said this line, I started watching the exits of all the characters. I first thought of Krogstad's final exit from the play. He leaves after being forgiven and redeemed by Kristine. His exit is almost flabbergasted after kissing Kristine and he can't believe that his life finally has a glimmer of hope. Next, Kristine exits after telling Nora that she must tell her husband everything. She is also in a weird conversation with Torvald where he blatantly insults her. She says, "Goodbye, Mr. Helmer" and basically storms out. She exits quickly and does not look back at the Helmers. I think this says a lot about the character of Mrs. Linde.

The next character to exit is Dr. Rank. Rank stumbles into the room after a night of drinking and subtly tells the Helmers that he is going to die soon. His goodbye is tender, but he is also sure of himself and is ready to take on the next stage of life. Rank seems like someone who kind of stumbled through life, but took on challenges head on and without fear. His exit is still in a drunken stumble, but it has a smooth sense of confidence that models the character of Dr. Rank.

The most obvious exit that this line was most likely referring to was Nora's exit at the end of the play. Nora leaves after the very difficult conversation with her husband. She is methodical and calm in this scene, a complete contrast from her earlier scenes when she still hangs on to something glorious happening. Nora is quiet, but confident in her decision. Her exit is human, rather than a fake character. It truly is an exit, but not one that Torvald expected or

wanted. I also think it is interesting that Torvald is the only character that does not get an exit, keeping him trapped in the story. It breaks my heart for him a little bit, that I had not felt before.

Stage Manager/McKenna Christian

Journal 1- It's my first time being a stage manager. I'm looking forward to how this experience is going to change the way I think. I know that this is a deep play that challenges different aspects of life. Woman's rights mostly. I've only read the first two acts so far and I'm very interested to see how this turns out. Rehearsals have been going well. Some of the things that Torvald say make me upset. Like, "come on Mrs. Linde. This is a sight only a mother can bare". Like what the actual freaking heck Torvald. Why would he say that? I suppose he did not hear the conversation earlier about her not being a mother, but still. Could he not just say "shall we go now?" Men. Foolish.

So far Mr. Rank has intrigued me the most. I feel like there is so much behind his character and unfortunately we only see a few small sides to it. I was proud when confessed his love for Nora. I feel like he would make a much better husband than Torvald. Besides the cephalous.

Journal 2- Mrs. Linde's is one of the bravest characters I have seen in a long time. I've never had a rough life like she has, but she has lived one of my greatest fears. To live in a loveless marriage and to never have children of her own. I do not think I've realized that I was scared of this until now, but I am. What would it be like to marry someone who you do not love? You're in this relationship with a man that is supposed to be intimate and beautiful, but how can it be so if you do not love them? I cannot even fathom it.

Act three has such a beautiful moment between Krogstad and Mrs. Linde. After she left him for a wealthier man and then comes back to him must have taken so much courage. I know I could not do that. Leaving the man I love for the sake of my family, and then coming back years and years later and try to explain myself? Mrs. Linde had such a valid reason to leave him, but I don't think I could do what she did.

Journal 3- I've never related to Nora in this entire time until tonight. Tonight it hit me that Nora has hidden herself so much that she does not even know who she is. In elementary school, I was bullied for just about everything I did. My "best" friend even left me when I needed her most, because I did not want to do what the others did. I cannot say I've ever felt really alone, but I didn't like whatever I was feeling. So when middle school came along, I began to dress like the other people dressed and like what other people liked. Just so that I would be accepted. I didn't mind doing it, but there was always something off. I couldn't figure it out. Why didn't it feel right? Trying to fit in is a lot of work. Nora's been doing that her whole life. I can only imagine how tired she felt after she realized it.

I've had a moment where I realized that I was not me and I did not know who I was. Sophomore year of high school, it felt as if everything had built up to this moment. I couldn't handle it anymore. I went into the counselor's office and sat in there and cried. For two hours straight. I had told her things that I hadn't told anyone before. When all the tears went away, I decided I wasn't going to live my life to please anyone except my God and me. Seeing Nora in the third act today really just hit me like a train. I could really feel what she felt.

Journal 4- This is my last journal for this play. I have grown through this experience for sure. I am reminded that everyone is human. Everyone has faults (some more obvious than others). But



this play is something special. I learn and notice new things each time I watch it. Sympathy for Torvald was the biggest surprise to me.

I've often struggled to find an answer to what it means to be human. We have discussions about it in Dramatic Lit, but I can never come up with an answer of my own. Being so involved in a play like this has really opened my eyes. As humans, we all have faults. We all make mistakes and have a mind of our own. We cannot morph ourselves into something else, because if we do, we lose our individual humanity. Society today is all about the individual and staying true to yourself. When Nora reaches that self-discovery at the end, we see her begin this journey to find who she really is. To be honest, it was hard for me to see how this play is truly relevant to today, but I see it now. It truly is something glorious.

Director/Hope Morris:

Journal 1- I suppose it is now time to begin journaling my reflections and experiences with the play. On May 2<sup>nd</sup> and 3<sup>rd</sup>, I held auditions for *A Doll House*. The process included posting audition notices around campus and on social media as well as sending email reminders to Green Room. I had planned to have auditions in the Chapman basement but Erin Gurley and I walked in to find it bug infested and moldy. Thus, we moved to Robert Frost Elementary. Erin is my stage manager for the play. Not as many people were signed up as I had hoped, but more came than had signed up. I was very impressed by the talent of the women. Quite a few auditioned. After having only one man the first night, I was nervous that I would not have enough. I began reaching out to men in the theatre department and luckily recruited some more. We had callbacks the second night and I called way too many Nora's back. If I could do that differently I'd call back less people and I would act more confident in the auditions. I let my anxiety show at one point

and it's stayed with me. But it was fun! At one point, I told them all to dance like their life depended on it. I played Kesha's Tik Tok. I think everyone had fun. ☺ I posted the cast list that night and the next morning we had our first read through. I felt really confident in my decisions at the read through and had tons of thoughts coming to me all at once about character relationships and how the play connected to modern day. I had to put it all on hold for a while then for my trip, but I had a few excited moments on my trip where I brainstormed more stuff. Now that I'm home and closely studying the text, I'm like in awe of how modern this play can be. There are questions about marriage, mental illness, feminism, abuse, motherhood, morality...the list goes on. I'm excited to really get started with this project. Today I answered my own hard questions about the play as best as I could and decided to set the play in Naperville, IL. Maybe a random choice, but it seems like the kind of place this could happen. Here's to a great start!

Journal 2- Rehearsals are going well. I workshopped the play with the principle actors and we had great discussions. They are all very intelligent and seem excited to engage with the text. Many of them enjoyed coming up with their backstories. When we ran the scenes without direct blocking, they had lots of ideas already and seemed very natural onstage. I was impressed. I am hoping this will continue and my blocking won't seem mechanical. I am a little nervous about the lofty language. Today Case told me she feels uncomfortable with some of the phrasing and is having trouble memorizing her lines because of it. She also told me that she is having trouble overlooking the inconsistencies with the modern setting like going to Italy for health reasons. Hopefully with a consistent backstory this will be fixed. For example, we determined that Torvald's illness was actually a mental breakdown and it was necessary for them to go abroad because he needed to be away from stress. This seems like an upper class American thing to do

in my mind. There may be a few bumps in the road but overall, I think this is going to be a great show.

Journal 3- This show is going to be AMAZING! Shane and Case BROUGHT it tonight. Like everyone was so out of their mind shocked with the amazing work the leads did tonight. My decision to have Nora contemplate suicide with the pills onstage was a good choice. It makes her struggle more relatable to modern audiences. I could even see myself within her struggle tonight. As a person who struggles with depression, it really hit home. I think it is going to be so impactful. I AM SO EXCITED! MY CAST IS AWESOME!

Journal 4- We have moved in to Kresge now. I am getting nervous about whether or not the show will be ready in time. The cast has their lines memorized, but there are SO many things that need to be done. It seems like every moment on my days and nights is spent working and thinking about this play. I love it, but I am a bit overwhelmed. I need to stay calm though, because I have a great team and we are telling a great story. I am really excited to see how audiences react to the play. I feel very confident in my choice to set the play in 2017. Ibsen's text allows so much room to meet us where we are at. For instance, I added a Victoria's Secret bag for Torvald's line, "What lurks in this particular parcel?" and I added the idea that he is controlling her weight when he tells her not to eat macarons ("You look rather devious today.") Sometimes I even forget that this play was written in 1879. It feels like it was made for my cast and this setting. I hope the audience feels the same way!

Journal 5- Thoughts...I am a pastor's kid. As a pastor's kid, there are a lot of benefits. However, there is also the down side of constantly feeling that you are under a microscope. Everyone has a standard set for you to meet. People who know you and those who don't. I played the part for years. Smiling at the right time, wearing the right clothes, and saying the right things. I began to

adopt these standards others had for me as my own personal standard. I held myself to an impossible level of excellence. Failure was not an option.

But the truth is, we fail. As humans, we are destined to fail again and again and again and again. Not allowing ourselves or others to fail is taking away a person's humanity. Like Torvald does to Nora, and Nora does to herself.

When I try to let go of the standards I hold myself to, and I try to treat myself like a human being, I allow myself room to grow into who I am. This person I am is not perfect. In fact, she is completely the opposite of perfect. But she is human. She is flawed, but she is real. She is honest.

When Nora has everything taken away from her, when she is stripped of her mask and left alone, she is weak. But in seeing her weakness for the first time, she is capable of finally becoming strong.

Tonight I ask you to see your weaknesses and your flaws for what they are. I invite you to accept them and even love them. They make you human. And humanity, pure, raw humanity is all we have to offer here on Earth. And as ugly as it can be, it sure is beautiful.

What makes you human? Who is the true honest you, strengths and flaws and all? What do you need to do to allow yourself and those around you to be human?

Journal 6: Tonight Professor Cohagan came to see a dress rehearsal. It wasn't our best night, but it was still a good rehearsal. Prof. C didn't seem to agree. He told me it was a good show, but he also had a lot of very large criticism about my interpretation of the play. I don't think he likes that I set it in 2017, even though it was originally his idea. He told me that the language made the play sound "untruthful." This hurt soooo badly because my own goal in theatre is to always be truthful. I have worked so hard for that to be evident in this play. My cast has worked so hard.

He then made some comments on the acting of my lead actors saying they were not understanding their characters. I felt that I had given them poor direction. He hinted that he did not like my addition of the suicide scene onstage. That is my climactic moment!! It's like he didn't like the very essence of the play. I was so crushed by all of this and very very discouraged. The worst part is that my cast is discouraged too. There are a lot of things we would need to change to meet his expectations, but the show is TWO days away. And truthfully, I am not sure I want to. I don't want to compromise my vision for anyone. I am exhausted. I am going to sleep and worry about this tomorrow.

Journal 7: It is a new day. I am still upset that Prof. C didn't like the show, but this is not HIS show. It is MY show. I think it is good, and my cast thinks it is good. We are proud of our work and that is all that matters. I think the problem is that he has always studied and taught this play in a very set way. My production puts a big spin on it. I am worried other professors who also teach the play may not like the modern setting either. But what is important is to stay true to my goal. If they don't like it, at least I will have material and opinions for my project! Tomorrow is opening night. My focus from now on is to make my actors feel as confident as possible. They deserve it. They have worked so hard.

Journal 8: Opening night was AMAZING! The show went so well. People laughed and cried along with the actors. It was a full house too, which was extra exciting. All the actors performed flawlessly. I was so proud of everyone's hard work. After the play, we had the talkback with a few audience members who stayed after the show. The audience had very positive responses about the actors' work and about the modern setting. People seemed amazed with the things I added! I loved getting to instruct the audience about our process and I loved hearing the cast share the things they have learned. It was one of the proudest moments of my entire life honestly.

At this point, I don't care what the surveys say and whether or not people like the show. I am PROUD. And this play has impacted me and my cast, and that's enough.

Journal 9: The play is over now. Wow, all of that hard work and then it is done in two days.

Theatre is so ephemeral, just like life is. But the impact is lasting. I know this play will always be a part of me now. I also have decided that I am going to go to graduate school for theatre. I want to keep making this art. I want to learn to stand up for my art proudly whether people like it or not. So now that it is over, I guess I ought to answer the questions that I am making the cast answer.

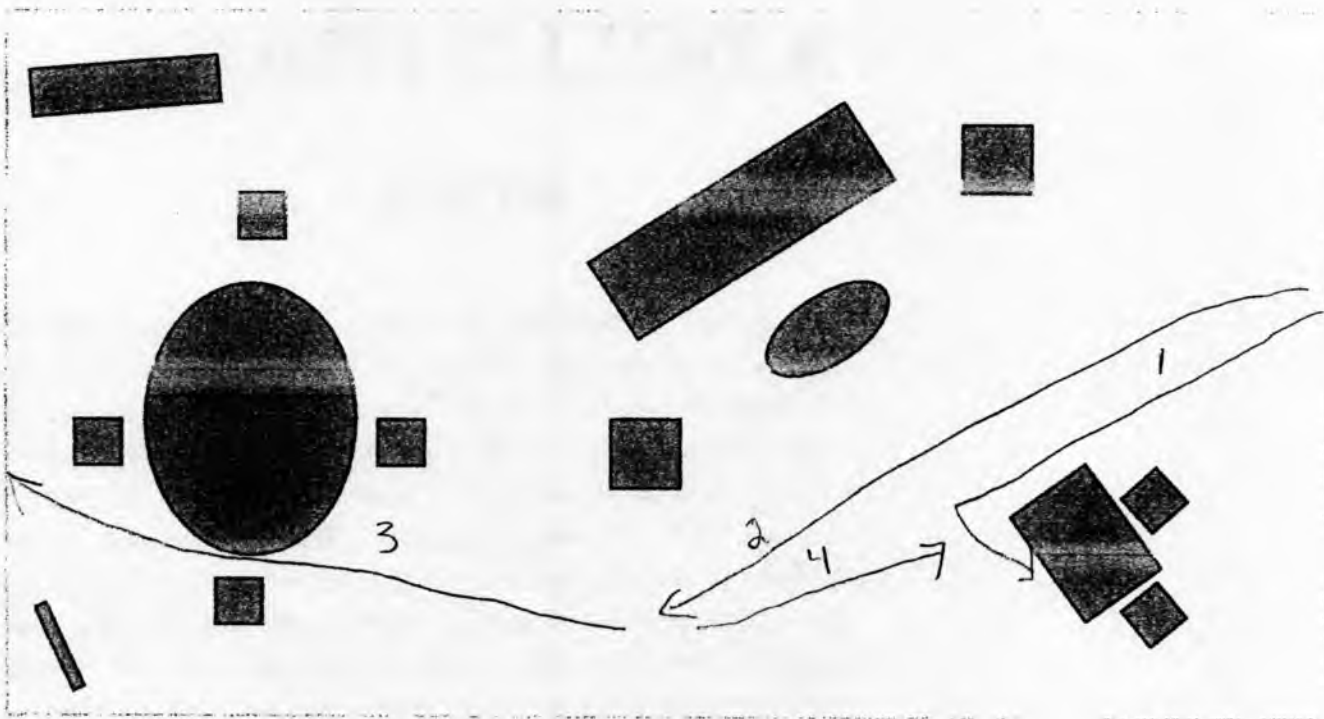
1. Is the play relevant?

Yes! People are so controlled by society still today, both men and women. The desperation to maintain the appearance of perfection is as present now as it was in 1879. We can definitely see this through social media, and the efforts to portray the #nofilter #blessed picture perfect life. Likewise, the patriarchy is still strong all over the world. This play shows how the patriarchy negatively affects both men and women. It doesn't demonize the man as the monster or demean, but shows that society is the monster. Most importantly, the play explores the complexities of relationships and learning to treat others as human, which will always be relevant.

2. Can I personally relate to the play?

Yes, I can. I feel like a lot of my childhood and adolescence I was living my life by an unrealistic standard of perfection with an intense fear of letting anyone see me fail. This play shows how this façade can be shattered in a moment. It reveals that what is underneath is even more beautiful. Also I can relate to feeling the need to "perform" to please the people around me.





1. Nora Xs to DL table and sets down shopping bags.
2. Messenger Xs DC w/tree; Helene follows
3. Helene exits R w/tree
4. Messenger Xs to DL table, takes money from Nora



# A DOLL'S HOUSE

## ACT ONE

*A warm, well-furnished room, reflecting more taste than expense. At stage right, a door leads to a hall. Another door, stage left, leads to Helmer's study. There is a piano between these two doors. There is a door in the middle of the wall, stage left, and a window further downstage. There is a round table near the window, with armchairs and a small sofa. Somewhat towards the back in the side wall stage right, there is a door, and further downstage on the same wall a stove covered in white tiles with a couple of armchairs and a rocking chair in front of it. Between the stove and the side door there is a small table. There are engravings on the walls. There is a what-not with china pieces and other little knick-knacks on it. There is a small bookcase with expensively bound books in it. The floor is carpeted, and there is a fire burning in the stove. It is a winter's day.*

*A bell rings in the hall and we hear the door open shortly afterwards. Nora enters the room, humming cheerfully to herself.*

*She wears outdoor clothes and carries a number of packages. She puts them on the table stage right. She has left open the door to the hall and we can see a messenger carrying a Christmas tree. He has given a basket to the Maid, Helene, who opened the door to them.*

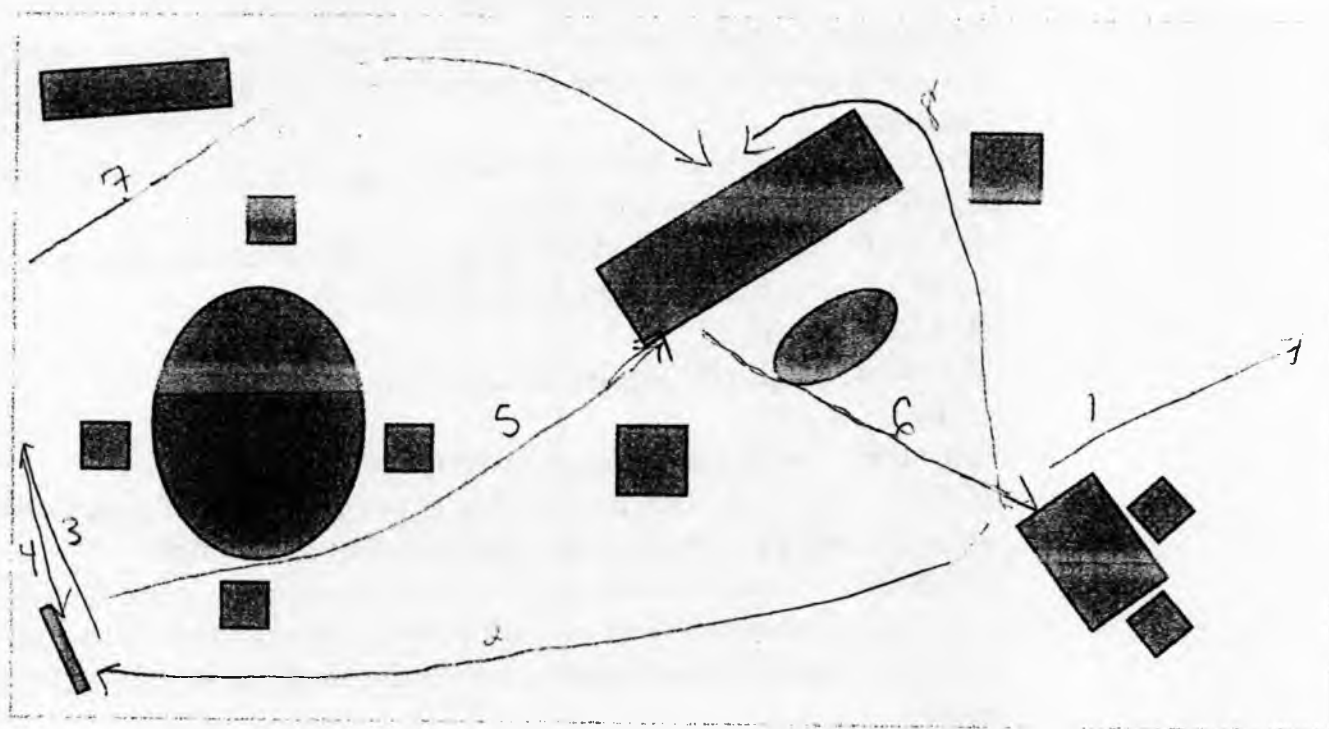
*The Christmas Spirit*

2 NORA: The Christmas tree, hide it away safely, Helene. Until this evening. Don't let the children see it until it's been decorated. 3

*(She takes out her purse.)* How much —

4 MESSENGER: A fifty ~~ore~~ <sup>dollars</sup>

NORA: A hundred, take it. Keep the change. Merry Christmas.



1. Messenger exits L
2. Nora Xs DR to hang coat
3. Nora Xs R & listens to Torvald's door
4. Nora Xs to mirror and fixes hair & outfit
5. Nora Xs to couch and fluffs pillow
6. Nora Xs to desk
7. Torvald en. HR & Xs to couch
8. Nora Xs to Torvald

1  
MESSENGER: Merry Christmas. *(The messenger thanks her and leaves. Nora closes the door. She keeps laughing, quietly, cheerfully, as she takes her coat off. She takes out a bag of macaroons from her pocket and eats a few. She then walks cautiously towards her husband's door and listens.)* 2 - 3

4  
NORA: Yes, he is at home. *(Nora hums again as she goes to the table stage R. Helmer calls from his study.)* An imperfect Pen

HELMER: Is that skylark chirping out there, is that who's out there? *(Nora is busily opening some of the parcels.)*

NORA: Yes, yes. 5

HELMER: Squirrel, squirrel is that who's out there?

NORA: Yes, yes. 6

HELMER: When did squirrel scamper home?

NORA: Just now. *(She puts the bag of macaroons in her pocket and wipes her mouth.)* Torvald come and see what I've bought. Money Procrustes

HELMER: I can't be disturbed. *(After a while he opens the door, + looks out, pen in hand.)* Did you say bought? All of this? I've a little bird who likes to fritter money, has that little bird been frittering again?

NORA: But darling, we can spend a little more can't we?

HELMER: You know very well we can't spend a fortune.

8 NORA: I didn't say that, did I. I just said a little bit. Anyway you're going to get a big salary and you will earn pots and pots of money.

HELMER: After New Year yes, but it will be a full three-months before the salary is due.

NORA: So what? We can borrow till then.

HELMER: Nora! *(He goes and playfully pinches her ear.)* Are you being a silly girl? Say I borrowed a thousand and you let it slip through your fingers during Christmas, and then a tile falls off the roof, hits me on the head, and flattens me. *(Nora puts her hand over his mouth.)*

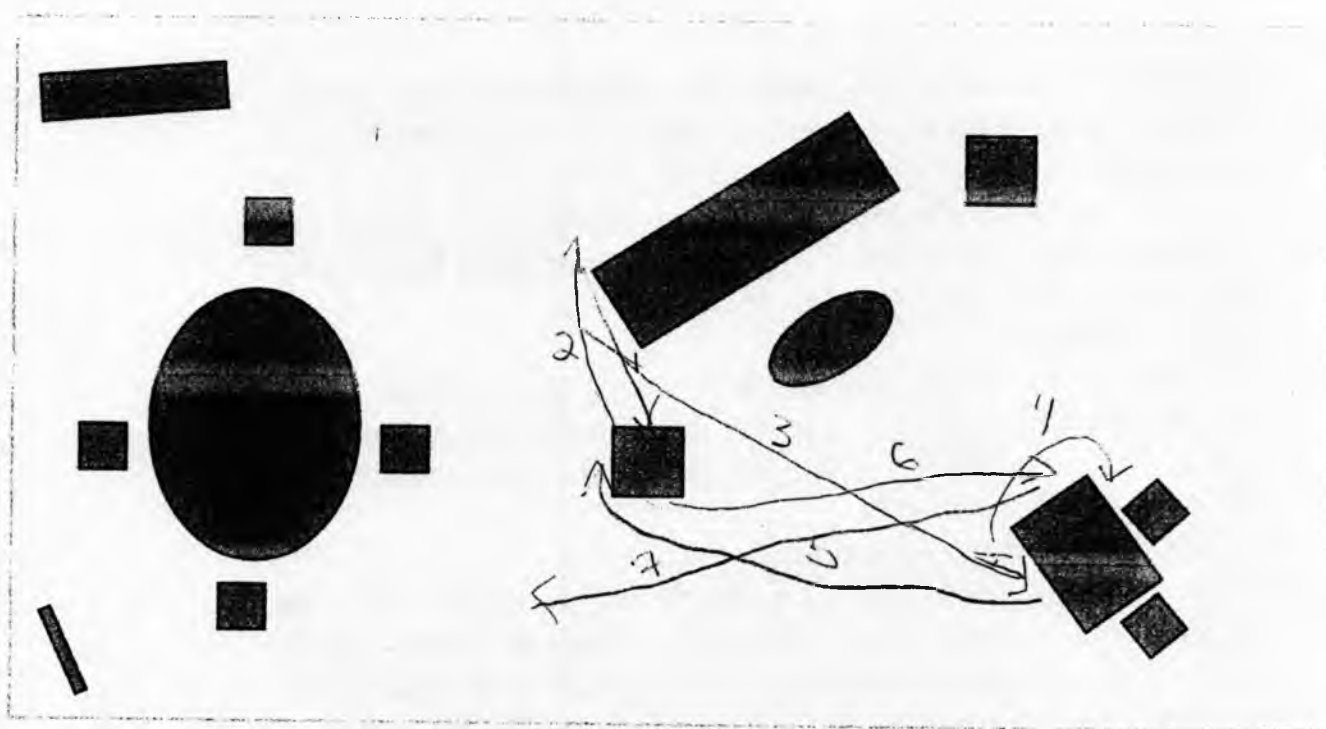
NORA: Don't. Don't say such horrible things.

HELMER: What if something horrible happened, Nora?

NORA: If something that horrible did happen, I wouldn't care if we had debts or not.

HELMER: The people I've borrowed from would care.

NORA: Them? They're strangers. Who cares about strangers?



1. Nora Xs to R chair & plops down
2. Nora turns to Torvald then runs to the mess, almost dancing
3. Nora Xs DL to table, Torvald follows
4. Torvald is around the table to peek into VS bag
5. Nora snatches bag, Xs to R chair, hides bag
6. Nora Xs to desk
7. Torvald Xs C, Nora follows

HELMER: Now, be serious, Nora. You know what I think. Look, the two of us have managed well enough up to now. We still have to manage for a short while, and we will, because we must. *(Nora goes towards the stove. He follows her.)* Who's hanging her head, is it my little skylark? She mustn't. *(He takes out his wallet.)* Nora, look, what have I here? *(Nora turns briskly.)* 2

NORA: Money!

HELMER: Yes. *(He hands her some notes.)* I know how much money needs to be spent in a house at Christmas. *(Nora counts.)*

NORA: Ten ~~hundreds~~ <sup>hundreds</sup> — twenty — thirty — forty. Torvald, thank you. I will stretch it out, I promise.

HELMER: Yes, do that. You must do that.

NORA: I will, I promise. Now please let me show you what I've bought. For virtually nothing. New clothes, here for Ivan — and a sword. A horse for Bobby, and here, a trumpet. A doll and a cradle for Emmy. Nothing much! She'll soon rip it to ribbons anyway. I got some material for the maids — make dresses and scarves. Old Anne-Marie should get something better really. 4

HELMER: What lurks in that particular parcel? *(Nora screams.)*

NORA: No, Torvald, you're not to see that until this evening. 5

HELMER: I see. What have you dreamt up for yourself? Well, tell me, you little spendthrift?

NORA: For me? I don't want anything.

HELMER: You most certainly do. Tell me what you'd like — something sensible.

NORA: I don't know. Yes, I do. Torvald, listen to me. 6

HELMER: What? *(Without looking at him, Nora fingers his buttons.)*

NORA: If you could give me something, could you — could you —

HELMER: Say it, say it.

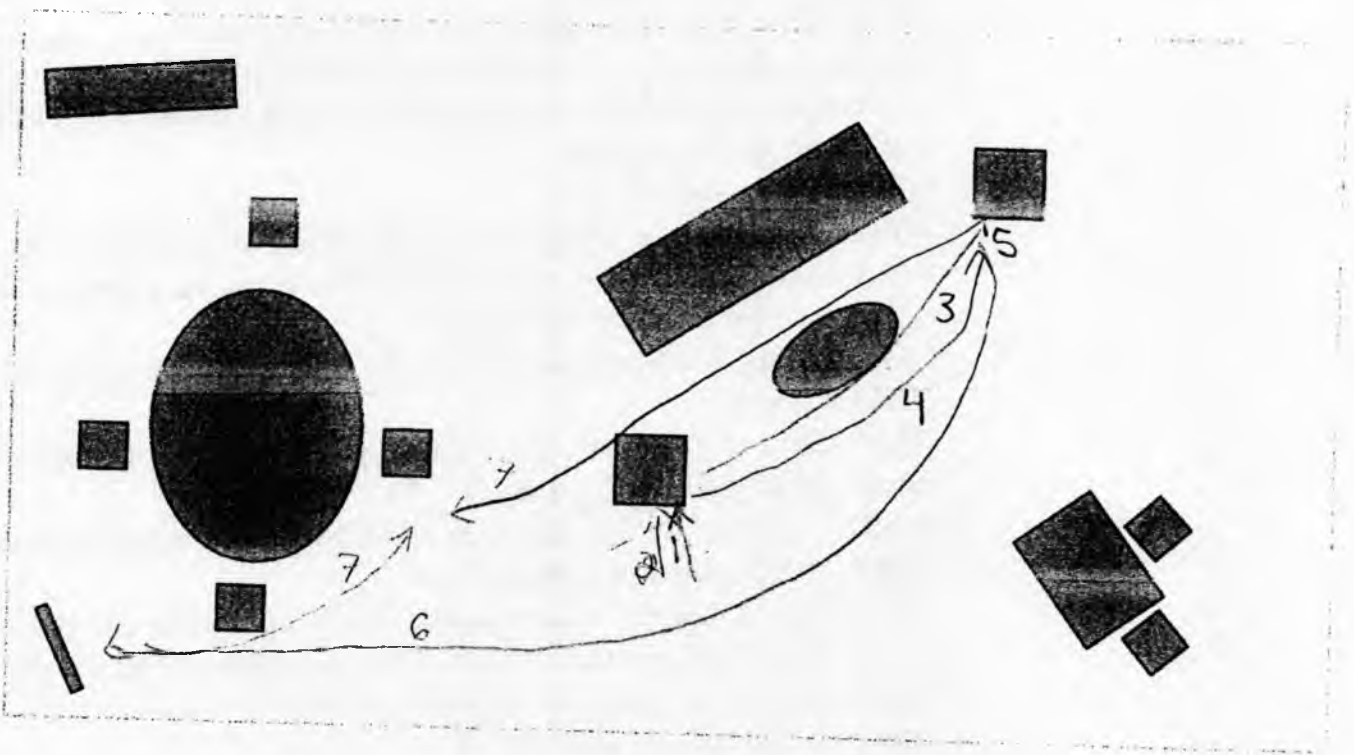
NORA: Money. Give me money, Torvald. As much as you think you can spare. I can buy something with it one of these days.

HELMER: No, Nora, really — 7

NORA: Oh darling, please. I've asked you ever so prettily. I know what, I could hang it on the Christmas tree, wrapped in beautiful gold paper. That would be fun, wouldn't it? *(A husband's scolding)*

HELMER: What do we call little birds that like to fritter money.

NORA: Little fritter birds, yes, I know them well. Let's do as I say,



1. Torvald Xs to SL chair + sits
2. Nora Xs to Torvald
3. Nora Xs to SR chair + sits
4. Torvald Xs to Nora + pats her head ↓★
5. Torvald +m is h. for towards him, he stands
6. Nora Xs DSR to Mirror
7. Nora Xs T @ center

Torvald. I'll take time to think what I need most. That would be sensible, yes? *(He smiles.)*

HELMER: Sensible, yes. If you could only hold on to my money and buy something you really need. But it goes on the house and so many useless odds and ends and then I've to put my hand into my wallet all over again.

NORA: But Torvald —

HELMER: But nothing, my lovely, little Nora. *(He puts his arms around her waist.)* My little bird that fritters is so very sweet, but she does waste an awful lot of money.

NORA: How can you say that? I do try to save up all that I can. *(Helmer laughs.)*

HELMER: You do, you do. All that you can. But you can't. *(Nora turns and smiles, quietly pleased.)* 2

NORA: Honestly, Torvald, if you only knew how many expenses singing birds and squirrels have. 3

HELMER: You're a fascinating little creature. So like your father. You try every trick to get at money. When you do get it, it slips through your fingers. You never know how you spent it. Well, I have to take you as you are. 4

NORA: I wish I were more like my <sup>father</sup> Papa. *Diet Management*

HELMER: But I wouldn't want you any other way. Stay as you are, my lovely little singing bird. But you, Nora, you look quite — quite — devious today — 5

NORA: I do?

HELMER: You do, yes. Look into my eyes. *(Nora looks at him.)*

NORA: What? *(He wags his finger.)*

HELMER: Was a sweet tooth indulged in town today by any chance?

NORA: No.

HELMER: Did a sweet tooth stroll into a pastry shop?

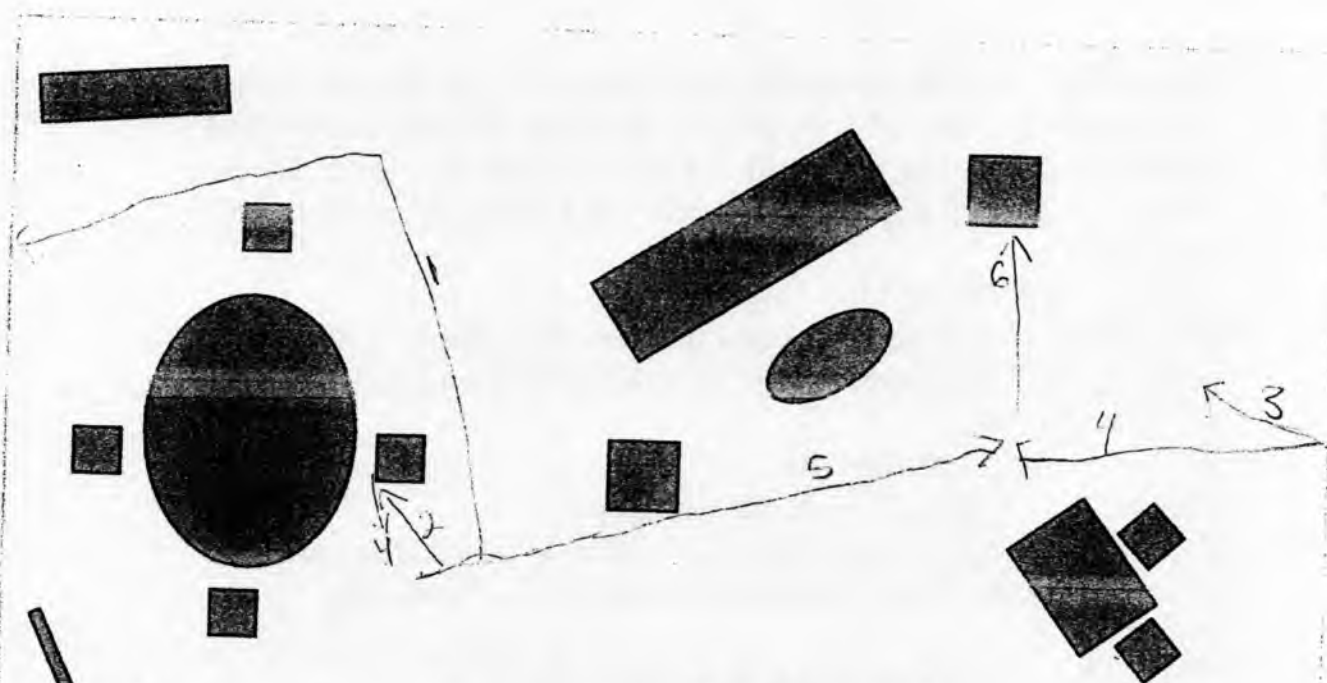
NORA: No, honestly, Torvald — 6

HELMER: Helped itself to a macaroon or two?

NORA: No, honestly.

HELMER: All right! You know, I'm only joking — *(Nora goes to the table stage R.)*

NORA: Honestly, darling, I wouldn't do anything you didn't want me to. 7



\* Invalid x.s. sit = SE chair \* N.V. couch

1. invalid sits HR.

2. Nora x.s. on table + sits

3. Helene en. SL

4. Helene shows Kristine in Kris. en. L

5. Nora runs to Kristine and hugs her

6. Nora offers couch to Kristine she sits

7.



HELMER: You've given me your word. So, my dearest Nora, keep your little festive secrets all to yourself. All will be revealed when the Christmas tree is lit. I have ordered wonderful wines. Nora, you can't imagine how much I'm looking forward to this evening.

NORA: Me too, and the children.

HELMER: It is so good to know that one has a secure, respectable position. And an ample salary. Isn't that so? It is a great pleasure to know that, yes?

NORA: Yes, it is wonderful!

HELMER: The hard times have all gone.

NORA: I know. Darling, I want to tell you how I think we can arrange things. Once Christmas is over — *(A bell rings in the hallway.)*

HELMER: I'm not at home. Remember that.

NORA: It's Dr. Rank. *(The Maid stands in the hall doorway.)*

MAID: Mrs. Helmer, there is a lady here to see you — a stranger.

NORA: Show her in. *(Helmer enters the study. The Maid shows Mrs. Linde into the room and closes the door behind her. Mrs. Linde is dressed in travelling clothes. She speaks timidly and a little reluctantly.)*

MRS. LINDE: Nora, hello. *(Nora is uncertain.)*

NORA: Hello —

MRS. LINDE: Oh, you don't recognize me. *Merry Old Friends*

NORA: No, I'm afraid I — *(She cries out.)* Wait a minute . . .

Kristine! I don't believe you.

MRS. LINDE: Yes, it is me.

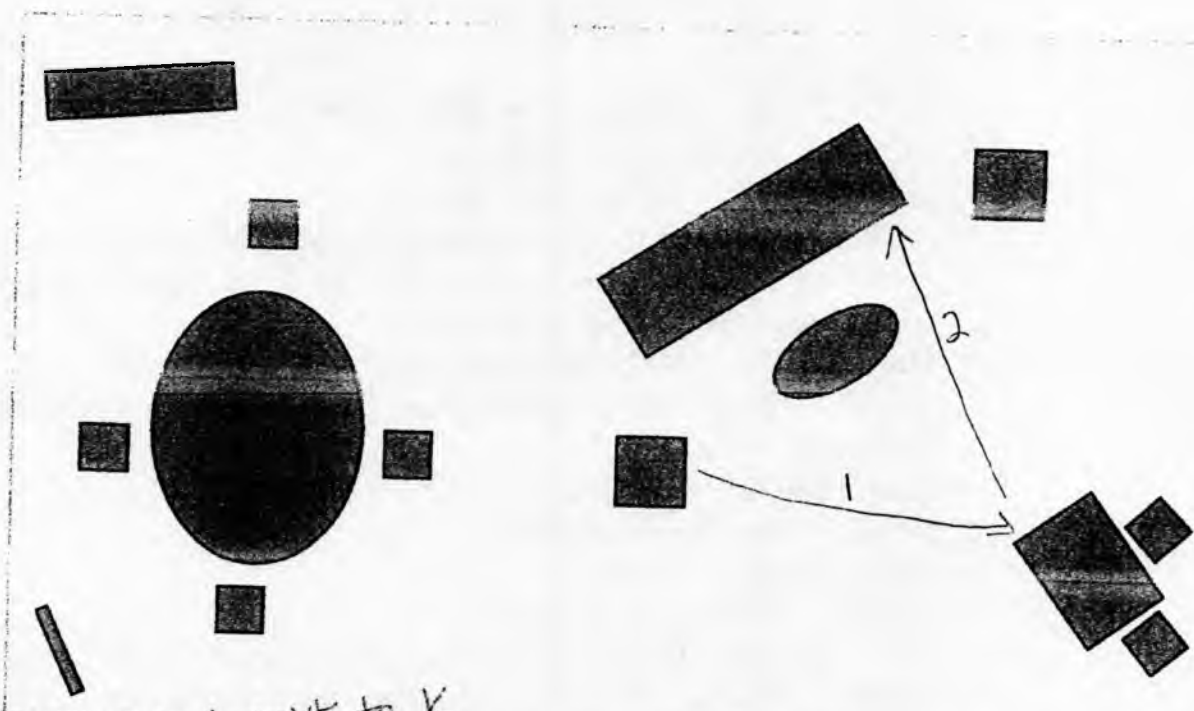
NORA: Kristine! I did not recognize you. I didn't. How could I — *(She speaks more quietly.)* Kristine, you've changed so much.

MRS. LINDE: I believe I have, yes. Nine, ten years, long years.

NORA: Is it that long since we last saw each other? It is, so it is. Did you make that long journey in winter? How brave of you.

MRS. LINDE: I arrived on the ~~steamer~~ *antrak* this morning.

NORA: Oh for Christmas, of course, to have a good time. How lovely. We will have such fun. Oh my word, you're freezing. *(Nora helps her.)* Now, sit down ~~by the warm stove~~ *4*. Shall I take your coat? No, you take the ~~comfy~~ *4* chair. I'll take the rocking chair. That's better, now you look more like you used to look. It was just at first — you do look paler, Kristine, and perhaps a little thinner.



← N X S ↓ next to K

1. Nera Xs to DL table to get gifts
2. Nera Xs back to couch and begins to wrap gifts

MRS. LINDE: And older, Nora, much older.

NORA: A little older, yes, perhaps, a tiny little bit. Not much, not much. *(She stops suddenly and looks serious.)* Oh, Kristine, I'm so sorry. Forgive me. *Death & Emptiness*

MRS. LINDE: Forgive you? Why, Nora?

★ NORA: You lost your husband.

MRS. LINDE: Three years ago, yes.

NORA: I read it in the newspapers. Kristine, do believe me, I meant so often to write to you then, but I just kept putting it off and things kept getting in the way.

MRS. LINDE: My dear Nora, I understand perfectly.

NORA: No, it was very bad of me. Didn't he leave you anything to live on?

MRS. LINDE: Nothing.

NORA: And no children?

MRS. LINDE: None.

NORA: Nothing at all then?

MRS. LINDE: He left me nothing, not even an ounce of grief.

NORA: Kristine, that's not possible. *(Mrs. Linde smiles sadly and strokes Nora's hair.)*

MRS. LINDE: These things do happen sometimes, Nora. *Unsuccessful*

NORA: All on your own then. All on your own. That's awful. I have three such lovely children. Oh I didn't mean it like that. You can't ~~lose~~ <sup>lose</sup> them just yet. The Nanny's taken them out. But tell me everything —

MRS. LINDE: No, no, no, you talk to me.

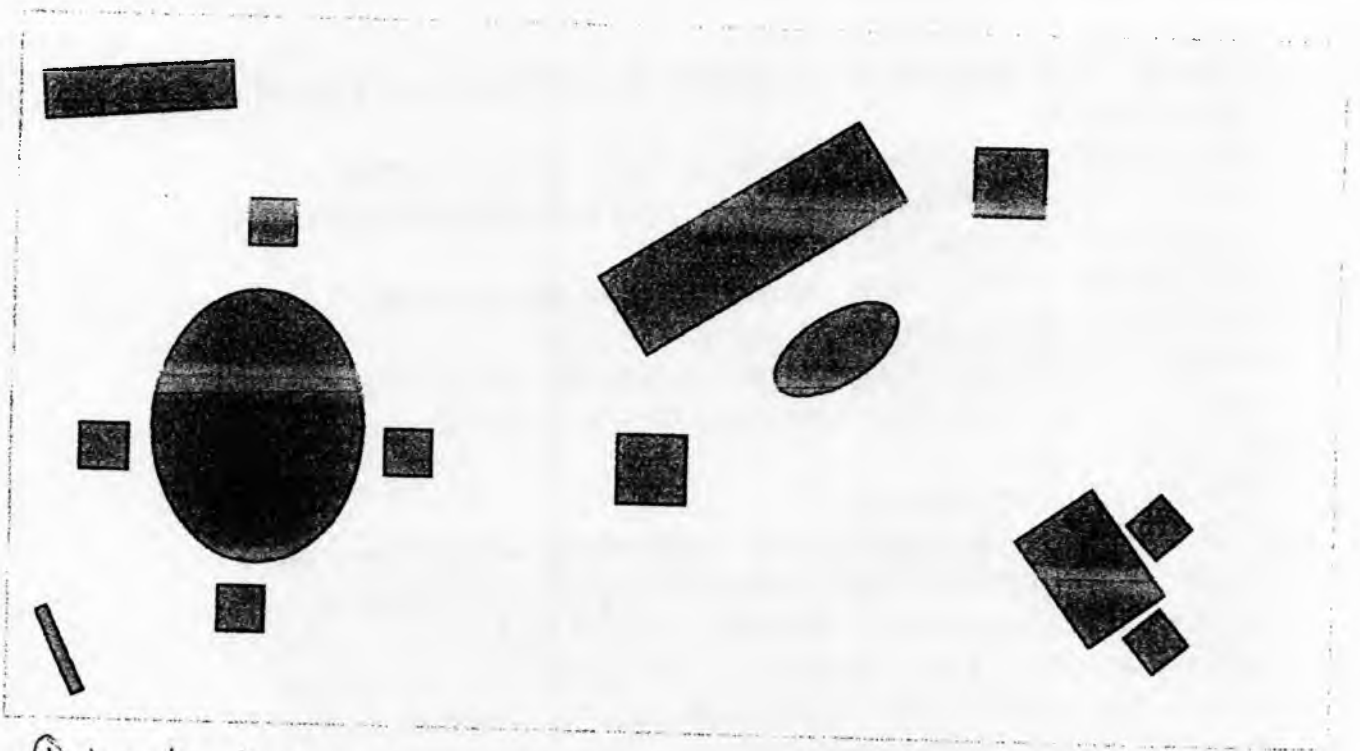
NORA: No, you start. I am not going to be selfish today. Today I will think only about you. Oh, I do have to tell you one thing. Have you heard our wonderful news?

MRS. LINDE: No, what?

NORA: My husband has just been made the new manager of the Joint Stock Bank.

MRS. LINDE: Your husband — that is wonderful —

| NORA: Yes, I know. Being a lawyer is such an insecure profession. Oh I can't tell you how happy we are. When he starts work at the bank in the New Year he gets a huge salary and a fair share of bonuses. From then on we can live quite differently. We can do



① Linde begins to help wrap

as we like. Oh Kristine, it is gorgeous to have pots and pots of money. Isn't it?

MRS. LINDE: Yes indeed, it must be lovely to have the basics.

NORA: No, more than the basics, pots and pots and pots of money. (*Mrs. Linde smiles.*)

MRS. LINDE: Nora, Nora, haven't you got any sense yet? Even in school you spent money like water. *Nora's Trial*

NORA: I know, and Torvald says I still do but our life together hasn't been that easy. We've had very little money. We have both had to work hard.

MRS. LINDE: You as well?

NORA: Oh yes. Bits and pieces. Needlework, crocheting, embroidery — that sort of thing. Other things as well. The thing is, when we first got married obviously Torvald had to earn more money than before but in that first year he took on so much extra work he just couldn't take it and he became ill. Terribly, terribly ill and the doctors said it was absolutely necessary that we travelled south. *about*

MRS. LINDE: Oh yes, you spent an entire year in Italy, didn't you?

NORA: We did. And it saved his life, Torvald's life. It was a wonderful year but it cost an awful lot of money.

MRS. LINDE: I would imagine so.

NORA: Four thousand, eight hundred ~~kroner~~ — a lot — a lot of money. *\$40,800*

MRS. LINDE: You were very lucky that you had it.

NORA: Well, we had it from ~~Papa~~ *father*, you know.

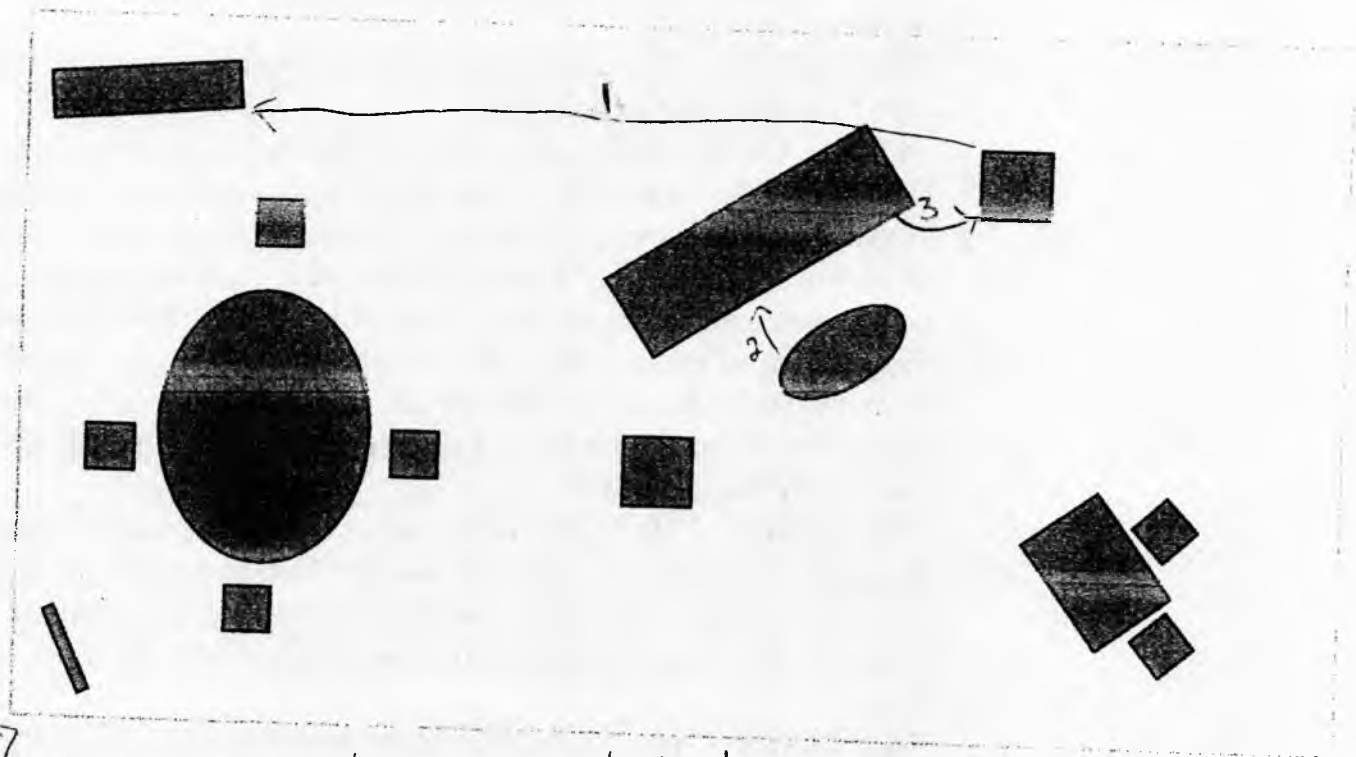
MRS. LINDE: I see. It was around the time your father died.

NORA: Yes, that's right. Can you believe it — I couldn't go to nurse him. I was stuck here, I was expecting Ivar to be born any day and I had Torvald to look after, and he was so ill, so ill. Do you remember my ~~Papa~~ *father*? He was so dear to me, so kind — I never saw him again. That's the worst thing that's happened to me since I got married.

MRS. LINDE: I remember how fond you were of him. So then you left for Italy?

NORA: Yes, we left a month later.

MRS. LINDE: And your husband came back in good health?



1. Kristine xs to bookshelf + thumbs through
2. N sits on couch
3. Kristine xs to SL chair ↓

NORA: Fit as a fiddle.

MRS. LINDE: But — the doctor?

NORA: I'm sorry?

MRS. LINDE: The gentleman who arrived at the same time as me? I thought the maid said....

2 NORA: Oh, Dr. Rank, yes. Oh no, this isn't a professional visit. He's Torvald's best friend. He drops by at least once a day. No, Torvald has not been ill for one moment since then. And the children are well, they're very healthy, and I am too. Oh Kristine! It is so wonderful to be alive and to be happy<sup>3</sup> Oh, that was so thoughtless of me — listen to me rabbiting on about myself. I'm so sorry. Don't be cross with me, don't. Would you tell me something? You know you said you didn't love your husband, why did you marry him? Tell me. Kristine's Survival

MRS. LINDE: My mother was alive then. She was bedridden. Helpless. I had two younger brothers. I had to take care of them. I could not refuse his offer. It wouldn't have been justifiable.

NORA: No, I don't suppose it would have, really. So he was rich, then?

MRS. LINDE: He did have money, but the whole business was shaky. Then he died, and everything collapsed. There was nothing left.

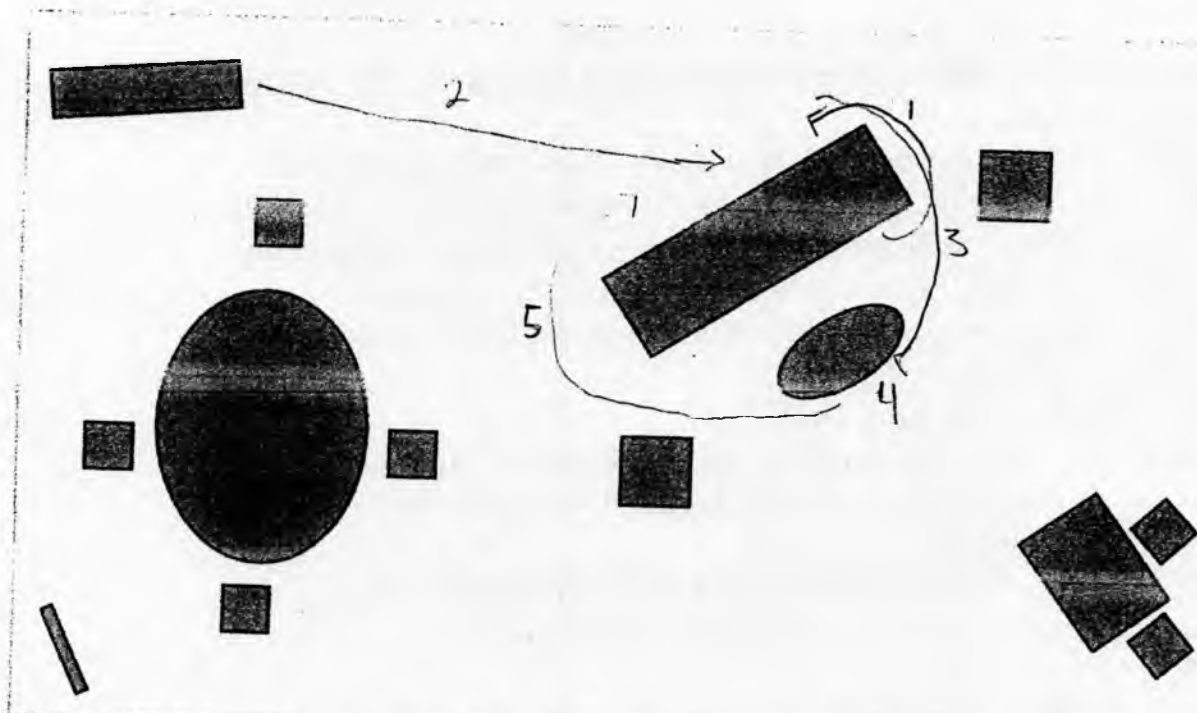
NORA: What happened?

MRS. LINDE: I managed a little shop. And then a little school. And anything else I could think of. These last three years, Nora, I haven't stopped working. That's over now, Nora. My poor mother's died, she doesn't need me. The boys don't either. They've found positions, they can look after themselves.

NORA: You must feel so relieved —

MRS. LINDE: No, empty. I cannot tell you how empty. Nothing to live for any more. *(She gets up uneasily.)* That's why I couldn't stay there any more. It must be easier to find work here. Something to keep me busy, to take my mind off things. I thought perhaps a job, some office job.

NORA: Kristine, no, it will wear you out and you look so exhausted already. Why don't you go for a holiday — *(Mrs. Linde goes to the window.)*



1. Nora stands + faces Kristine
2. Kristine Xs to Nora (stands behind couch)
3. Nora Xs to coffee table + sits (by)
4. Nora stands + turns to Kristine
5. N Xs VS bag + goes to coffee table
6. K Xs OL chair ↓



father      Solentions not Support

MRS. LINDE: Nora, I don't have a ~~Papa~~ to give me the money for the journey.

NORA: Don't be cross with me, don't. (*Mrs. Linde goes to her.*)

MRS. LINDE: I'm sorry, I've just become so bitter. I have to think about myself all the time. Do you know? When you told me of your good news I was happy not for you, but for myself.

NORA: What do you mean? Oh I see, you think Torvald might be able to help you?

MRS. LINDE: Yes, I do think that.

NORA: Well, he will, Kristine. Leave it to me. I'll ask him. I'll think of something he really likes. And I would really like to be able to help you.

Still a Child

---

MRS. LINDE: Nora, it's so kind of you, to help me — especially when you know so little of how difficult life can be —

NORA: Sorry? 4

MRS. LINDE: Dear God, you do some needlework, you embroider — you are a child, Nora.

NORA: Don't say that to me, don't talk down to me.

MRS. LINDE: I'm sorry.

NORA: You're as bad as the rest of them. You all think that I'm useless. Do you honestly think that I don't know how hard life can be —

MRS. LINDE: Nora dear, you've just told me about your troubles.

A Proud Confession

---

NORA: That was nothing. There's a big thing I've not told you.

MRS. LINDE: What do you mean?

NORA: You're proud that you worked so long and hard for your family, aren't you?

MRS. LINDE: Yes, I am.

NORA: Listen to me, Kristine. I've done something to be proud and happy about. I have.

MRS. LINDE: I don't doubt it. What is it?

NORA: Torvald must not hear this. He must never hear this. No one must know, Kristine. No one but you.

MRS. LINDE: What?

NORA: It was me who saved Torvald's life. I saved his life.

MRS. LINDE: You saved his life? How did you save it?



NORA: You know the trip to Italy I told you about — Torvald would be dead if he hadn't gone there —

MRS. LINDE: Yes, your father gave you the money you needed —

NORA: That's what Torvald thinks — that's what everyone thinks — but —

MRS. LINDE: But — *ded*

NORA: Not one penny from ~~Papa~~. I found the money. I did.

MRS. LINDE: You, so much money —

NORA: Four thousand, eight hundred kroner — what do you say to that? 1 *\$40,800*

MRS. LINDE: So where did you get it from? You couldn't have borrowed it.

NORA: Why not?

MRS. LINDE: A wife ~~is not allowed to~~ *shouldn't* borrow without her husband's consent, a wife — 2

NORA: What if the wife knows something about business? What if the wife knows how to use her brains, then —

MRS. LINDE: No, I do not understand — 3

NORA: Did I say I borrowed the money? I might have had an admirer, I might have been given it, I am quite attractive —

MRS. LINDE: You are mad —

NORA: And you're dying of curiosity, Kristine.

MRS. LINDE: Nora, my dear, have you done something foolish —

NORA: Foolish, to save your husband's life, is that foolish?

MRS. LINDE: I think it is foolish if you did something and didn't tell him about it —

NORA: No, no, you don't understand! He wasn't allowed to know how ill he was. The doctors told me. Nothing could save him, unless we travelled south. Honestly I did try and coax him at first. I tried everything. Nothing worked. Well then I thought, you have to be saved. I have to save you and I found a way out —

MRS. LINDE: You've never breathed a word since to your husband.

NORA: 4 Oh no. When it comes to money Torvald is very strict and he absolutely loathes debt, and anyway, Torvald is a man. He has a man's pride. He would be so ashamed and humiliated if he thought he owed me anything. It would spoil our lovely marriage. It would just spoil everything.



MRS. LINDE: Will you never tell him?

NORA: I might, yes, one day. Many years from now, when I've lost my looks a little. Don't laugh. I mean the time will come when Torvald is not as in love with me as he is now, not quite so happy when I dance for him, and dress for him, and play with him. It might be useful then to have something up my sleeve — I'm talking nonsense, nonsense, that time will never come. So what do you think of my big secret? I am good for something, aren't I. But the whole affair caused me such a lot of worry. I've all these repayments and they're so hard to find. You see I couldn't really put any of the housekeeping money aside because Torvald has to live well, and I couldn't let the children go badly dressed. Whatever I got for them I had to spend it on them. Mummy's little angels.

MRS. LINDE: So the money came out of your own allowance, Nora?

NORA: Yes. When Torvald gave me money for new dresses and things, I never spent more than half. Bought the cheapest of materials. Thank goodness everything looks good on me, Torvald never even noticed. But Kristine, it was a bit hard on me. It is nice being beautifully dressed, isn't it? 2

MRS. LINDE: Isn't it, yes? 3

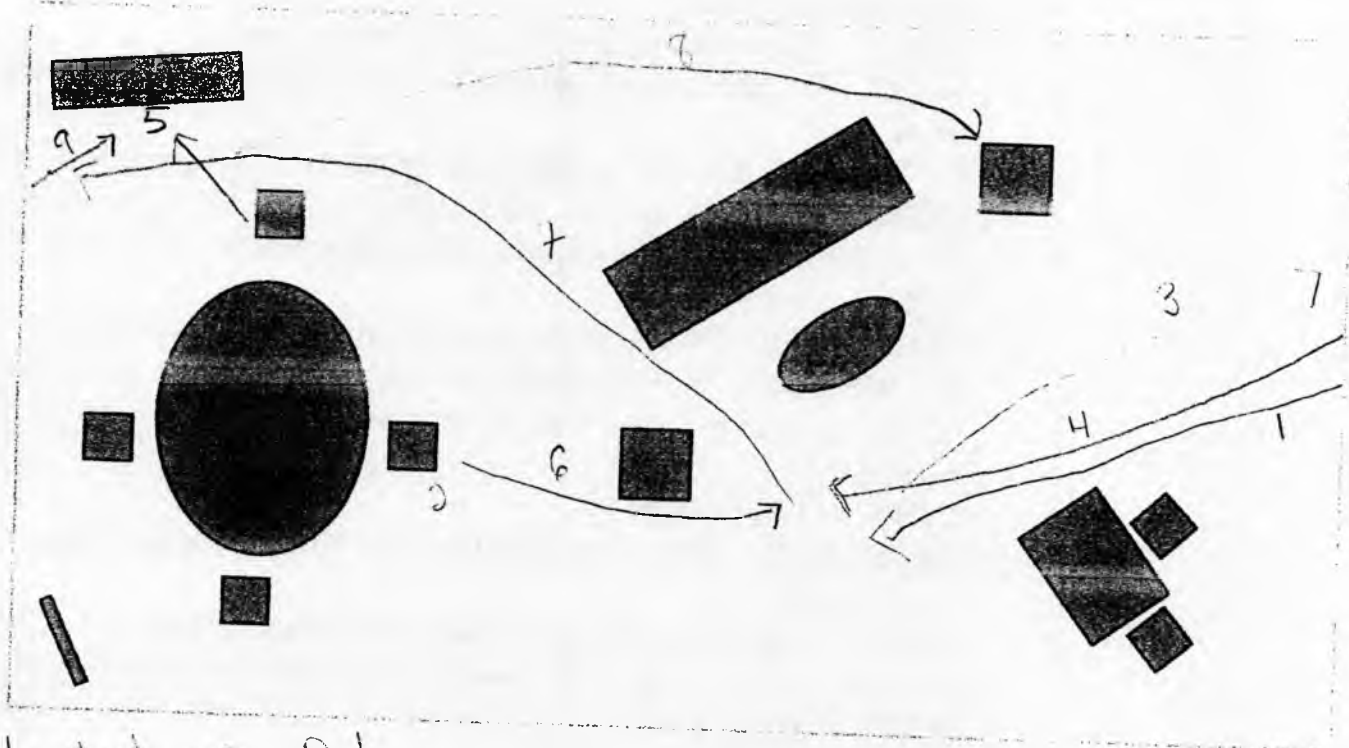
NORA: I found other ways of making money, as well. Last Christmas I was lucky enough to get a lot of copying to do. Can you believe that? I locked myself in my room every evening for three whole weeks, and I wrote till late at night. I was tired. So tired. I did get such a lot of pleasure from sitting and working and earning money. I felt like a man.

MRS. LINDE: How much have you paid off doing this?

NORA: I can't tell you exactly. I do know that what I've scraped together, I've paid it all. So many times I've been at my wits' end. But that's all over now. I'm free, and I can't tell you how good that feels. I can spend all my time playing with the children. I can have the house just the way Torvald likes it. Really beautiful. *(The bell is heard in the hall and Mrs. Linde gets up.)* 4 An Unwelcome Visitor

MRS. LINDE: Visitors. I'd better leave.

NORA: Stay, please. I'm not expecting anybody. It'll be for Torvald — *(The Maid is in the doorway to the hall.)* 5



1. Maid x S D L
2. Nora stands
3. Maid exits L
4. Krogstad enters Lt Xs C
5. Kristine stands + Xs to bookshelf
6. Nora Xs C to Krogstad
7. Nora Xs R + leads Krogstad to UR, Krogstad exits
8. Nora Xs to US chair + sits
9. Rank enters UR + runs into Kristine

MAID: | Excuse me, Mrs. Helmer, a gentleman wants to go into the lawyer's office —

NORA: The bank manager's office, you mean.

MAID: Yes, the bank manager's office, but the doctor is still in there —

NORA: <sup>2</sup> <sup>3</sup> Ask him in. I'm sorry. (*Krogstad is in the doorway to the hall.*)

KROGSTAD: <sup>4</sup> It's just me, Mrs. Helmer. (*Mrs. Linde frowns, starts, and half turns towards the window. Nora takes a step towards him, tense, and lowers her voice.*) <sup>5</sup>

NORA: <sup>6</sup> What do you want to talk to my husband about?

KROGSTAD: Bank business, you might say. I've got a position in the Joint Stock Bank. I now hear your husband is to be our manager.

NORA: That's right —

KROGSTAD: Yes, I merely wish to bore him with bank business. Nothing else.

NORA: Please use the study door. <sup>7</sup> <sup>8</sup> (*She takes her leave of him indifferently as she closes the door to the hall and goes to see to the stove.*)

MRS. LINDE: Who was that, Nora?

NORA: Mr. Krogstad. A lawyer.

MRS. LINDE: It was him then.

NORA: You know that man?

MRS. LINDE: I did — years ago. He was clerk to our local solicitor.

NORA: Yes, that's what he was.

MRS. LINDE: He's changed an awful lot.

NORA: He had a very unhappy marriage, I believe.

MRS. LINDE: Is he a widower now?

NORA: With lots of children.

MRS. LINDE: I've heard he has some dubious business interests.

NORA: Really? Well business is so boring, let's not talk about it.

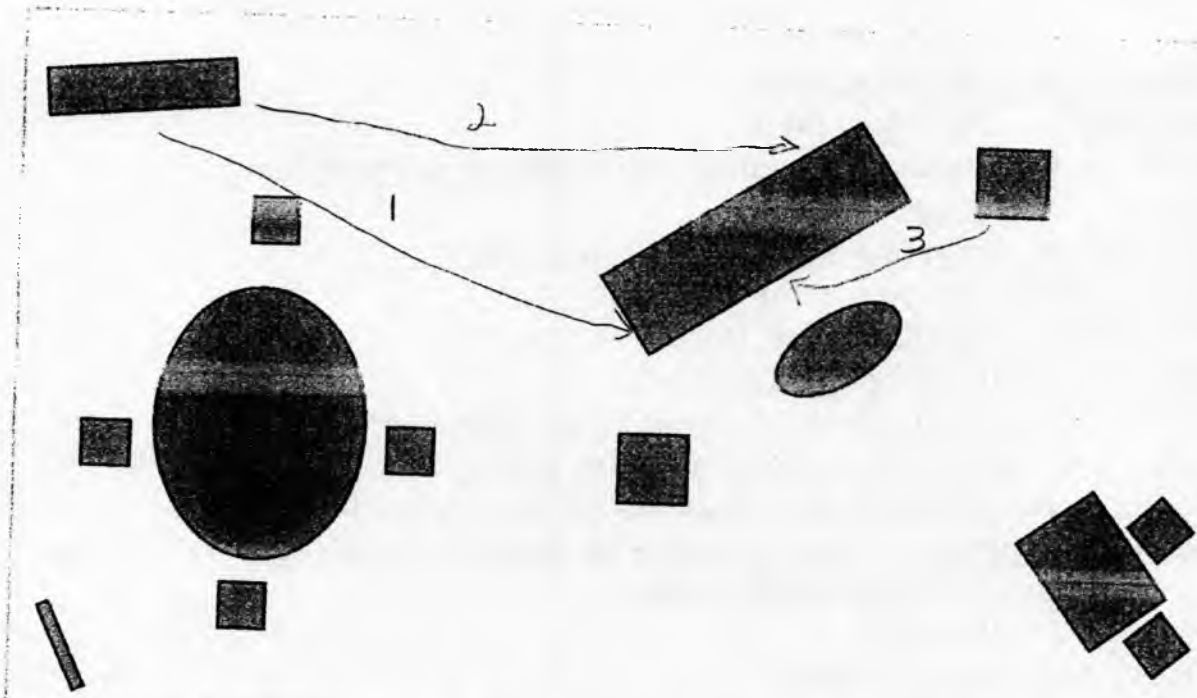
(*Dr. Rank enters from Helmer's study. He speaks in the doorway.*)

RANK: <sup>9</sup> I won't disturb you, my friend. I'll pop in and see your wife. (*He closes the door and remarks to Mrs. Linde.*) I'm so sorry, I'm disturbing you as well.

NORA: You are not. Dr. Rank, this is Mrs. Linde.

RANK: I see. I've heard that name often in this house. Didn't I pass you on the stairs coming up?

MRS. LINDE: You did. I walk slowly. Stairs tire me.



1. Rank xs to couch + sits
2. Mrs. Linde xs to back of couch
3. Nord xs + sits next to Rank



RANK: You're not feeling well?

MRS. LINDE: Tired. Just tired.

RANK: Is that all? And you come to visit in town to get back your energy?

MRS. LINDE: To get work, that's why I'm in town.

RANK: Work is now a cure for tiredness?

MRS. LINDE: One has to live, Doctor.

RANK: Yes, that's the general opinion.

NORA: Come on, Dr. Rank, you must want to live as well.

RANK: I do, indeed. I may be a miserable fellow, but I'll go on being tormented for as long as possible. All my patients feel the same way. And people who are morally sick, they do as well. Right now one of them is in there with Helmer —

MRS. LINDE: What? 2

NORA: What do you mean?

RANK: Krogstad. A lawyer. A man you don't know. A man rotten to the core, Madam. But he too is insisting he has to live, as if it mattered so much, his life.

NORA: What's he talking to Torvald about?

RANK: I do not know. Something to do with the Savings Bank.

NORA: Does Krog — does this lawyer, Krogstad, have anything to do with the bank?

RANK: He works there, yes, in some manner of description. You're laughing, why? *Glee at Power*

NORA: Tell me, Dr. Rank. Will everyone who works at the Savings Bank, will they all now be under Torvald?

RANK: Yes, I suppose so. Why is that so very amusing?

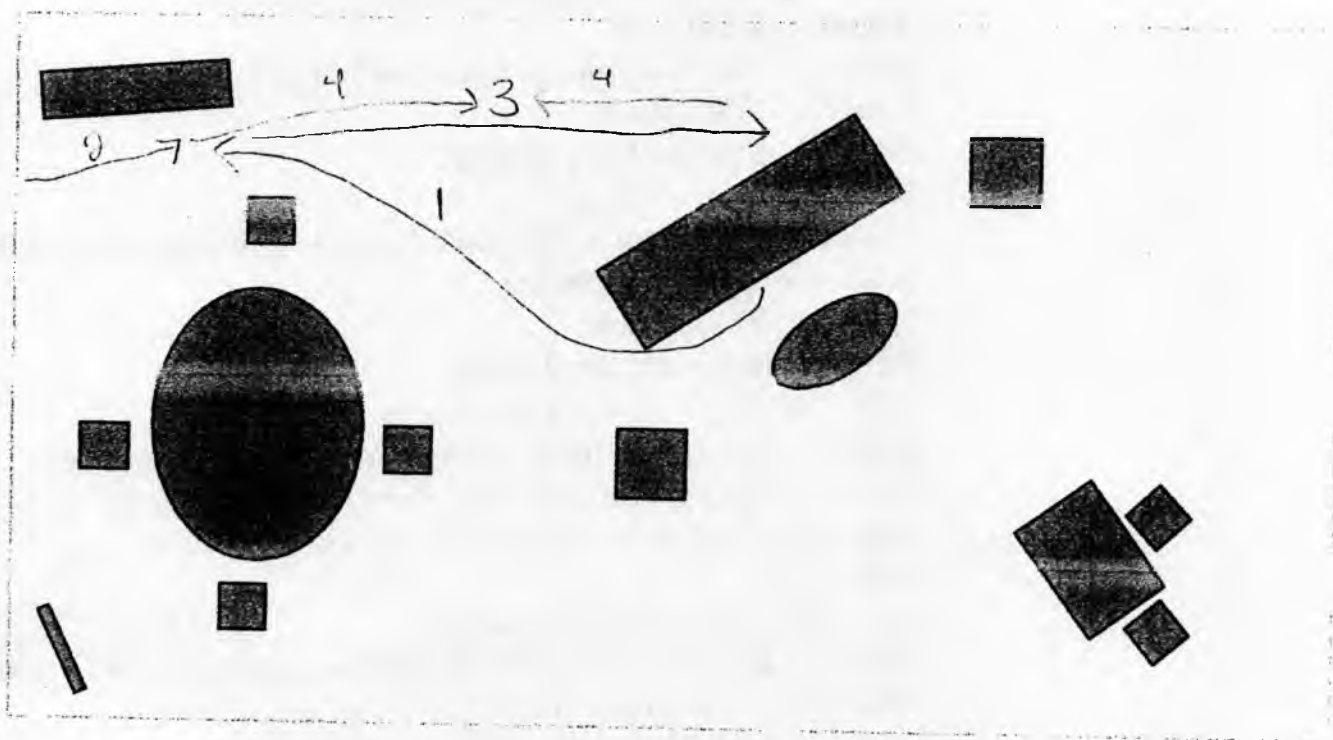
NORA: It gives me such pleasure to think that we — that Torvald has so much power over so many people. *(She takes a bag out of her pocket.)* A little macaroon, Dr. Rank? 3

RANK: What is this? Macaroons? Aren't they illegal in this house?

NORA: They are, but Kristine gave me these.

MRS. LINDE: Me — what —

NORA: Now, now don't get hysterical. You didn't know that Torvald's banned them. No. He thinks they're very bad for my teeth. Never mind — just a little one. Yes, Dr. Rank? Here you are. *(She puts a macaroon into his mouth.)* You too, Kristine. And one for



1. Mia X's up
2. Torvald enters R
3. Mia crosses to Kristine
4. Torvald X's to meet Kristine, shakes hands  
JK! ← the dumb

me. Just a little one. Two, at most. Oh, I'm such a happy woman. There is only one thing that I want to do.

RANK: What is it?

NORA: I'd really like to say something to Torvald —

RANK: Then say it.

NORA: I daren't. It's vulgar.

MRS. LINDE: Vulgar?

RANK: Then don't. But say it to us — you can surely. What do you want to say to Helmer?

NORA: Bloody hell.

RANK: Have you gone mad?

MRS. LINDE: Nora, God help us —

RANK: Say it, he's here. (*Nora hides the bag of macaroons.*)

NORA: Quiet. (*Torvald enters from his study with his coat over his arm and his hat in his hand.*) You got rid of him, did you, Torvald dear? *a*

HELMER: He's gone now, yes!

*Introductions*

NORA: *3* Introductions. This is Kristine, who's come to town.

HELMER: Kristine? Forgive me, I'm not sure —

NORA: Mrs. Linde. Mrs. Kristine Linde, darling. *4*

HELMER: I see. You and my wife were friends as children?

MRS. LINDE: Yes, we knew each other a long time ago.

NORA: And she has travelled a long way here just to speak to you, imagine that.

HELMER: What is that supposed to mean?

MRS. LINDE: It's not exactly —

NORA: You see, Kristine's very good at office work but she really wants to work with a clever man who will teach her much more than she already knows and direct her —

HELMER: A sensible decision, Madame.

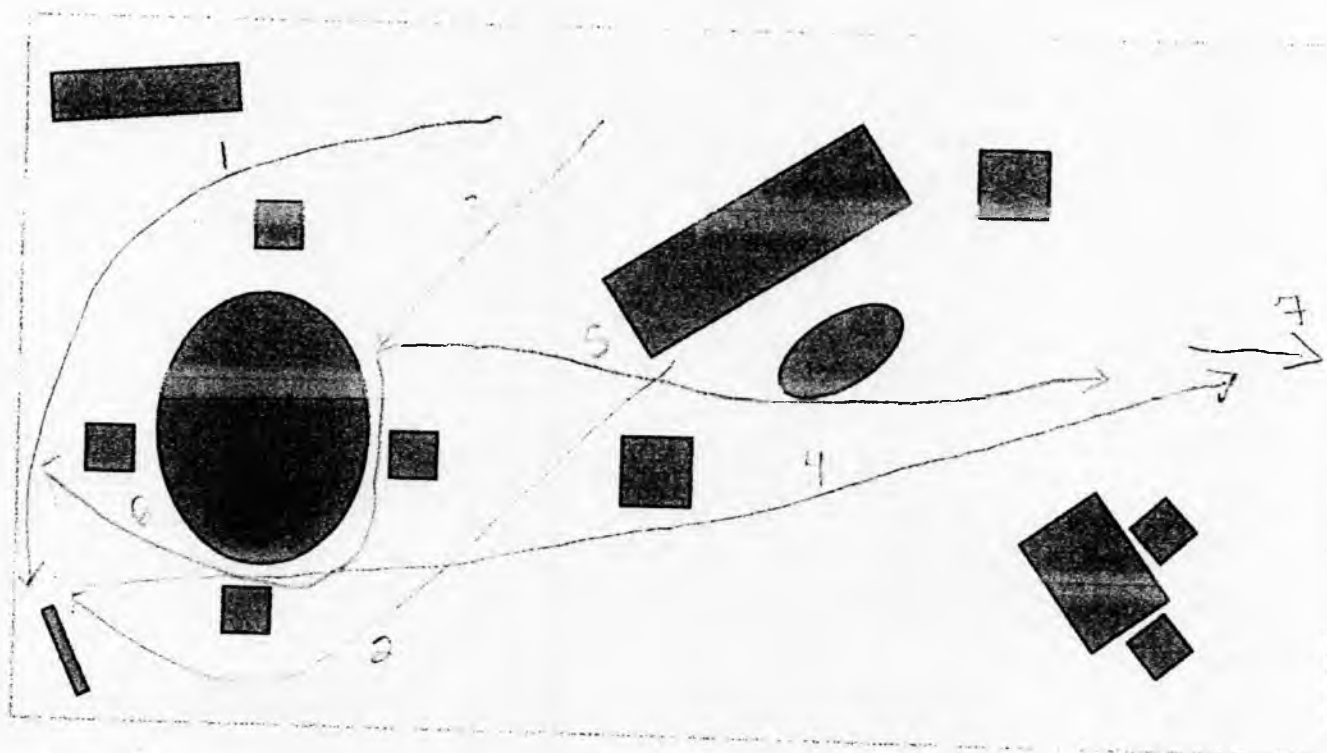
NORA: So when she heard, through a *my email* telegram, that you had become manager of the bank, she raced here as quickly as she could — please, Torvald, for my sake, could you do something for Kristine? Please, please?

HELMER: That is not impossible. I take it you are a widow?

MRS. LINDE: Yes.

HELMER: And have some experience of bookkeeping?

MRS. LINDE: A great deal, yes.



1. Toward As<sup>Dr</sup> to corridor + stairs down
2. Bank As L to corridor
3. Toward As to table + dress coat
4. Toward + Bank x L to door
5. Toward As L to door
6. Toward As to DR door children enter R
7. R, T, Ks exit L

HELMER: Then it's quite likely I can offer you a position —  
(*Nora claps her hands.*)

NORA: I knew, I knew.

HELMER: You've arrived at the right time, Mrs. Linde —

MRS. LINDE: How can I thank you —

HELMER: No need whatsoever. (*He puts on his overcoat.*) But for now you must excuse me today — |

RANK: Wait, I'll go with you. (*He fetches his fur coat from the hall and warms it by the stove.*)

NORA: Torvald my dear, don't stay out long. 3

HELMER: An hour. No more.

NORA: Kristine, are you leaving as well? (*Mrs. Linde puts her coat on.*)

MRS. LINDE: Yes, I now have to start searching for lodgings.

HELMER: Perhaps we can walk some of the way together. (*Nora helps her.*) |

NORA: I'm so sorry that we're so cramped for space. We just could not —

MRS. LINDE: Don't even think about it. I can't thank you enough. Good-bye. 5

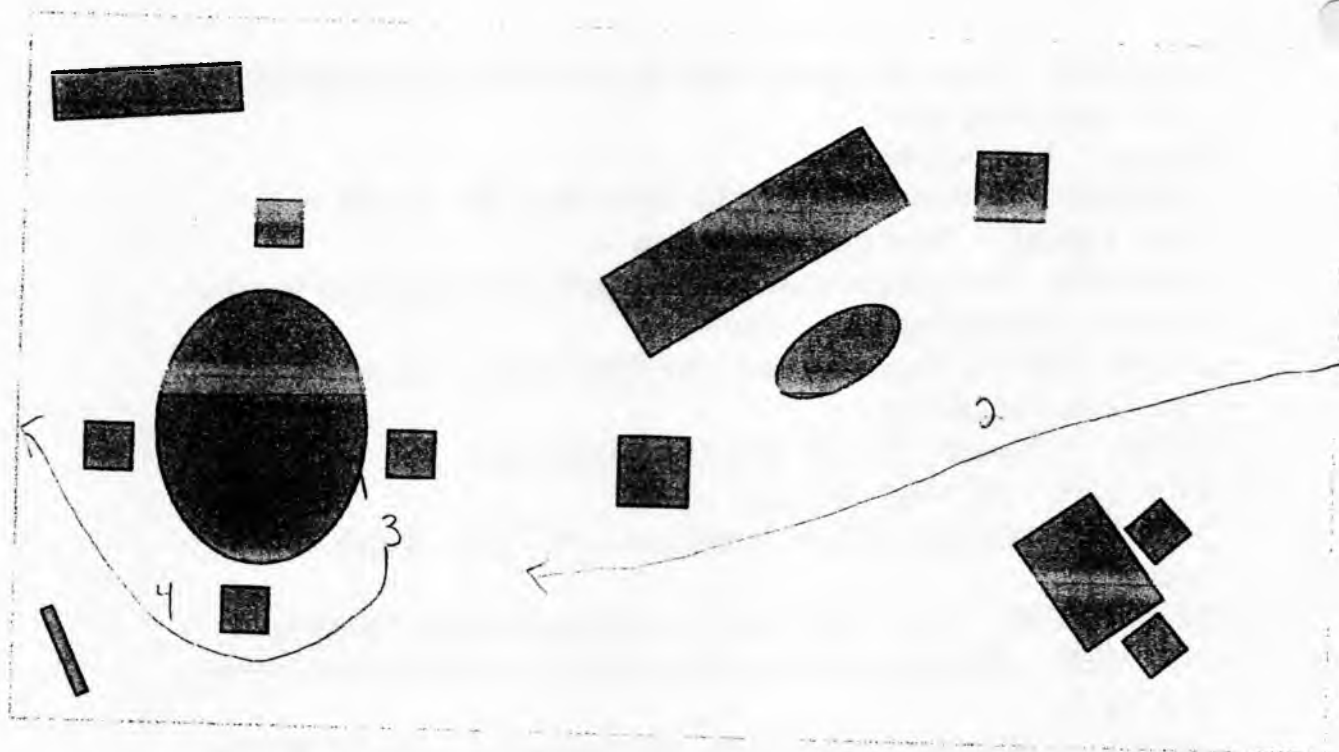
NORA: For now, good-bye. But you will come back this evening, won't you? You too, Dr. Rank. What do you say? Are you well enough? You will be, I know. Just wrap up well. (*During this conversation they enter the hall and children's voices are heard outside the door.*)

6 Here they are, here they are. (*She runs to open the door and the Nanny, Anne-Marie, enters with the children.*) Come on, come in. (*Nora bends down and kisses the children.*) Aren't they sweet? Aren't they angels? Do you see them, Kristine? Aren't they lovely?

RANK: Stop talking in this draught.

HELMER: Come along, Mrs. Linde. Only a mother could bear to be here. (*Rank, Helmer, and Mrs. Linde go down the stairs. The Nanny enters the room with the children. Nora does so too and closes the hall door.*) 7

NORA: Look at those rosy red cheeks. You look so lovely I could eat you. (*The children all talk at the same time and interrupt her during the following.*) Was it great fun? Good, good. You pulled both Emmy and Bob in the sledge. Imagine that, the two of them at the same time? You're a big boy, Ivar. Anne-Marie, let me hold her a



1. Nora sits under table
2. Högstad enters L + Xs DR near table
3. Nora stands
4. Children exit R

to be  
improvised

moment. My little doll, my sweet baby. (*She takes the youngest from the nanny and dances with her.*) Yes, yes, Bob, Mummy will dance with you as well. What? Snowballs, I should have seen you throw them. Anne-Marie, I'll take off their coats myself, please don't — yes, let me please. It is great fun. You look frozen to the bone. Go in there and drink some hot coffee — it's on the stove in the nursery.

(*The Nanny enters the room stage L. Nora takes off the children's coats and throws them anywhere while she lets them chatter simultaneously.*) I see, a big bad dog chased you. Did it bite? No, it wouldn't. Doggies don't bite lovely baby dolls. Ivar, leave those parcels. What's in them? You would like to know. Well, it's something horrid. So, what will we play? What do you want to play? Hide and seek? Yes, hide and seek. Bob hides first. Me, will I hide first? All right, I'll hide (*There is joy as Nora and the children laugh and play. Nora finally hides under the table. The children storm in, look, cannot find her, hear her giggling, rush to the table, lift up the cloth and see her. There is huge excitement. There is a knock on the front door but no one notices. The door half-opens and Krogstad appears. He waits a little and the game continues.*) Interu  
Play

1  
2 KROGSTAD: I beg your pardon, Mrs. Helmer — (*With a stifled scream Nora starts and turns.*)

NORA: What? What do you want?

KROGSTAD: I'm sorry, the front door was open, someone must have forgotten to shut it — (*Nora gets up.*) 3

NORA: My husband is not at home, Mr. Krogstad.

KROGSTAD: I know.

NORA: So what do you want here then?

KROGSTAD: A word with you.

NORA: With — (*She speaks to the children who have grown quiet.*) Let's go and find Nanny shall we?

IVAR: Mummy who is that gentleman?

4 NORA: Just somebody who works at Daddy's new bank. (*She leads the children into the room stage L. and shuts the door. She is tense and uneasy.*) You want to talk to me?

KROGSTAD: Yes, I want to talk to you.

NORA: Why? Today isn't the first of the month —

KROGSTAD: No, it's Christmas Eve. It all depends on you whether or not you have a happy Christmas.





NORA: Today I can't possibly —

*Favor of Influence*

KROGSTAD: Leave that aside. I want something else. Have you a moment to spare?

NORA: Yes, I do, I believe, but —

KROGSTAD: Good. I was sitting in Olsen's cafe and saw your husband go down the street —

NORA: Yes.

KROGSTAD: With a lady.

NORA: So?

KROGSTAD: May I ask if that lady was a Mrs. Linde?

NORA: Yes.

KROGSTAD: Just come to town?

NORA: Today, yes.

KROGSTAD: Isn't she a good friend of yours?

NORA: She is yes, but why —

KROGSTAD: I thought so. All right, so I'll ask you straight out — will Mrs. Linde have a position in the Joint Stock Bank?

NORA: Mr. Krogstad, how dare you question me? You are an employee of my husband. But since you've asked, I'll answer. Yes, Mrs. Linde will have a position. And Mr. Krogstad, I spoke up for her. Now you know.

KROGSTAD: I was right then.

NORA: I do have a little bit of influence. Just because I'm a woman, it doesn't mean — that — Mr. Krogstad, you should be careful — people in a junior position should be careful not to offend people who ... who....

KROGSTAD: Who have influence —

NORA: Exactly. (*Krogstad changes his tone.*)

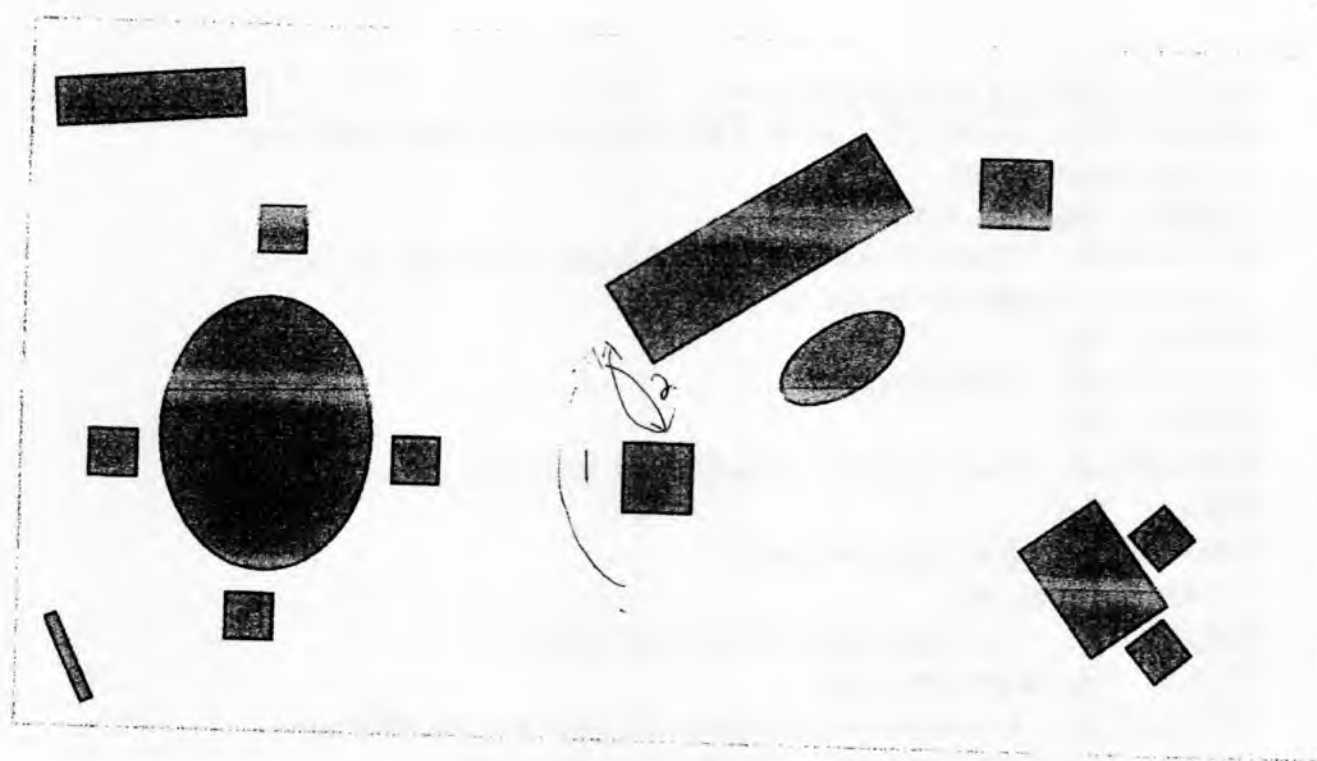
KROGSTAD: Mrs. Helmer, would you please be good enough to use your influence on my behalf?

NORA: What do you mean? |

KROGSTAD: Would you be kind enough to make sure that I keep my junior position in the bank?

NORA: What are you talking about? Who's thinking of taking it from you?

KROGSTAD: You don't need to pretend that you don't understand.



- X {
1. Krogstad Xs to Nora
  2. Krogstad sits
  3. Krogstad stands threateningly
- 

1. N ↑
2. N Xs dining Room table

NORA: I assure you —

KROGSTAD: While there is still time, I advise you to use your influence to stop this. |

NORA: Mr. Krogstad, I have no influence —

KROGSTAD: Have no influence? I thought you said —

NORA: I didn't mean it in that way. How can you think I have influence like that over my husband?

KROGSTAD: I know your husband, we were students together. I think the bank manager is like all married men, he can be swayed.

NORA: Mr. Krogstad, if you insult my husband, I'll have to ask you to leave.

KROGSTAD: You are a brave lady.

NORA: I am not afraid of you any longer. After New Year, I will be free of the whole thing. (*Krogstad grows more controlled.*)

KROGSTAD: Mrs. Helmer, please listen to me. If push comes to shove, I will fight with my life to keep my little job at the bank.

NORA: Yes, I can see that.

KROGSTAD: It's not just for the money. That's the least important thing about it. There's another reason. I suppose you know, everyone does, that many years ago I made a bad mistake.

NORA: I've heard something like that, yes.

KROGSTAD: It never went to court, but after that it was as though all doors were closed to me. So, I took to the business that you know about. I had to live somehow, and I honestly don't think I've been as bad as many in my trade. But now I want to get out of it. My sons are growing up. I need to win back what respectability I can in the town. That position in the bank was my first step on the ladder. Now your husband is going to kick me off that ladder back into the gutter.

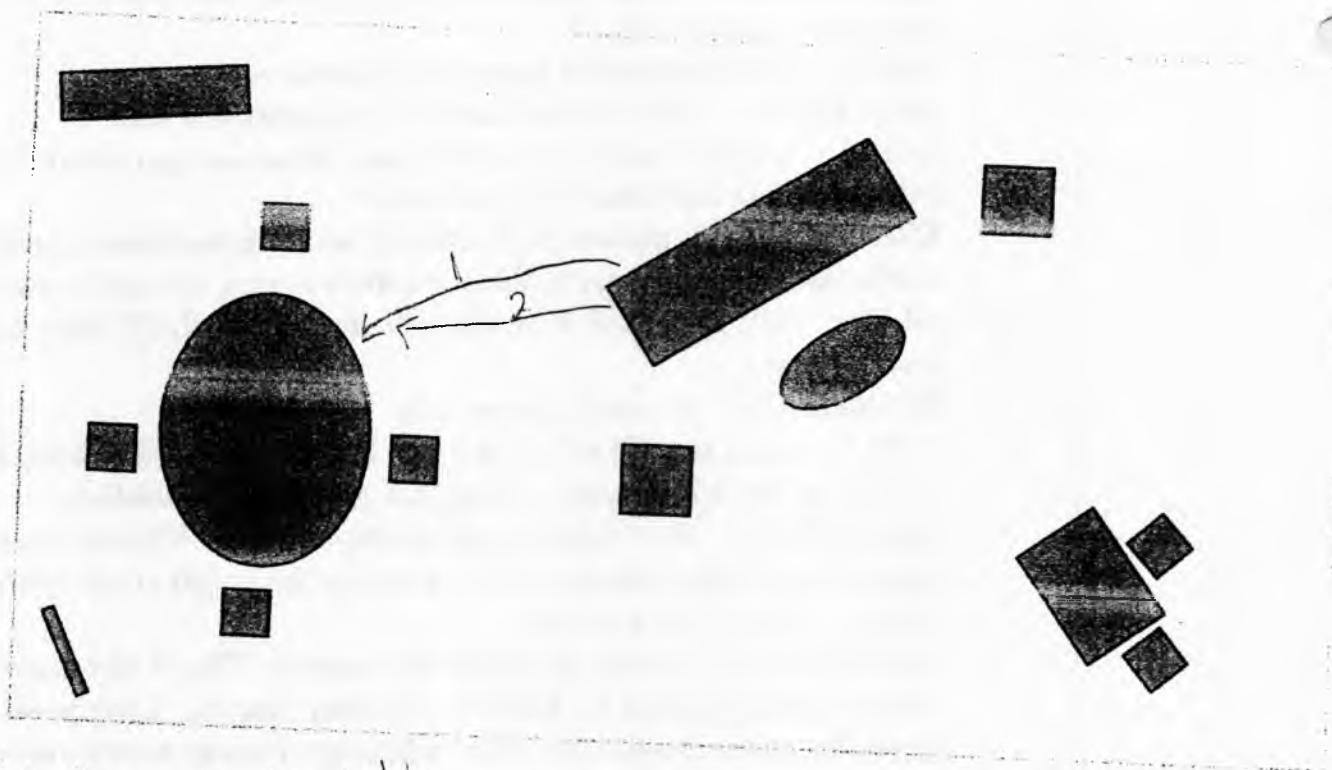
NORA: But honestly, Mr. Krogstad, I don't have the power to help you.

KROGSTAD: You don't have the inclination to help me, but I have the power to force you. *The Threat*

NORA: You wouldn't tell my husband I owe you money?

KROGSTAD: And if I did?

NORA: That would be a shameful thing to do. (*She is about to cry.*) I'm so proud of my secret. If he heard from you in such an



- 1. Nora Xs to table
  - 2. Krogstad Xs to Nora
-

ugly, crude way, you would put me in such an unpleasant position.

KROGSTAD: Unpleasant? Is that all? *(Nora grows angry.)*

NORA: [Do it then, go on do it. See what happens then. My husband will see what a bad man you are. You certainly won't keep your job at the bank.

KROGSTAD: I've just asked you if it's only domestic unpleasantness you're worried about?

NORA: If my husband's told, he'll immediately pay what I owe you. Then we won't have anything more to do with you. *(Krogstad takes a step closer.)*

KROGSTAD: Mrs. Helmer, listen. When your husband was ill, you came to me to borrow ~~four thousand eight hundred kroner~~ —

NORA: I knew no one else.

\$40,800

KROGSTAD: I promised to get you the money.

NORA: And you did.

KROGSTAD: I promised to get you the money on certain conditions in a contract which I drew up.

NORA: You did, and I signed.

KROGSTAD: Good, but then I added another clause in which your father was to guarantee the debt. Your father was meant to sign this clause.

NORA: Meant to? He did sign.

KROGSTAD: I left the date blank. So that when your father signed the contract he could fill in the date himself. Do you remember?

NORA: I, I think so —

KROGSTAD: The amount was then paid to you.

NORA: Yes. Well, haven't I kept up the repayments?

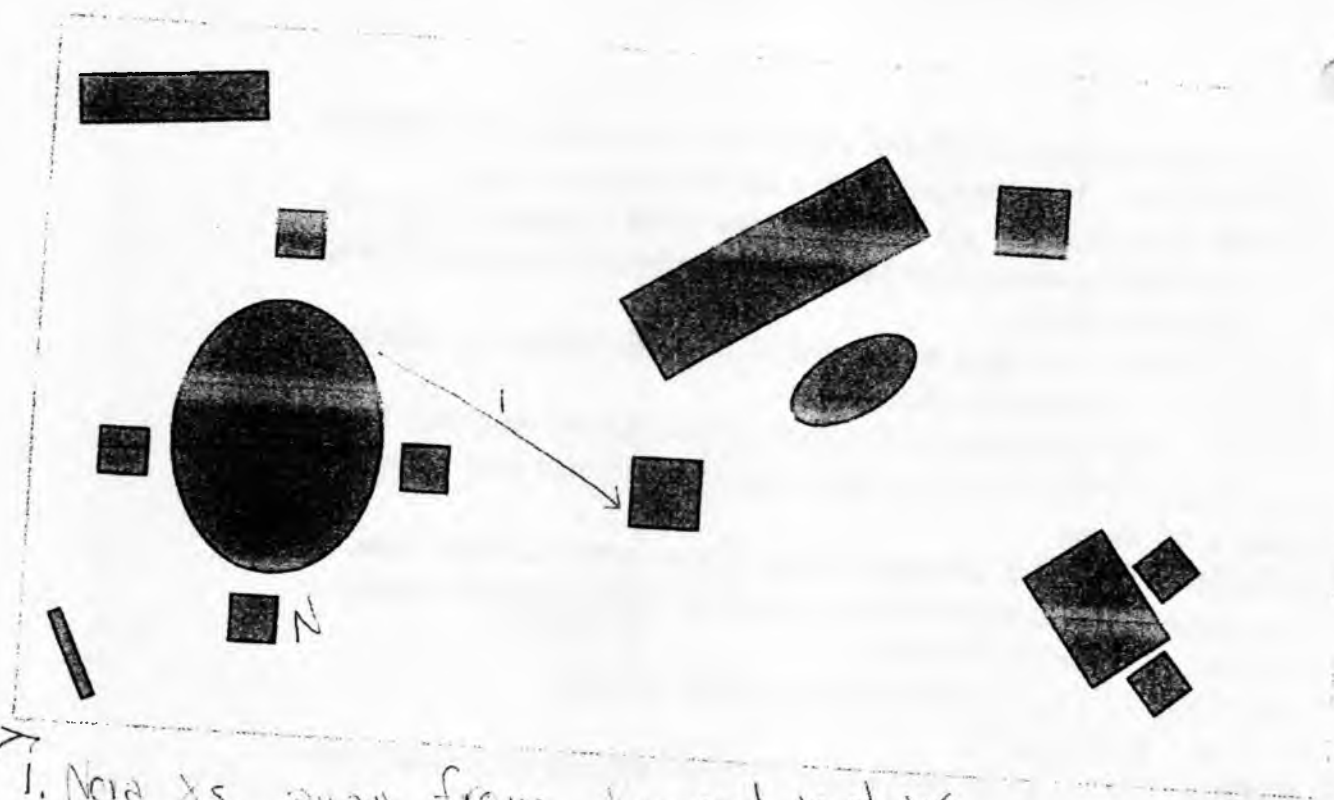
KROGSTAD: More or less. But let's return to that date, Mrs. Helmer. Do you remember the day your father died, the day of the month, I mean?

NORA: Papa died on the twenty-ninth of September.

KROGSTAD: That's right, I checked it. *(He takes out a piece of paper.)* Which leaves us with a little problem, a problem I can't solve.

NORA: What little problem, I don't know — A Big Mistake

KROGSTAD: The problem is Mrs. Helmer, that your father signed this contract three days after his death.



1. Nora is away from Krogstad to choir  
2. Nora stands facing Krogstad

NORA: I don't understand.

KROGSTAD: Your father died on the twenty-ninth of September. But look at this. Your father has dated his signature the second of October. That is curious, isn't it? (*Nora is silent.*) Can you explain that to me? (*Nora remains silent.*) What is also remarkable is that the words "the second of October" and the year are not in your father's writing, but in writing which I seem to recognize. Nothing criminal in that. It is the signature that's important. Mrs. Helmer, that signature, is it genuine? It really was your father himself who signed his name here? (*After a brief silence Nora tosses her head and answers him defiantly.*) *Deluded Defiance*

NORA: No, he didn't. I signed Papa's name.

KROGSTAD: Do you realize how dangerous this admission is?

NORA: Why? You'll soon get your money.

KROGSTAD: Why didn't you send the contract to your father?

NORA: I couldn't. Papa was ill. How could I possibly tell him that my husband's life was in danger when he was so ill himself?

KROGSTAD: It would have been advisable to abandon your trip abroad.

NORA: That trip was to save my husband's life. I couldn't abandon it.

KROGSTAD: Didn't it occur to you that you were defrauding me?

NORA: I couldn't worry about that. I didn't love you. /

KROGSTAD: Mrs. Helmer, I don't think you have any idea of what it is you're guilty of. But, let me tell you, my one mistake that destroyed my entire reputation was nothing more or nothing worse than what you have done.

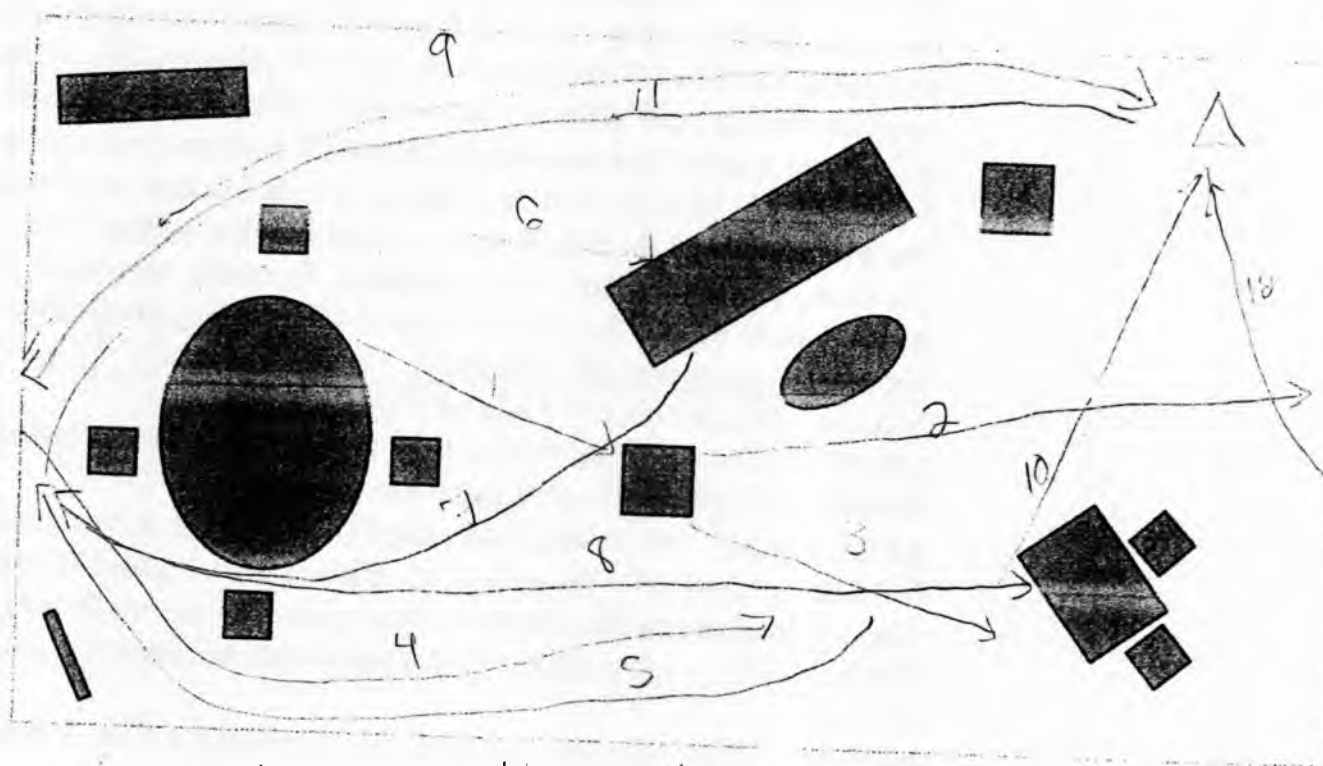
NORA: Are you — you trying to make me believe you did something brave to save your wife's life?

KROGSTAD: The law has no interest in motives.

NORA: Then the law is very foolish.

KROGSTAD: Foolish or not, if I were to present this paper to the court, you would be judged by that law.

NORA: I don't believe that. A daughter can't protect her old, dying father? A wife can't help save her husband's life? I don't know the law very well, but I'm sure it must say somewhere that



1. Krogstad Xs to Nora + whispers to her
2. Krogstad exits L
3. Nora Xs to fold children's coats
4. Children X to Nora DL
5. Nora takes children out, children exit
6. Nora Xs to sofa + sits, taking a selfie (instead of embroidery)
7. Nora Xs to exit + shrugs
8. Nora Xs to table + pulls out pills <sup>from purse</sup> takes one
9. Nora Xs to UL corner w/ tree
10. Nora Xs to UL tree
11. Nora exits R
12. Torvald Xs to Nora + kisses her head



this is allowed. And if you don't know that, Mr. Krogstad, you must be a very bad lawyer.

KROGSTAD: Be that as it may, but I do know about business, / and you know that. And I'll tell you one thing. You have everything to lose, your entire future, everything. If I am hurled back into the gutter a second time, I will take you with me. *(He exits 2 through the hall. Nora, pensive for a while, tosses her head.)* *dear + forgetting*

NORA: Rubbish. Trying to frighten me. I'm not that simple. 3 *(She starts folding the children's clothes but soon stops.)* But — no, it is impossible. I did it for love. *(The children are in the doorway stage L.)* 4

CHILDREN: The strange man has left now, Mummy.

NORA: Yes, I know, yes. Now don't tell anyone about the strange man. Not even Daddy.

CHILDREN: No Mummy, will you play with us again?

NORA: No! No. Not now.

CHILDREN: Mummy, you promised.

NORA: Yes, but I can't now. I have so much to do. Go along, dar- 5  
lings, go along. *(She urges them gently out of the room and closes the door 6 behind them. She sits down on the sofa, takes up her embroidery and sews a few stitches but soon stops.)* No. *(She throws the embroidery aside, gets 7 up, goes to the hall door and shouts.)* Helene, could you bring in the Christmas tree, please. *(She goes to the table stage L. and opens the 8 drawer but stops again.)* No, it is all quite impossible. *(Helene enters with the Christmas tree.)* 9

MAID: Where will I leave it, Madame?

NORA: The middle of the floor.

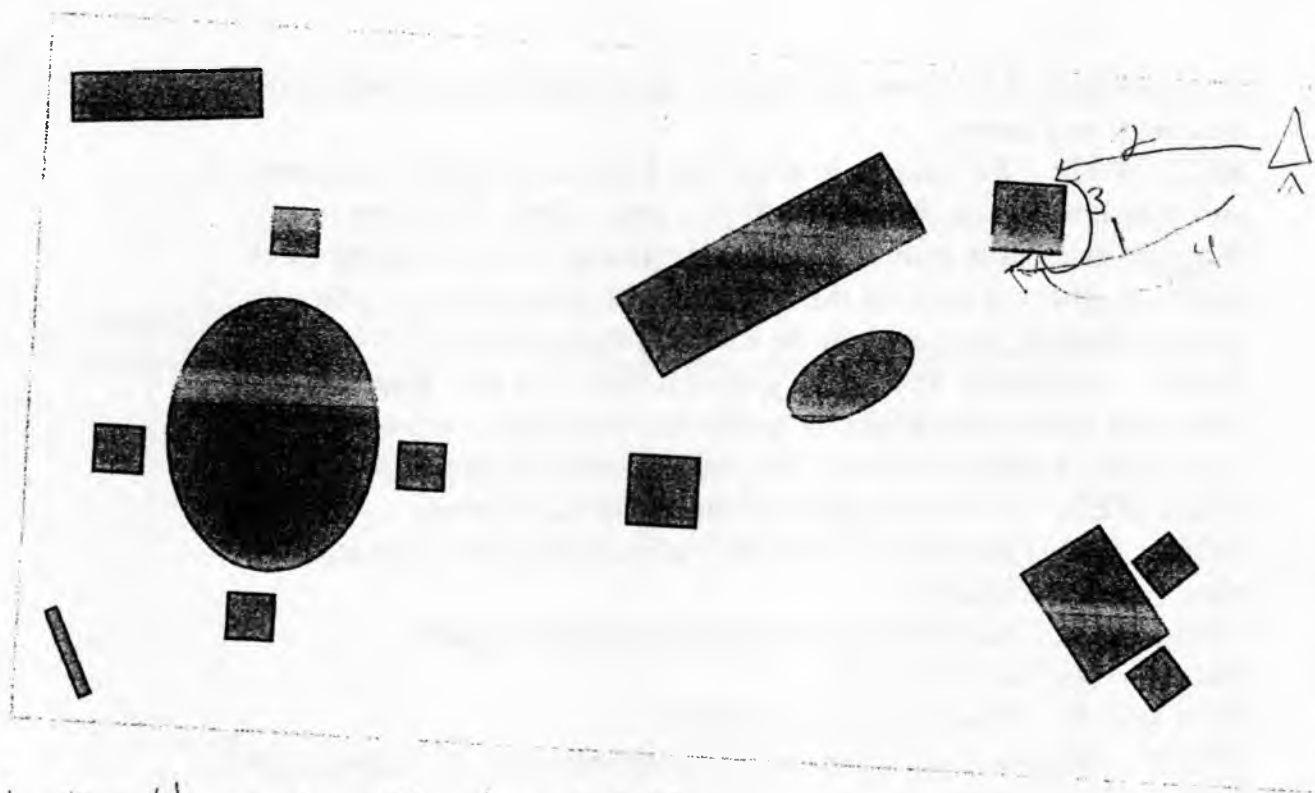
MAID: Shall I fetch anything else? 10

NORA: No, thank you, I have what I need. *(The Maid exits and 11 Nora starts to decorate the tree.)* Candles, and flowers, here and here. That horrible man. Nonsense, all nonsense. Nothing is wrong. The Christmas tree will be lovely. Anything you want, Torvald, I will do. I will sing for you, dance — *(Helmer enters from the hall with 12 a bundle of papers under his arm.)* Oh, you're back then?

HELMER: Yes. Did anyone call?

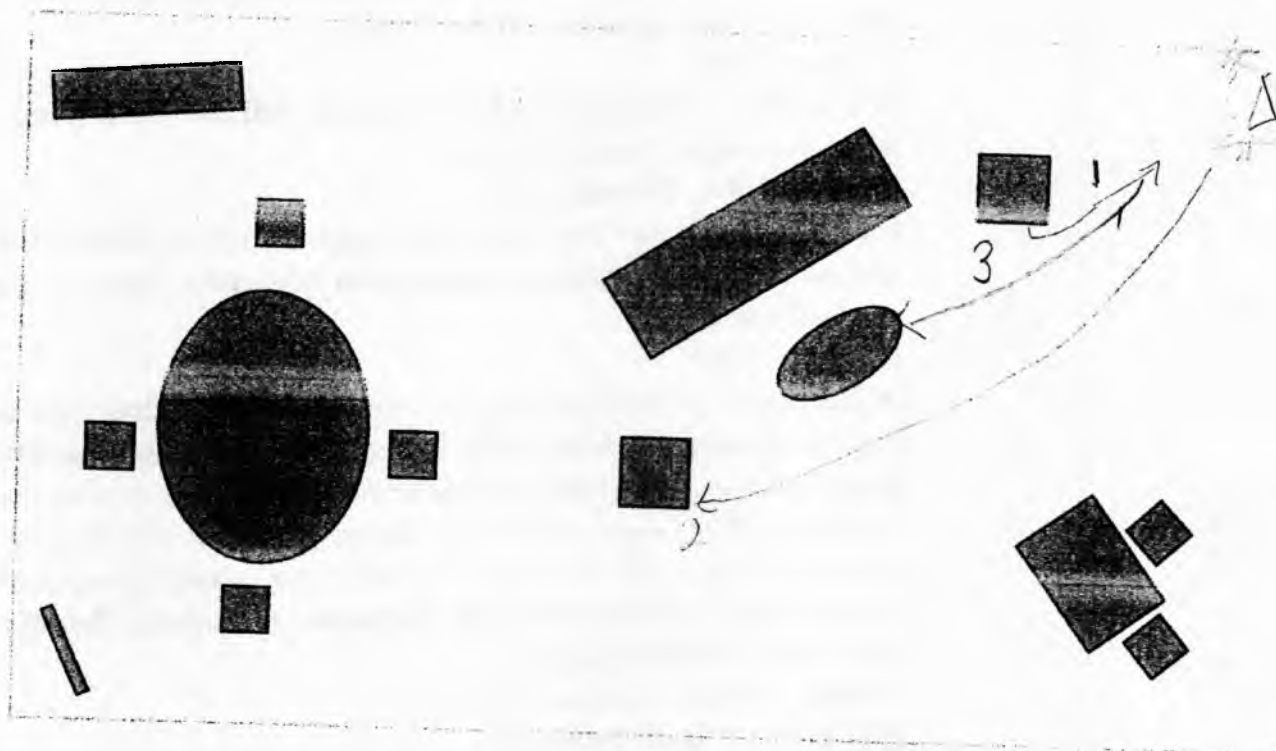
NORA: Here? No.

HELMER: Strange. I saw Krogstad coming out the front door downstairs.



1. Tervald xs to US chair + sits
2. Nora xs to back of Tervald's chair
3. Nora sits on his lap
4. Nora xs back to tree

NORA: Oh? Yes, that's true, Krogstad was here for a moment.  
 HELMER: Nora, I can read you like a book, he was here asking you to put in a good word for him.  
 NORA: Yes.  
 HELMER: And you were told not to tell me he'd been. That's what he's asked you to do, yes?  
 NORA: Yes, Torvald, but —  
 HELMER: Nora, how could you agree to that? How, Nora? You talk to a man like that, and make him promises. Then, to top it all, you tell me a lie.  
 NORA: Lie?  
 HELMER: Didn't you say no one had been here? *(He wags his finger.)* My singing bird must never again do that. This little bird must keep its voice pure. No false notes. *(He puts his hands around her waist.)* That's so, yes? Yes, I thought so. *(He lets her go.)* So, no more about it. *(He sits down in front of the stove.)* It's so warm and cozy in here. *(He leafs through the papers. Nora busies herself with the tree. There is a short pause.)* 2  
 NORA: What are those papers?  
 HELMER: Bank business.  
 NORA: Already?  
 HELMER: I've persuaded the retiring manager to give me authority to change staff and policy. By New Year I want everything in order.  
 NORA: So that's why this poor Krogstad —  
 HELMER: Hmm. *(Nora is still over the back of the chair, slowly messing up his hair.)*  
 NORA: Well, if you hadn't been terribly busy, I would have asked you a really, really big favor, Torvald?  
 HELMER: Spell it out, what is it?  
 NORA: No one has better taste than you. I so want to look good at the fancy dress party at the Sternborgs tomorrow night. Torvald, would you tell me what my costume should be?  
 HELMER: Little Miss Stubbornshoes needs to be helped? 3  
 NORA: I do, Torvald, I can't get anywhere without your help.  
 HELMER: All right, I'll think about it. We'll come up with something.  
 NORA: You are kind. 4 *(She goes back to the Christmas tree. There is a*



1. Torvald Xs to Nora
2. Nora Xs to DS chair
3. Torvald Xs to table + gathers papers

①. Nora Xs to Chr. chair

Tainting the Home

pause.) Tell me, this Krogstad, was what he did so terribly bad?

HELMER: He forged a signature. Have you any idea what that means?

NORA: Perhaps he did it because he desperately needed to?

HELMER: He could have, or because he was reckless, like so many others. That's not the point, Nora. I'm not heartless, I condemn no man outright for one mistake.

NORA: No, you wouldn't, Torvald.

HELMER: Anyone can save himself if he admits his guilt and takes the punishment.

NORA: What punishment?

① HELMER: Forgery is punishable by imprisonment. But Krogstad tricked his way out of it with lies and deceit. A guilty man has to lie to everyone. Absolutely everyone, his nearest and his dearest, his wife and his children. Nora, they have never seen the real man, behind that mask. And the children, Nora, that's what makes it so terrible.

NORA: Why?

HELMER: Every breath those children take must be filled with the germs of something evil because an atmosphere of lies infects and poisons an entire house.

NORA: Are you sure?

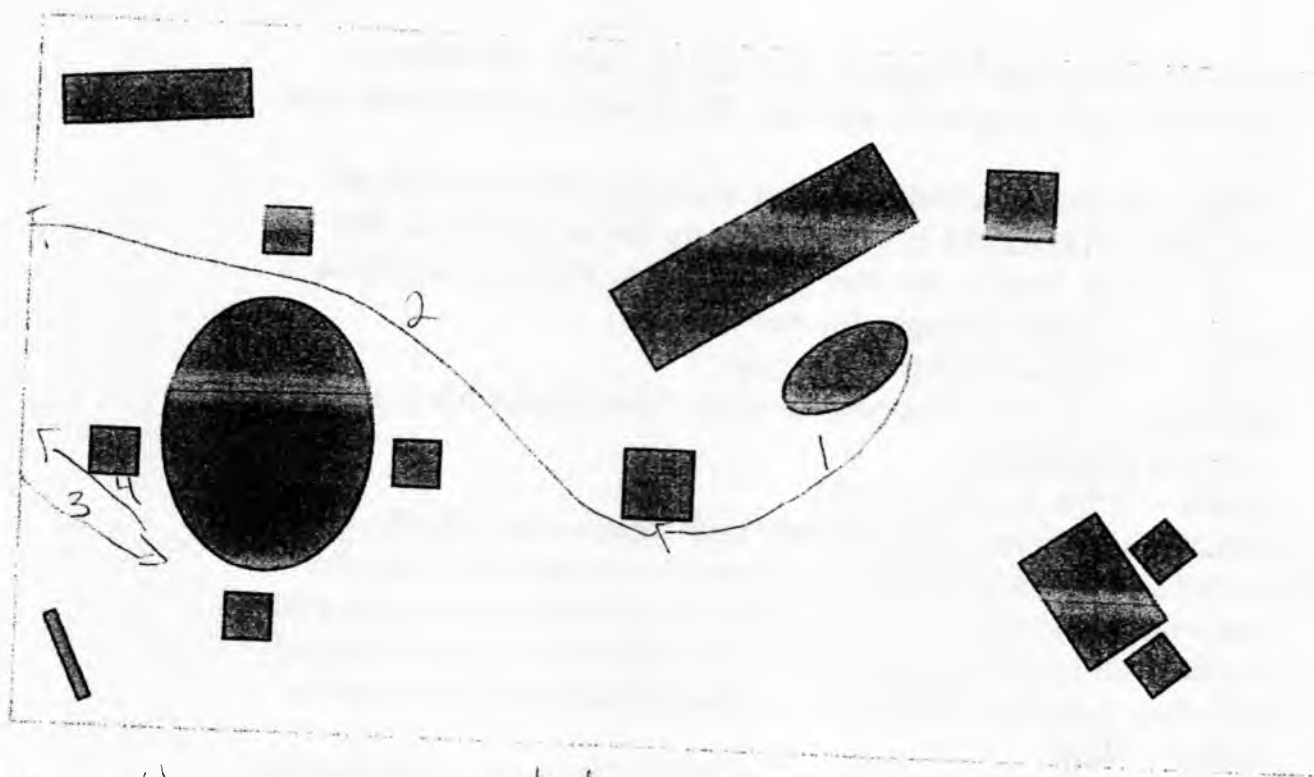
HELMER: I know it. I know it as a lawyer. Nearly all the young criminals I've dealt with have mothers that lied.

NORA: Just the mothers?

HELMER: No, of course not, but the mothers spend far more time with the children. Fathers can have the same effect. Krogstad has gone home for years and poisoned his children with lies and deceit, and that's why I call him an immoral man. That's why my lovely Nora must promise me now, not to plead his case any more. Give me your hand on this. What is this, Nora? Give me your hand. There, it's settled. I assure you, it would have been impossible to work with him. I honestly feel sick, sick to my stomach, in the presence of such people. *(Nora withdraws her hand and goes to the other side of the Christmas tree.)* 2

NORA: So hot in here — so much to do, I have — *(Helmer gets up and gathers his papers together.)* 3

HELMER: Yes, I'm thinking of reading some of this before dinner. I'll have to give your costume a bit of thought. And I might



1. Torvald as the door. path lead
2. Torvald exits UR
3. Nanny enters R
4. Nanny exits R

have to wrap something in gold paper on the Christmas tree. *(He puts his hand on her head.)* It's going to be a beautiful Christmas with the children. *(He enters the study, closing the door behind him. Nora speaks quietly after a pause.)* 2

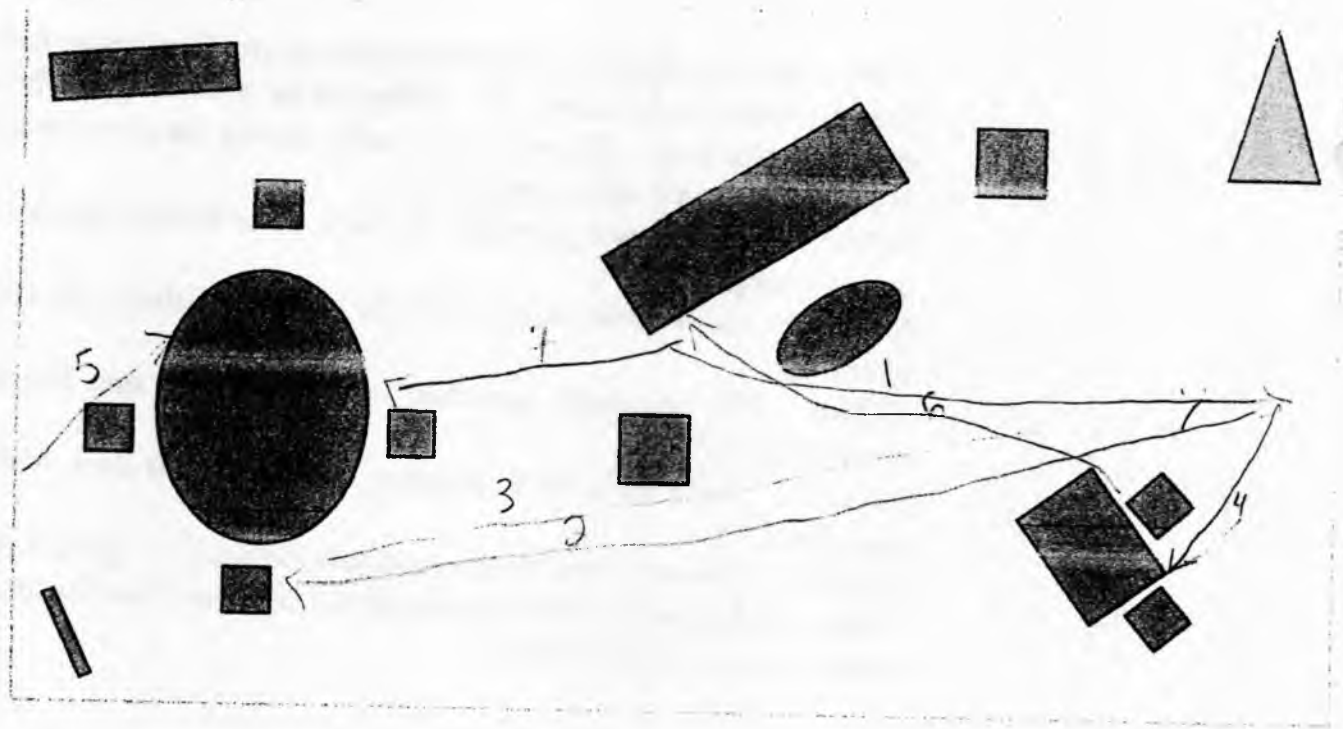
NORA: No, it's not possible. It isn't. *(The Nanny appears in the doorway stage L.)* 3

NANNY: Your little ones ask very sweetly if they can come to Mummy.

NORA: No, absolutely no, don't let them near me. Keep them away from me.

NANNY: Very well, Mrs. Helmer. *(She closes the door. Nora pales from fear.)* 4

NORA: Poison my children — poison my home — poison them — *(There is a brief pause. She raises her head.)* It is not true. Never, never, never ever could it be true.



1. Nora Xs to desk
2. Nora Xs to table
3. Nora Xs to couch
4. Nora Xs to desk + takes out pills + takes them
5. Nanny enters R + Xs to table
6. Nora Xs to couch to get coat
7. Nora Xs to the table



## ACT TWO

*The same living room. In the corner by the piano the Christmas tree stands, stripped of presents, dishevelled, and with the remains of burned down candles. Nora's coat lies on the sofa.*

*Nora is alone, pacing the living room floor uneasily, until she finally stops by the sofa and picks up her coat. She lets go of her coat.*

*Separating from the Children*

NORA: Somebody's coming. *(She turns towards the door and listens.)* Nobody & nobody. Christmas Day, no one will come today. Nor tomorrow either. *But maybe — (She opens the door and looks out.)* Nothing in the post box. Nothing. Empty. *(She walks the floor.)* You're being ridiculous. *He won't do it of course. Something like this, it can't happen. It's impossible. I have little children. (Nanny enters from the room stage L. with a big cardboard box.)*

NANNY: *Well I've come across the box with the costumes at last.*

NORA: Thank you. Put it down there. *(She does so.)* I'll go out and get Mrs. Linde to give me a hand. *6*

NANNY: Go out again, you? In this bad weather? You'll get a cold, you'll end up in bed, Mrs. Helmer.

NORA: Worse could happen. How are the children?

NANNY: The poor darlings are playing with their Christmas presents, but —

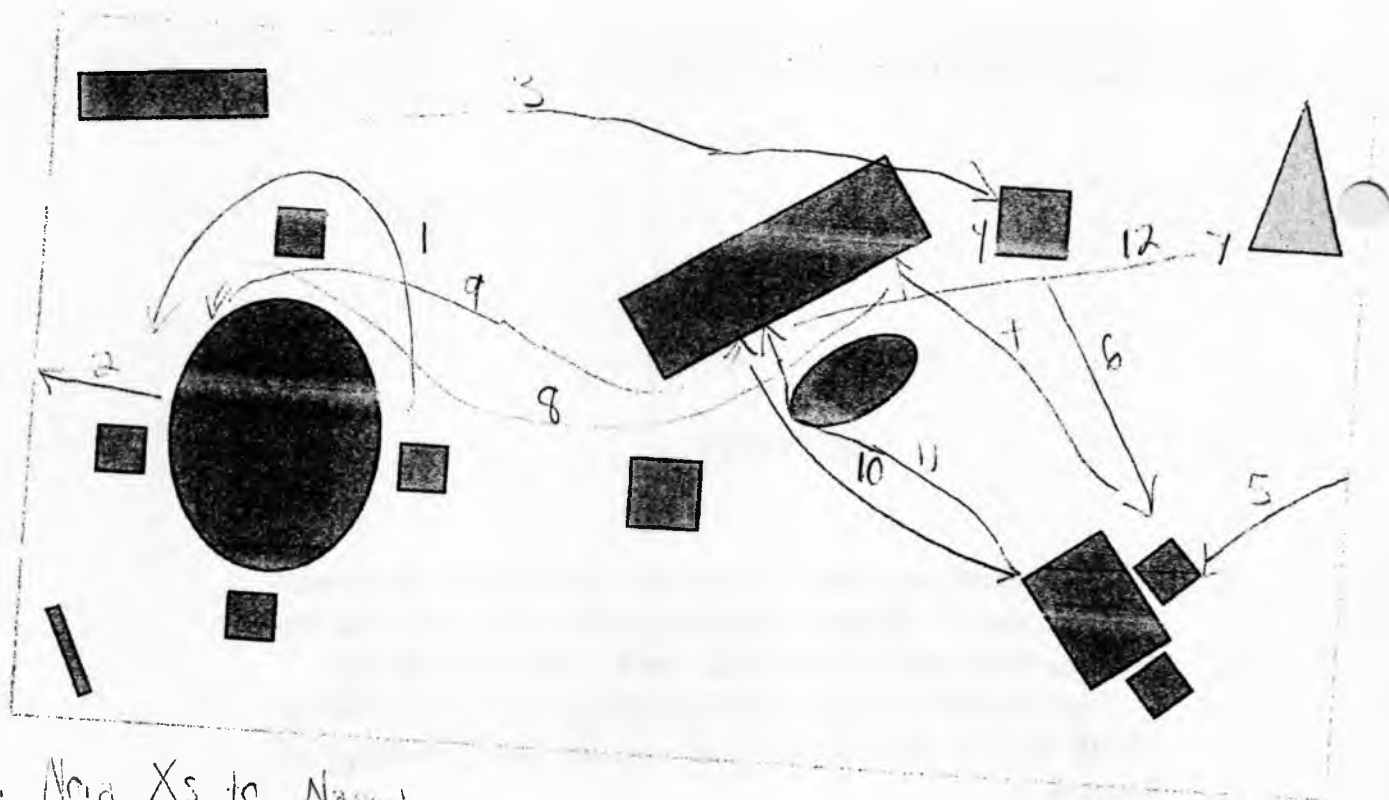
NORA: Are they still asking for me?

NANNY: They're so used to having their Mummy with them.

NORA: Yes, but Anne-Marie, from now on I can't be with them as much as I have been.

NANNY: Little children, they get used to nearly everything.

NORA: *7* Do you think so? Do you think they would forget their mother if she went away forever?



1. Nora Xs to Nanny
2. Nanny exits
3. Nora Xs to chair + sits
4. Nora stands
5. Kristine enters
6. Nora Xs to Kristine
7. Nora + Kristine X to couch K sits
8. Nora Xs to table to get costume
9. Nora Xs back to sofa + sits
10. Nora Xs to desk for needle + thread
11. Nora Xs to sofa + sits
12. Nora Xs to table + paces

NANNY: Dear me, forever?

NORA: Dear Anne-Marie, you were such a good nanny to me when I was a child. /

NANNY: Poor child, little Nora had no other mother but me.

NORA: And if the children had no one else, I know that you — you — this is not making sense, I'm talking nonsense, nonsense. *(She opens the box.)* Go to them. Now I have to — Tomorrow, you'll see how beautiful I'll look.

NANNY: Yes. Mrs. Nora will be the loveliest lady at the party. *(She exits to the room stage L. Nora starts to unpack the box but soon throws everything down.)* 2

NORA: Maybe if I dared go out. I'll brush this <sup>coat</sup> ~~muff~~. Gorgeous, gorgeous. Don't think about it, forget — one, two, three, four, five, six — *(She screams.)* They're coming! 4 *(She wants to move towards the door but stands indecisively.)* 5 Mrs. Linde enters from the hall where she's left her outdoor clothes. 6 Kristine, is that you? Is there anyone else out there? I'm glad that it's you who came. *sewing if to give*

MRS. LINDE: I heard you'd come by asking for me.

NORA: 7 Yes, I was just passing. You must help me with something. Sit down on the sofa. Look. There is a fancy dress party at the Sternborgs tomorrow evening. Torvald wants me to go as a fisher girl from Naples and dance the tarantella. I learnt it in Capri.

MRS. LINDE: I see. You're going to give a real performance?

NORA: 8 Torvald wants me to. 9 Here's the costume, look — it's falling to pieces and I just don't know —

MRS. LINDE: We'll soon mend it. The trimming is hanging down in a few places. Needle and thread? Right, we have what we need. 10 *Dr. Rank's*

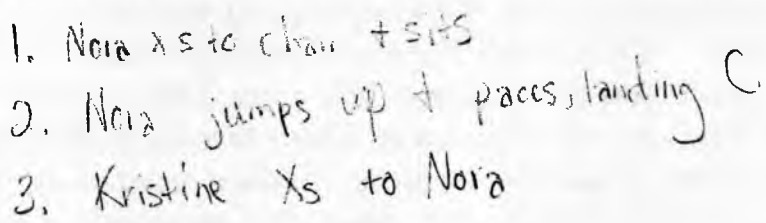
NORA: 11 This is kind of you. *(Mrs. Linde sews.)* 12

MRS. LINDE: But I'm forgetting to say thank you for the lovely evening last night. *(Nora gets up and walks across the floor.)*

NORA: 13 It wasn't quite as lovely here last night as it usually is.

MRS. LINDE: Tell me, is Dr. Rank normally as miserable as he was last night?

NORA: No. Yesterday, it was very noticeable. You see, he suffers from a very serious illness. Poor man, his spine is wasting away:



his father was a brute of a man. He had mistresses — things of that nature. So the son was infected from boyhood, inherited — if you follow me. (*Mrs. Linde lets the sewing drop.*)

MRS. LINDE: My darling Nora, how did you come to know such things? (*Nora strolls.*)

NORA: [When you have given birth to three children, you get visits from — from ladies who possess some medical knowledge. They can tell you a thing or two, I can tell you. *A SEVERE ADMIRER*

MRS. LINDE: Nora, listen, you're still a child in many ways. I'm a bit older than you and have a bit more experience. I want to tell you something. You must stop all this business with Dr. Rank.

NORA: Stop what business?

MRS. LINDE: Nora, stop pretending. Don't you realize I've guessed who loaned you the money?

NORA: Have you gone mad? How could you think of such a thing? He is a friend, who comes here every single day. That would be terribly embarrassing. Mind you I'm certain if I were to ask —

MRS. LINDE: You won't though, naturally.

NORA: No, naturally. I don't think it would be necessary. But I'm sure if I told Dr. Rank —

MRS. LINDE: Behind your husband's back?

NORA: This other thing was behind his back too, and I have to get out of it. I have to get out of it! 2

MRS. LINDE: That's what I said to you yesterday, but — (*She stops.*) *Confession to Kristine*

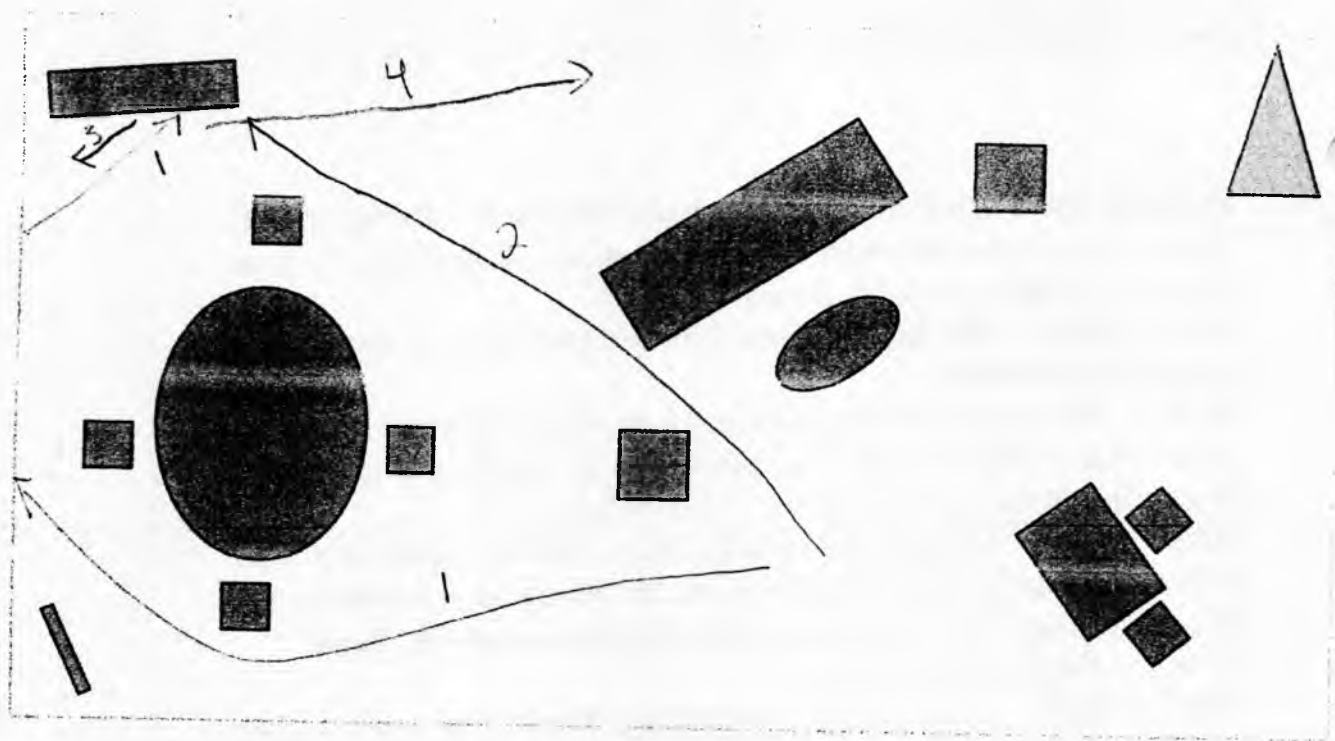
NORA: When you pay up what you owe, you get your contract back, don't you?

MRS. LINDE: That's correct, yes.

NORA: Then you can tear it up into a hundred thousand pieces and burn it — that nasty, disgusting piece of paper. (*Mrs. Linde puts down the sewing, gets up slowly, and looks at Nora sternly.*) 3

MRS. LINDE: What is it, Nora? Something's happened to you since yesterday morning. (*Nora goes towards her.*)

NORA: Kristine. (*She listens.*) Ssh. Torvald's come home. Kristine, would you mind taking the sewing in there? Torvald hates the sight of sewing. Let Anne-Marie help you. (*Mrs. Linde gathers up some items.*)



1. Kristine exits R + Torvald enters UR. Xing to bookcase
2. Nora Xs to Torvald
3. Torvald begins to exit UR
4. Nora leads Torvald L

MRS. LINDE: All right, but I'm not leaving until we've spoken honestly. *(Mrs. Linde exits stage L. at the same time as Helmer enters from the hall. Nora goes to meet him.)* 2 The Plea

NORA: Torvald, I've missed you so much.

HELMER: Was that the dressmaker?

NORA: No. Kristine, she's helping me mend my costume. Don't worry, I'll look beautiful for you.

HELMER: Yes, that was a rather clever idea of mine.

NORA: Wonderful. But aren't I good to give in to you? *(Helmer lifts her chin.)*

HELMER: Good — because you give in to your husband? You funny little thing. I know you didn't mean it like that. Go on, I won't trouble you. I imagine you want to try it on.

NORA: And I imagine you need to work?

HELMER: Yes. *(He shows her a bundle of papers.)* Look, I've been to the bank — *(He is about to enter his study.)* 3

NORA: Torvald. *(He stops.)*

HELMER: Yes.

NORA: <sup>4</sup> Say your little bird were to ask you for something very prettily —

HELMER: What?

NORA: Would you do it?

HELMER: I would have to know what it is first.

NORA: Your skylark would sing in all the rooms —

HELMER: So? My skylark does that anyway.

NORA: I'd work magic in the moonlight and dance for you, Torvald.

HELMER: Nora, surely this hasn't anything to do with what you mentioned this morning? *(Nora moves closer.)*

NORA: Yes. I beg you with all my heart, Torvald.

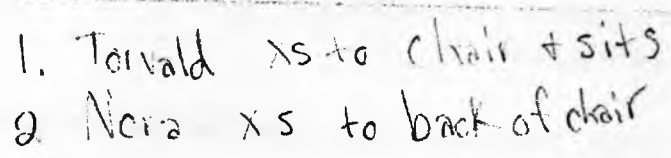
HELMER: You really have the nerve to bring this up again?

NORA: Yes, you must do as I ask, please, you must let Krogstad keep his job at the bank.

HELMER: I've decided to give his job to Mrs. Linde, dear Nora.

NORA: That is very, very kind of you. But couldn't you get rid of another clerk instead of Krogstad?

HELMER: I do not believe how stubborn you are. Just because you've made him a foolish promise, you are making me —



1. Torvald xs to chair + sits
2. Nora xs to back of chair



NORA: That's not the reason, Torvald.

HELMER: What is it then?

NORA: I'm only thinking about you. The man writes in the most dreadful newspapers. You've said that yourself. He can do you untold harm. I'm frightened to death of him.

HELMER: You're frightened by old memories. Your father — that's who you're thinking about.

NORA: I am, yes. I am. People wrote such wicked things about Papa in the papers. Remember that. They slandered him so viciously. I'm sure he would have been dismissed if they hadn't sent you to look into it. You were so kind, you helped him so much.

HELMER: My little Nora, there is a very big difference between your father and myself. As a civil servant your father's reputation was not beyond reproach. Mine is. And I hope it will remain so, for as long as I hold my position.

NORA: But you never know what harm people can do. We could be so comfortable now, so content, so happy in our peaceful home — you and me and the children, Torvald. That is why I really do beg you —

*Unmovable Man*

HELMER: The more you plead for this man, the more impossible it is for me to keep him. Everyone in the bank knows I'm going to get rid of Krogstad. If word got about that the new bank manager let his wife change his mind —

NORA: So, what then, yes?

HELMER: I'll tell you what then. If little Miss Stubbornshoes gets her way, I'd be made a laughing stock before the entire staff. People would start to think I didn't have a mind of my own. Believe you me, I'd soon have to face the consequences. Anyway, there is another reason why it is quite impossible for Krogstad to stay in the bank while I am manager.

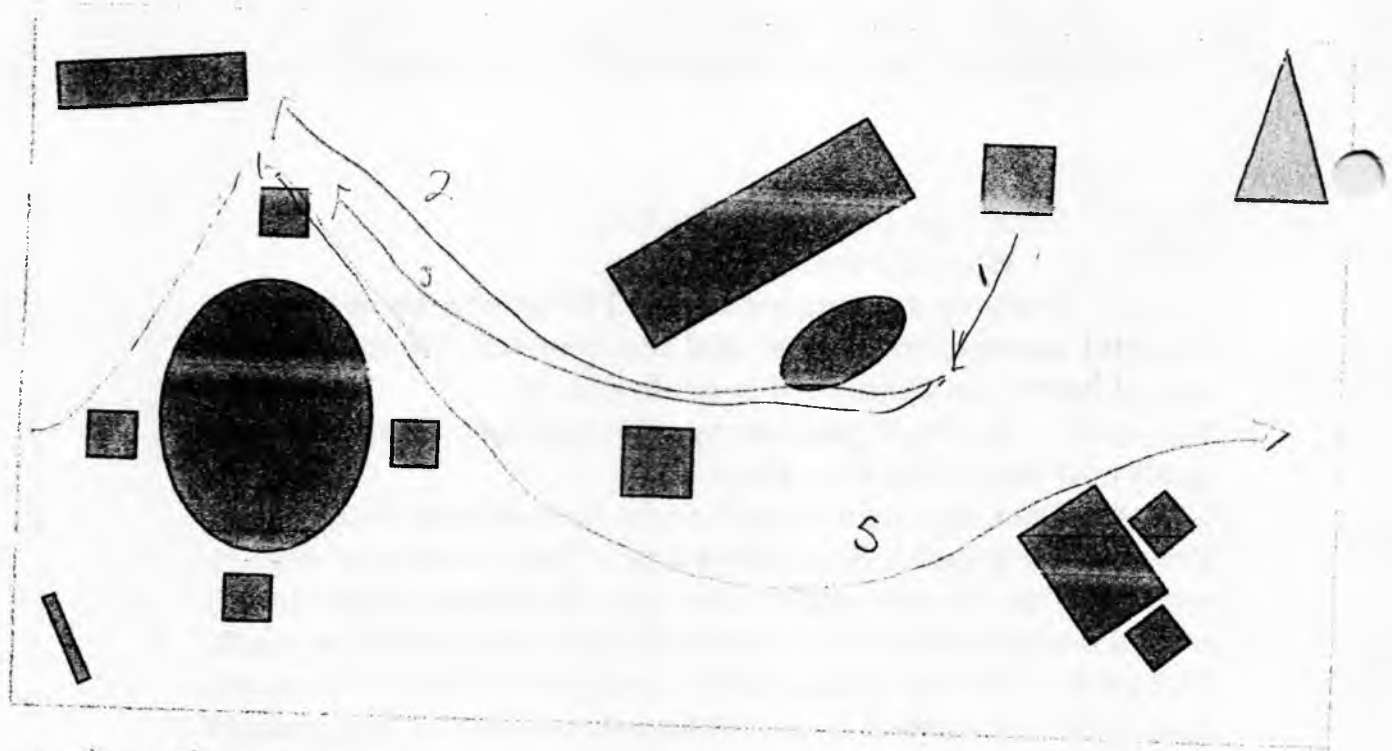
NORA: What? 2

HELMER: If I were pushed to it, I could overlook his moral failings —

NORA: Yes, you could, Torvald.

HELMER: I'm told he could be quite useful. But we've known each other from being students together. It's one of those ill-judged friendships that so often come back to haunt you. I'm telling you the truth now. We call each other by our ~~christian~~

*first*



1. Torvald prices
2. Torvald Xs UR
3. Nora Xs UR to Torvald
4. Helene enters Xs to Torvald & takes letter
5. Helene exits L

names. But this man has no tact, he continues to do so even when other people are present. In fact, he thinks he has a right, to be very familiar with me. He keeps interrupting all the time with "Torvald this," "Torvald that." It's so embarrassing. He would make my position at the bank absolutely impossible.

NORA: You can't mean this, Torvald.

HELMER: Why can't I?

NORA: Because it's such a petty reason.

HELMER: Petty? What are you saying? You think I'm petty?

NORA: I don't, Torvald. Darling, this is precisely why —

HELMER: Never mind that. You just said my reason is petty, that means I am petty too. Petty. Never — I — I can put an end to all of this. *(He goes to the hall door and shouts.)* Helene.

NORA: What are you going to do? *(Helmer looks through his papers.)*

HELMER: To settle this once and for all. *(The Maid enters.)* This letter, take it. Go downstairs, find a messenger, and tell him to deliver it. Do it quickly. The address is on the envelope. Here's some money.

MAID: Yes, sir. *(The Maid leaves with the letter. He tidies up his papers.)*

HELMER: There you have it, little Miss Stubbornshoes. *(Nora speaks breathlessly.)*

*It is Done*

NORA: Torvald — what was that letter?

HELMER: Krogstad's dismissal.

NORA: Torvald, get it back. There's still time. You don't know what this could do to our family.

HELMER: It's too late.

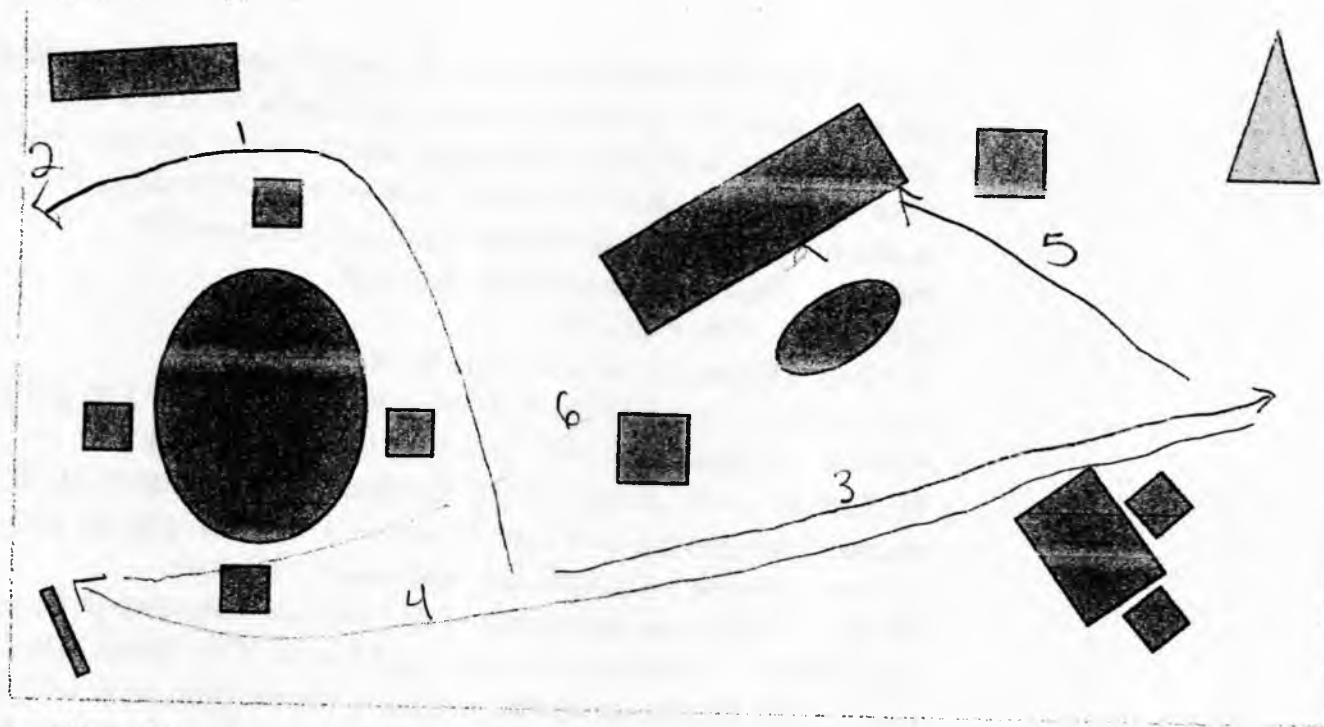
NORA: Too late, yes.

HELMER: Dear Nora, I can forgive you because you are frightened, though actually it's an insult to think I would be frightened because some failed, depraved hack wants revenge against me. But I forgive you, anyway, because this shows me, how beautifully, and how bravely you love me. *(He takes her in his arms.)* Whatever happens, when a real crisis comes, you'll see, I have strength and courage for both of us. You'll see that I'm man enough to deal with everything myself. *(Nora is terrified.)*

NORA: What do you mean by that?

HELMER: Everything I say. *(Nora grows composed.)*

NORA: You will never, ever have to do that.



1. Torvald Xs to UR exit
2. Torvald exits
3. Nora Xs to L entrance & Rank enters
4. Rank Xs to coat rack & hangs coat
5. Nora Xs to couch & sits
6. Rank Xs to couch & sits beside Nora

HELMER: Good. Then we'll share everything, Nora — as man and wife. As it should be. *(He caresses her.)* Happy now? There, there, there, don't show me those frightened eyes, my dove. It's all in your imagination. Now you ought to practice the tarantella, with the tambourine. *(I'll go to the study and close the door, so I won't hear anything. You can make as much noise as you like. (He turns around in the doorway.)* When Rank comes, tell him where I am. *(He nods to her, goes with his papers to his study and closes the door. Nora stands rooted to the floor, despairing with anxiety, and whispers.)* 2

NORA: He is capable of doing it. He will do it. He will do it, no matter what. No, never, never ever. Never, never. Save me — a way out — *(The bell rings in the hall.)* Dr. Rank! Anything rather than that — I won't let you take the blame for me. *(She wipes her face, 3 pulls herself together and goes to open the door to the hall. Dr. Rank stands outside and is hanging up his fur coat. During their conversation it begins to grow dark.)* Dr. Rank, it's you. Don't go into Torvald yet, I believe 4 he's busy.

*Downhill for the Doctor*

RANK: And you? *(He enters the room and she closes the door behind him.)*

NORA: Me? You know I always have time to spare for Dr. Rank. 5

RANK: Thank you. I'll enjoy that for as long as I can. 6

NORA: As long as you can? What do you mean?

RANK: Does that frighten you?

NORA: It's a curious expression. What could happen?

RANK: I've long been prepared for what could happen. I simply didn't think it would happen so soon. *(Nora clasps his arms.)*

NORA: What have you been told? Tell me, Dr. Rank. *(Rank sits down by the stove.)*

RANK: I'm going downhill, and nothing's to be done. *(Nora breathes a sigh of relief.)*

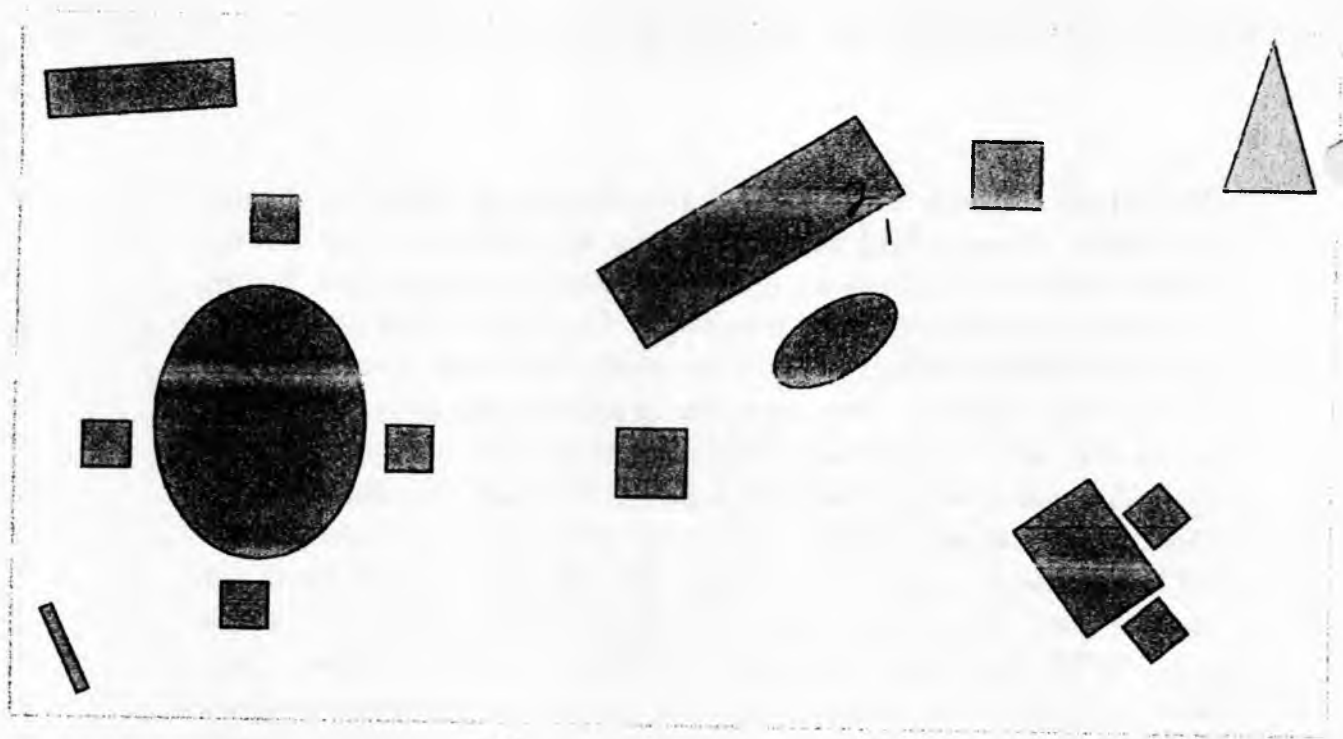
NORA: So it's you —

RANK: It's pointless lying to myself. Within a month I may be rotting in the churchyard. I've a few more tests to do. When I've done that, I should know when the disintegration begins.

NORA: That's a hideous thing to say.

RANK: There is something I want to tell you. Helmer cannot face up to anything ugly. I don't want him in my sick room —

NORA: Dr. Rank, please —



1. Nora stands & places her foot on the coffee table, showing off her leg
2. Nora sits

RANK: I don't want him there. Absolutely not. I'll lock my door to him, as soon as I know the very worst. When I send my visiting card to you, with a black cross on it, you'll know then that my terrible death has come calling. You'll soon get over the loss. Those out of sight are soon out of mind.

NORA: Good heavens, you are being unreasonable. *(Nora sits down on the sofa.)* Dr. Rank, please be nice. You'll see, tomorrow how beautifully I can dance. You must imagine I dance only for you — and for Torvald as well — that goes without saying. *(She takes various items from the box.)* Dr. Rank, ~~sit down~~. I've something to show you. *(She sits down.)* ! Flirtation

RANK: What is it? Silk stockings.

NORA: Lovely, aren't they? The color of flesh. No, no, no. Only the foot. Well, I'll allow you to look a little higher.

RANK: Well.

NORA: You look so disapproving — why? Do you think they may not fit?

RANK: I do not know, I don't possess that information. *(She looks at him for a moment.)*

NORA: Shame, shame. *(She hits him lightly on the ear with the stockings.)* That will teach you. *(She packs them away again.)* 2

RANK: What other beauties shall I get to see?

NORA: You won't get to see anything more, because you are a bold boy. *(She hums a little and searches among the items. There is a short pause.)* A Confession of Love

RANK: When we sit like this, like intimates, I cannot understand — cannot comprehend what would have become of me if I had never entered this house. *(Nora smiles.)*

NORA: Yes, you like being with us, don't you? *(Rank looks away and speaks more quietly.)*

RANK: And to leave it all, to have to leave —

NORA: Nonsense, you won't leave. *(Rank continues in the same tone.)*

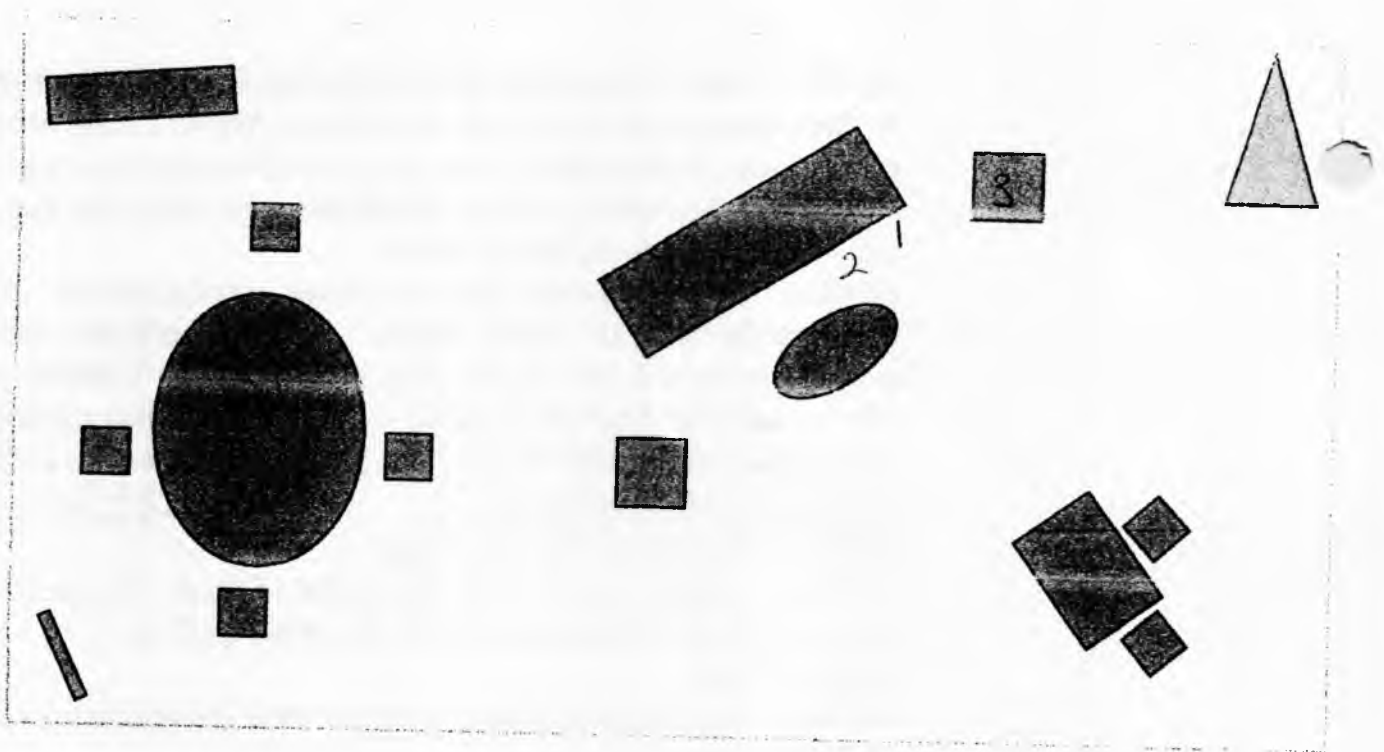
RANK: To leave no token of thanks behind. To be barely missed.

NORA: If I were to ask you — nothing.

RANK: What?

NORA: For a great proof of your friendship —

RANK: Would you really make me so happy?



1. Man rises
2. Port rises
3. Nova sits in armchair



NORA: You don't even know what it is.

RANK: Then ask it.

NORA: I can't. It's too much — far too much. I need advice and help, I need a favor —

RANK: All you ask for. Don't you trust me?

NORA: Of course I do. Dr. Rank, this is something you must help me stop happening. You know how much Torvald loves me — how unbelievably much he loves me. There isn't a moment when he wouldn't give his life for me. *(Rank leans towards her.)*

RANK: Nora, do you think he is the only one — *(Nora jolts lightly.)*

NORA: What?

RANK: Who would gladly give his life for you? I swore to myself that you would know this before I'd go away. I will never find a better opportunity. Yes, now you know, Nora. And now you always know that you can trust me as you can trust no one else. *(Nora rises. | Rank remains seated but makes room for her.)* Nora — *(Nora stands in the door to the hall.)*

*Rejection of Rank*

NORA: Helene, are you back?

HELENE: *(Off.)* Yes, Mrs. Helmer. *(Nora goes to the stove.)*

NORA: Can you <sup>turn on the lights</sup> bring in the lamp? That was extremely wicked of you, Dr. Rank. *(He gets up.)*

RANK: Wicked? To have loved you as deeply as any other —

NORA: Wicked to have gone and told me. It was not necessary —

RANK: What do you mean? Did you know — *(The Maid enters with the lamp, puts it on the table and exits.)* I'm asking you, Nora, Mrs. Helmer, did you know something?

NORA: Did I know, did I not know — what of it?

RANK: At least you know now for sure that I'm absolutely yours, body and soul. And will you now ask? *(Nora looks at him.)*

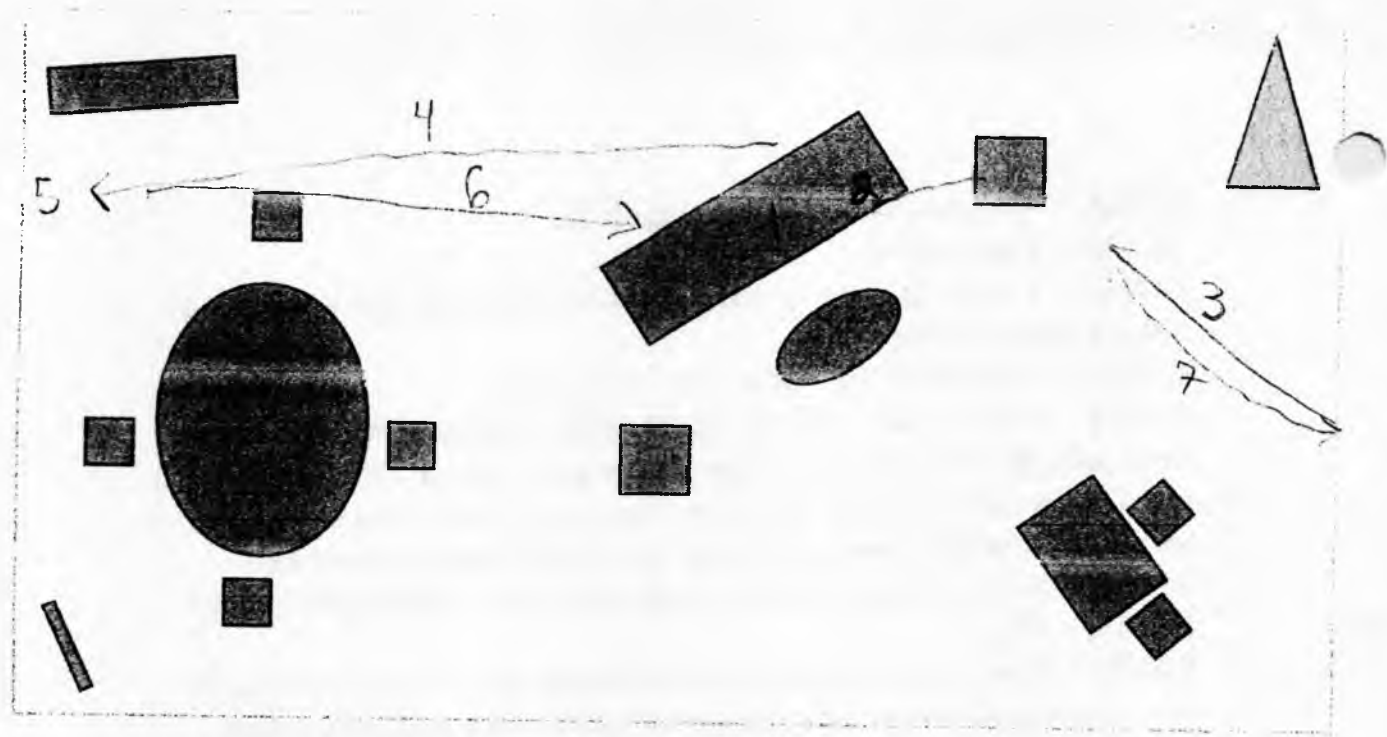
NORA: After this?

RANK: Don't punish me like this. I'll do what is humanly possible, if you'll let me.

NORA: What can you do for me now? Nothing. Anyway, it's all in my imagination. All in my imagination. Naturally. *(She sits in the rocking chair, looks at him and smiles.)* Well, Dr. Rank, aren't you just a little bit ashamed, now the lamp has come in?

RANK: I'm not, no. Should I leave — for good?

NORA: You mustn't do that, no. You must come here every day



1. Park sits on sofa
2. Nora Xs and sits by door
3. Helene enters L + Xs to sofa
4. Nora + Park X R
5. Park exits UR
6. N Xs to C, couch
7. Helene exits L

just as you always do. You know very well that Torvald can't do without you.

RANK: Can you?

NORA: I do think it is great fun when you're here.

1 RANK: That's exactly what I misinterpreted. You're a mystery to me. Often it seems to me you prefer my company almost as much as Helmer's.

NORA: You see, there are people who one loves and then there are others whose company one almost prefers.

RANK: There is something in that.

NORA: When I lived at home, I loved Papa more than anyone else in the world, but I always thought it great fun to hide downstairs with the maids. They didn't tell me what to do all the time, and they had such a good time together.

2 RANK: And I have now taken the place of the maids. *(Nora jumps up and goes to him.)*

NORA: Dear kind Dr. Rank, that was not what I meant at all. But you can imagine being with Torvald is a little bit like being with Papa. *(The Maid enters from the hall.)* Hiding an Unpleasant Surprise

3 MAID: Mrs. Helmer. *(She whispers and hands her a visiting card. Nora glances at the card.)*

NORA: Oh! *(She puts it in her pocket.)*

RANK: Is something wrong?

NORA: Nothing whatsoever. Something — something about my new costume —

RANK: Your costume's over there. *(on table)*

NORA: It is, yes. This is another I've ordered. Torvald mustn't know —

RANK: The great secret is revealed.

4 NORA: Yes. Would you do me a favor? He's in the study. Keep him busy for a while —

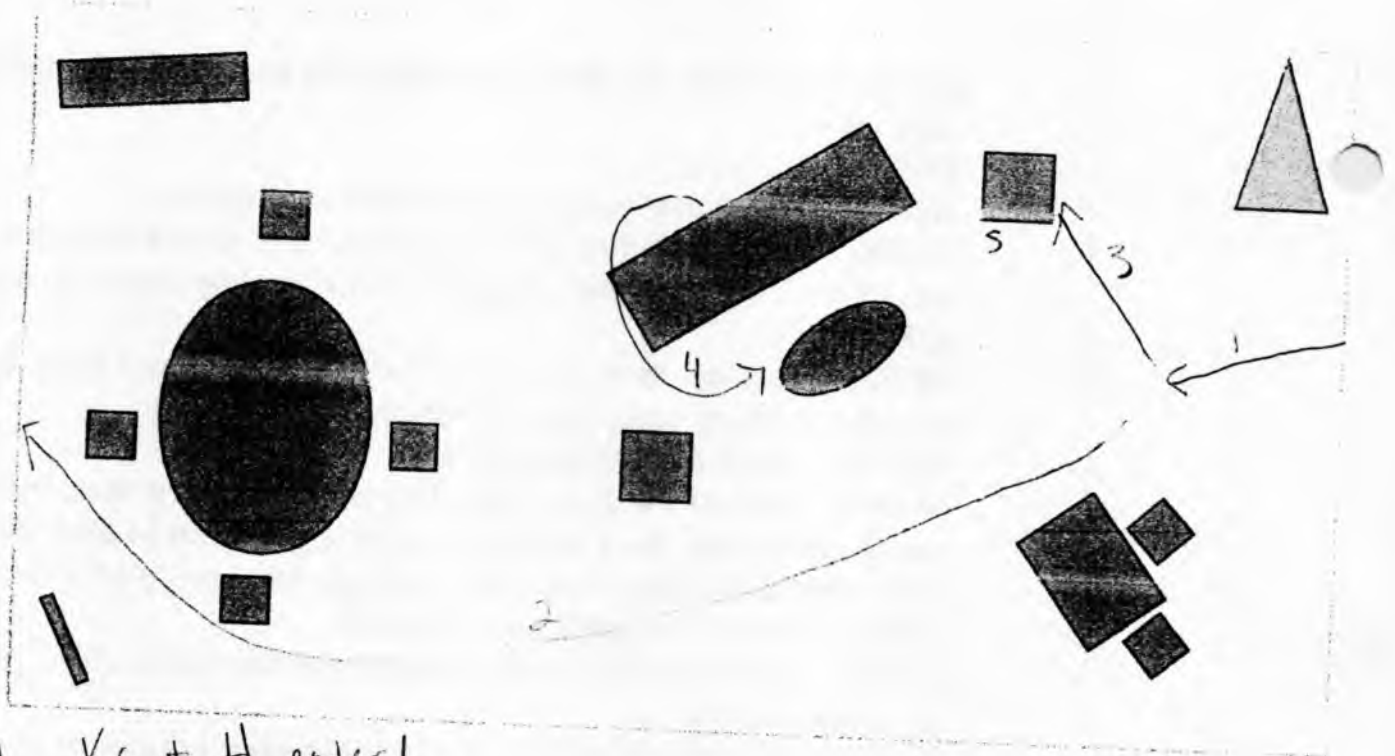
5 RANK: Worry not. He won't escape from me. *(He enters Helmer's study. Nora addresses the Maid.)*

6 NORA: Is he waiting in the kitchen?

MAID: And he won't leave until he's spoken to you, Mrs. Helmer.

NORA: Then show him in. Do it quietly. Helene, don't breathe a word of this. He's bringing a surprise for my husband.

7 MAID: I understand, yes. *(She exits.)*



1. Kr + H enter L
2. Hlene exits R
3. Kr xs to chair + sits
4. N xs D of table
5. Kr stand

NORA: It's going to happen. No, it can't happen. It shall not happen. *(She goes and locks the door to Helmer's study. The Maid opens the door to Krogstad and closes it after him. He is, dressed in a fur coat for travelling, a fur hat, and galoshes. Nora turns towards him.)* Thank you Helene. Keep your voice down. My husband's at home. *Sympathy*

KROGSTAD: I presume you know I've been dismissed.

NORA: Mr. Krogstad, you must believe me, you really must. I fought for you as well as I could.

KROGSTAD: Your husband can't love you very much, can he? He knows I can expose you to the world and yet he dares to dismiss me.

NORA: How can you imagine he knows anything —

KROGSTAD: Ah, I didn't think so. But since you seem so anxious to keep this matter to yourself, I presume you know a little more than yesterday what precisely you have done?

NORA: More than you could ever teach me.

3 KROGSTAD: Yes, a bad lawyer like me —

NORA: What is it you want from me?

KROGSTAD: Just to see how you were, Mrs. Helmer. Even money-lenders can have a little of what you call feeling, you know.

NORA: Show it then. My little children, think of them.

KROGSTAD: Have you thought of mine? Has your husband? Still, let that pass. I just want to tell you not to take this business too seriously. I am not going to make any accusation for the time being. *Irrational Thoughts*

4 NORA: Oh, thank you. I know you wouldn't do anything really.

KROGSTAD: This can all be dealt with quite amicably. There's no reason why anyone else should know anything about it. It will be just between ourselves, the three of us.

NORA: No, my husband must never know anything about this.

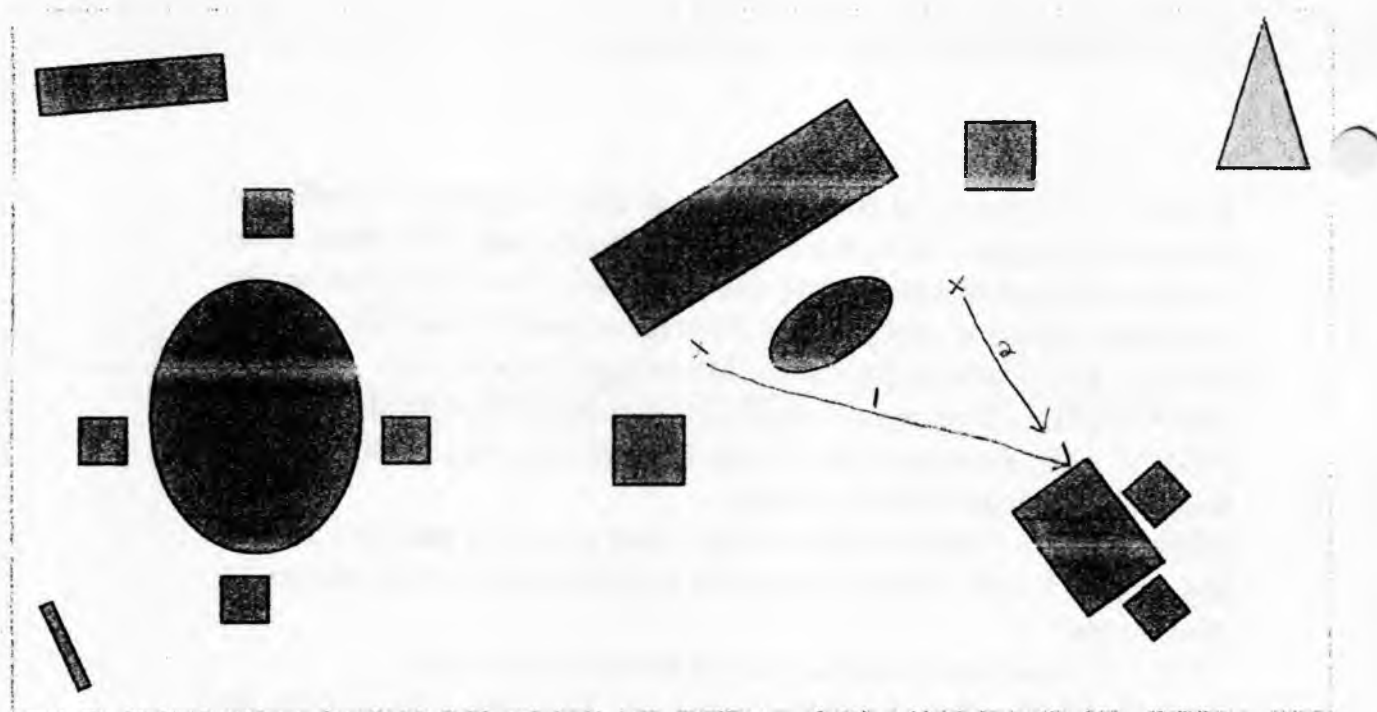
5 KROGSTAD: Mrs. Helmer, you are not going to get your contract back.

NORA: What are you going to do with it?

KROGSTAD: No one else will know anything about it. I just want to keep it. So if all this has made you think of doing something desperate —

NORA: It has.

KROGSTAD: If you were thinking of running away —



1. Nora Xs to desk and clutches bottle of pills
2. Kr approaches Nora threateningly

NORA: Yes.

KROGSTAD: Or something worse —

NORA: How do you know?

KROGSTAD: Put that thought out of your mind.

NORA: How do you know I was thinking about that?

KROGSTAD: Most of us think of that first. I thought of it too. But I didn't have the courage —

NORA: Neither do I. (*Krogstad is relieved.*)

KROGSTAD: That's it, isn't it. You haven't the courage either, do you?

NORA: No, I don't. I don't.

KROGSTAD: Besides, it would be very foolish. Once the first domestic storm is over — I have a letter here in my pocket for your husband —

NORA: Telling him everything?

KROGSTAD: As delicately as possible. (*Nora speaks quickly.*)

NORA: He mustn't get that letter. Just tell me how much you want from my husband and I'll get it.

KROGSTAD: I don't want money from your husband.

NORA: What do you want?

KROGSTAD: I want to get back on my feet, Mrs. Helmer, and that's where your husband is going to help me. For the past eighteen months I've not been involved in anything untoward. All that time I've lived in extreme hardship. I want to get back into that bank again in a higher grade. Your husband will make a place for me. I'll be the bank manager's right-hand man, and within a year Nils Krogstad will run the Joint Stock Bank, *not* Torvald Helmer.

1 NORA: Not in your lifetime, or mine.

KROGSTAD: So you may do something —

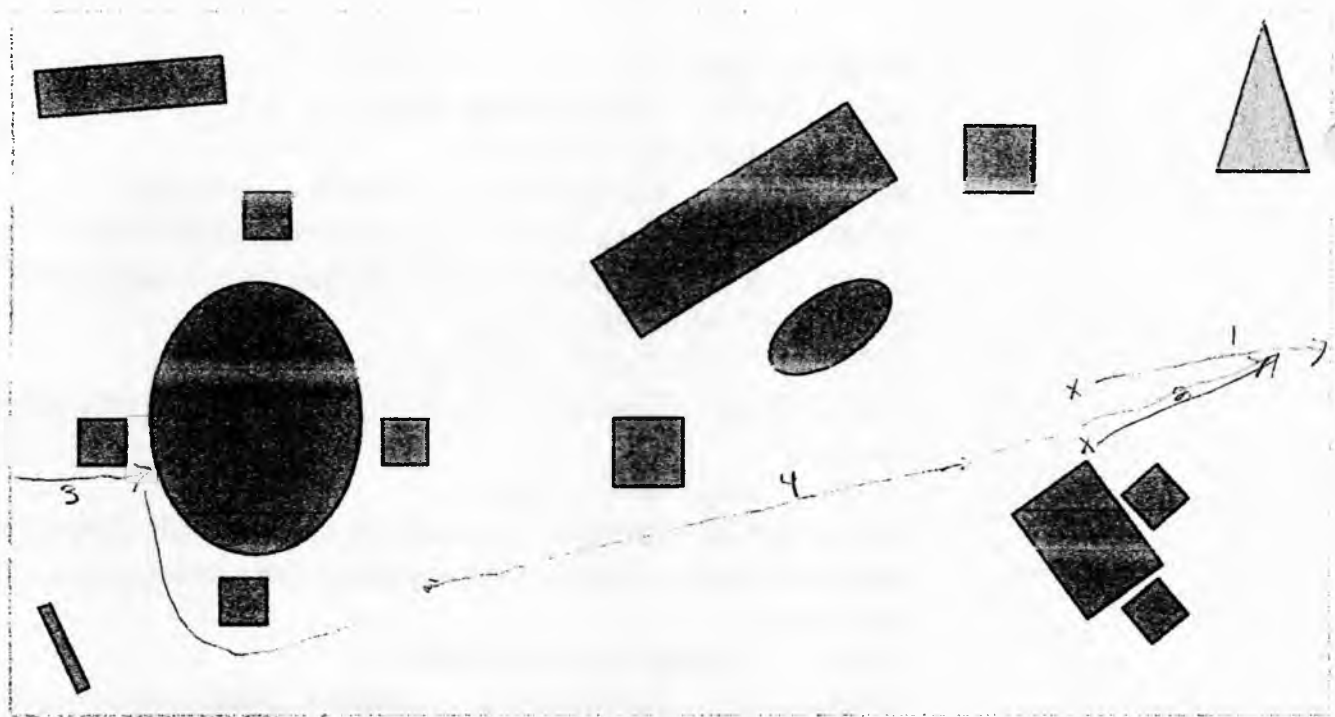
NORA: I have the courage now.

KROGSTAD: You can't frighten me. A fine, spoilt lady —

NORA: You'll just have to wait and see.

2 KROGSTAD: Under the ice? Perhaps? Sinking into the black, cold water? And then in the spring floating to the surface, ugly, unrecognizable, with your hair fallen out.

NORA: You can't frighten me. (*Nora stands and looks at him, speechless.*)



1. Kro exits L
2. Nora xs + looks out at mailbox
3. Kristine enters R
4. Kris. xs L to join Nora



KROGSTAD: I've prepared you now. I shall expect to hear from Helmer as soon as he gets my letter. And remember, it's him, your husband, who's forced me to do this kind of thing again. I will never forgive him for that. Good-bye, Mrs. Helmer. *(He exits through the hall. Nora goes towards the hall door, opens it a little and listens.)*

NORA: He's not going to give him the letter. No, he's not. Not possible. *(A letter falls into the post box. We hear Krogstad's footsteps which gradually diminish as he goes down the stairs. Nora gives a stifled cry, runs across the floor to the sofa table. There is a short pause.)* The post box. The letter's there. Torvald, Torvald — we are lost. *(Mrs. Linde enters with the costume.)*

3 MRS. LINDE: *Mrs. Linde mends* Nora, Nora, I've mended everything. Do you want to try it on — *(Nora speaks hoarsely, in a stifled way.)*

NORA: Kristine, come here. *(Mrs. Linde throws the clothes on the sofa.)*

MRS. LINDE: What's wrong? Why are you so upset.

4 NORA: Come here. Do you see that letter? Look — through the glass — in the post box.

MRS. LINDE: Yes, I can see it. Why?

NORA: A letter from Krogstad —

MRS. LINDE: Nora — it was Krogstad who lent you the money.

NORA: Yes. Now Torvald will know everything.

MRS. LINDE: Nora, believe me, this will be the best thing for you, both of you.

NORA: You don't understand. I forged a signature —

MRS. LINDE: Oh my God —

NORA: I want to tell you, Kristine, so you will be my witness.

MRS. LINDE: Witness to what?

NORA: If I go out of my mind — which may happen —

MRS. LINDE: No, Nora.

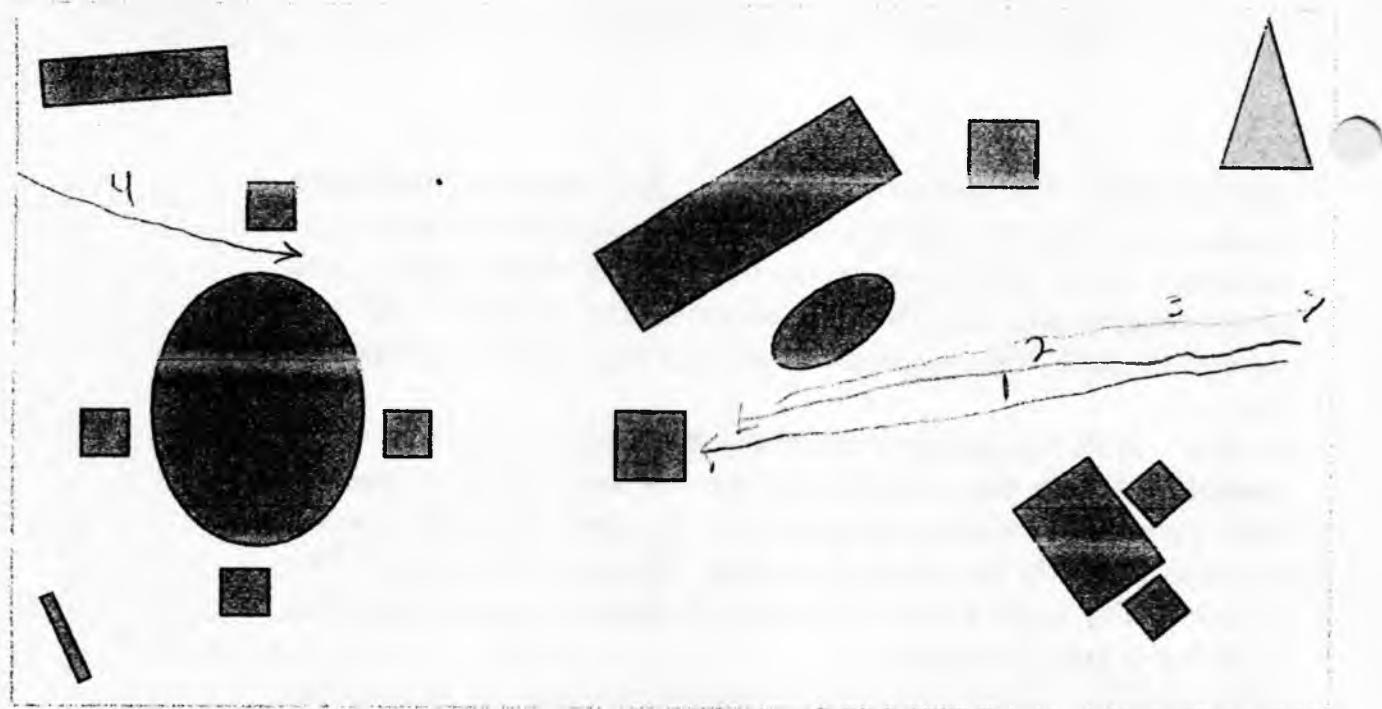
NORA: Or if anything were to happen to me — if I could not stay here any longer —

MRS. LINDE: Nora, Nora, you are not going to go out of your mind —

NORA: If someone were to take it all on himself, all the blame —

MRS. LINDE: Yes, but how can you think —

NORA: You will be my witness that it's not true, Kristine. I am



1. N Xs to chair + clutches costume
2. Kri Xs to Nora + holdsher
3. Kri exits L
4. T + R enter UR

not mad, I am not. I know exactly what I'm saying. And I tell you, no one else knew about it, I did it all by myself. Remember that. Promise me that.

MRS. LINDE: I will. But I don't understand this.

1 NORA: How could you understand? Something glorious is going to happen.

MRS. LINDE: Glorious?

NORA: A miracle, yes. But it's frightening, Kristine. It can't happen, not for anything in the world.

2 MRS. LINDE: Hush, hush, it's all right. You must stop crying, and listen to me. I'm going to talk to Krogstad.

NORA: Don't. He'll harm you.

MRS. LINDE: When I knew him before, he would have done anything for me.

NORA: Him?

MRS. LINDE: Yes, him. Where does he live?

NORA: How would I — yes. *(She reaches in her pocket.)* His card. But the letter, the letter — *(In his study, Helmer knocks on the door.)*

HELMER: Nora. *(Nora screams with fear.)*

NORA: What? What do you want?

HELMER: It's all right. Don't be so frightened. We won't barge in. You've locked the door. Are you trying on your costume?

NORA: Yes, that's right, my costume I'm trying it on. I'll look so beautiful, Torvald. *(Mrs. Linde has read the card.)*

MRS. LINDE: He lives just around the corner.

NORA: There's no point. We're lost. The letter is in the box.

MRS. LINDE: Does your husband have the key?

NORA: Yes, always.

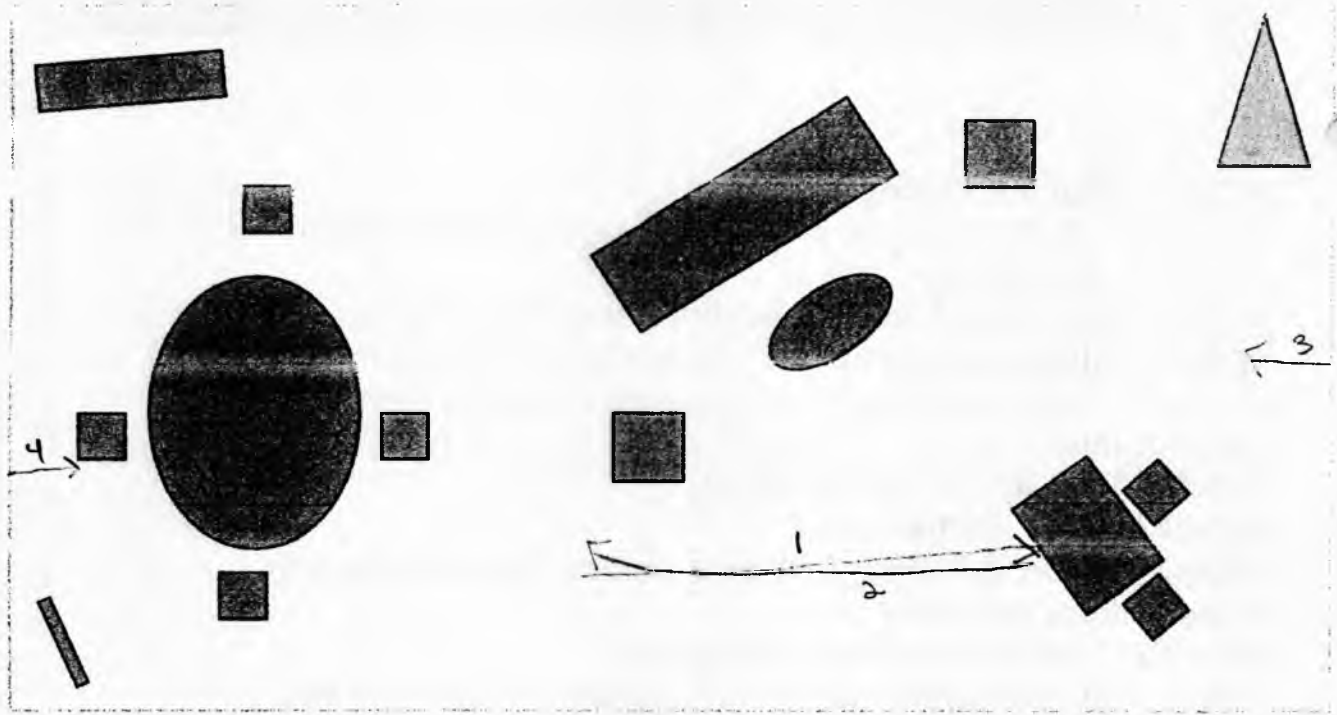
MRS. LINDE: Krogstad must ask for his letter back, he must think of an excuse —

NORA: But now is just the time when Torvald —

3 MRS. LINDE: Delay him. Do something. Go into him. I'll be back as soon as I can. *(She exits through the hall door. Nora goes to Helmer's room, opens it and looks inside.)*

NORA: Torvald? *(He speaks from the study.)*

4 HELMER: So, I'm allowed back into my own drawing room, am I? Come on, Rank, let's take a look — *(He is in the doorway.)* What's this?



1. R xs to chair
2. T xs to Nora
3. Kri enters L
4. H enters R

HELMER: And.... *(He plays and she dances. Rank stands behind Helmer at the piano and watches. Helmer continues playing.)* Good. Slow down — slow down.

NORA: I can't dance any other way.

HELMER: Nora, it's too violent.

NORA: It has to be just like this. *(Helmer stops playing.)*

HELMER: No, no, this is no good at all. *(Nora laughs and swings the tambourine.)*

NORA: What did I tell you?

| RANK: Let me <sup>watch</sup> play for her. *(Helmer gets up.)*

2  
3 HELMER: Do, please. Then I can teach her better. *(Rank sits down at the piano and plays. Nora dances more and more wildly. Helmer positions himself by the stove. During the dance Helmer keeps addressing corrective comments to Nora. She does not appear to hear them. She does not notice her hair come loose and fall over her shoulders. She keeps dancing. Mrs. Linde enters and stands as if glued to the floor. Nora calls out, still dancing.)*

NORA: Kristine, look — such fun.

HELMER: Nora, my love, you're dancing as if your life depends on it.

NORA: It does.

HELMER: Rank, stop it — this is utter insanity. I'm telling you — stop. *(Rank stops playing and Nora stops suddenly. Helmer goes to her.)* I cannot believe this — I really cannot. You've forgotten everything I taught you. What's the matter with you? *(Nora throws down the tambourine.)*

NORA: See — see.

HELMER: I see you certainly need instruction. *Sinking Rank*

NORA: You must think of no one but me, not today, not tomorrow. No letters — don't even open the post box —

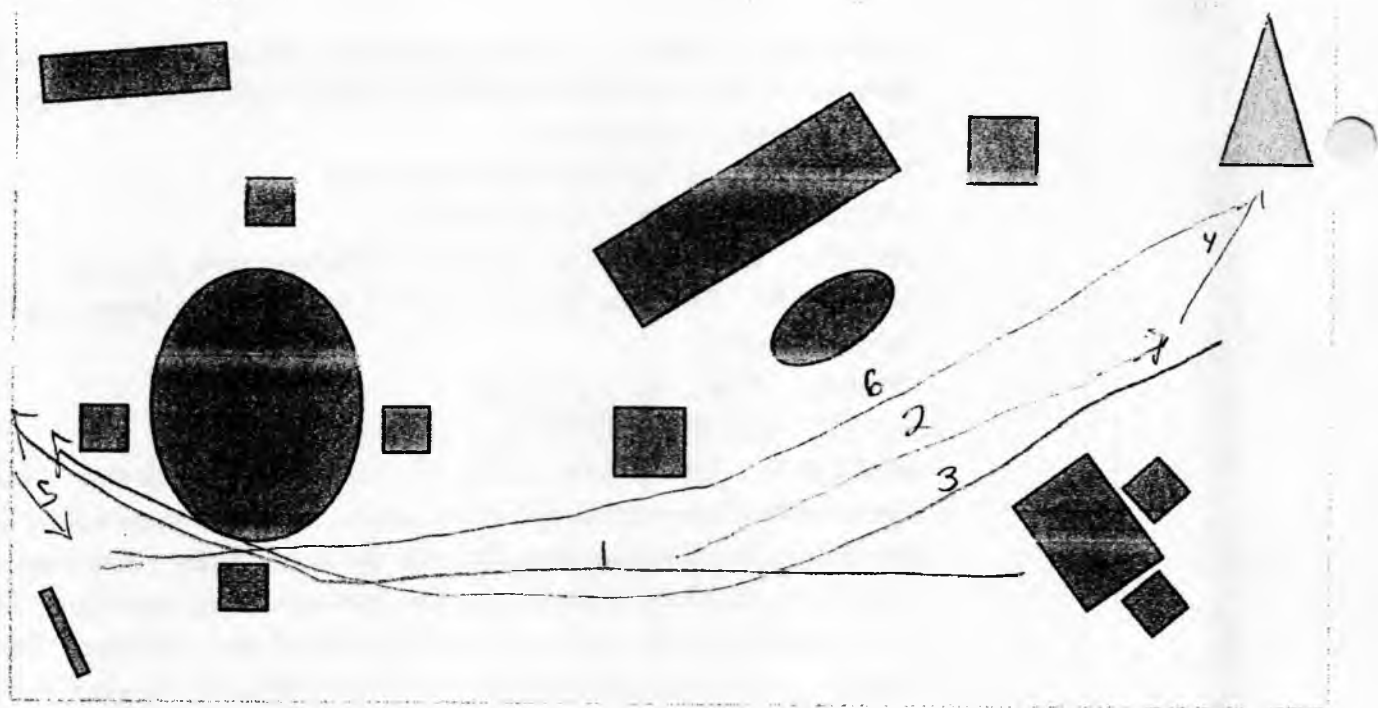
HELMER: Nora, a letter's already come from Krogstad, I can tell.

NORA: There may be. But don't read anything now. Nothing ugly should come between us until all this is finished. *(Rank speaks quietly to Helmer.)*

RANK: It might be wise not to cross her. *(Helmer embraces her.)*

HELMER: The child commands and I'll obey. But tomorrow evening, when you've danced —

4 NORA: You're free then. *(The Maid is in the door, stage R.)*



1. R + T exit R
2. N Xs to Kri
3. Kri exits L
4. N Xs to Christmas tree, holds pills
5. Torvald enters DR
6. N runs to T

MAID: Dinner is served, Mrs. Helmer.

NORA: Champagne, we'll drink champagne.

MAID: Very well, Madam. (*She exits.*)

HELMER: I see, I see — a big party now?

NORA: Let's drink champagne till dawn. (*She shouts.*) And macaroons, Helene, a few — lots — just this once. (*Helmer takes her hands.*)

HELMER: Come on now, this excitement has upset you. Please, be my skylark again, please.

NORA: I will be. But just for now, go in there. You too, Dr. Rank. Kristine, you must help me tidy up my hair. (*Rank is subdued as they leave.*)

RANK: What is this — I mean, she's not expecting, is she?

/ HELMER: I don't know. (*They exit stage R.*)

2 NORA: Well?

MRS. LINDE: Gone to the country.

NORA: Your face said it all.

MRS. LINDE: He'll be back tomorrow night. I left him a note.

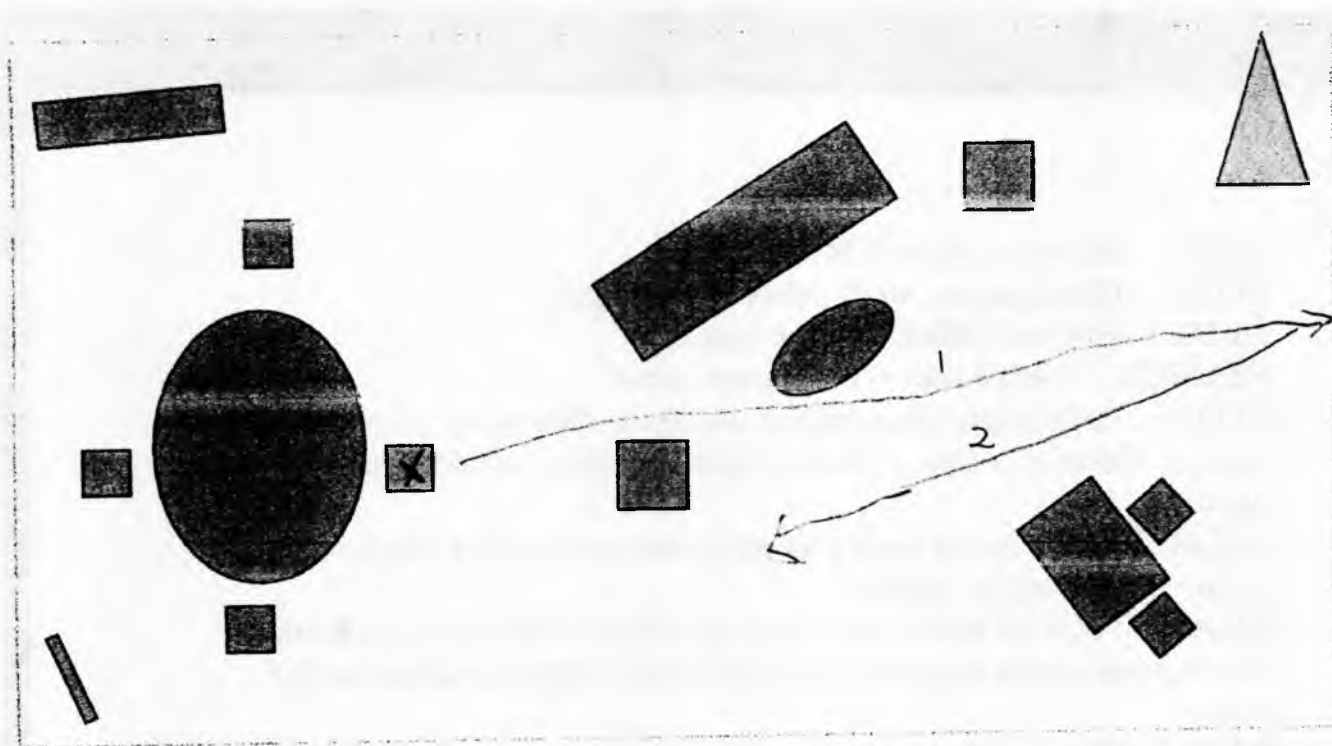
NORA: You shouldn't have. Let it all happen. It's thrilling, isn't it, waiting for something glorious to happen.

MRS. LINDE: What are you waiting for?

NORA: You wouldn't understand. Go in and join them. I'll be in  
3 in a minute. (*Mrs. Linde goes into the dining room. Nora stands awhile,*  
4 *collects herself, then looks at her watch.*) Five o'clock. Midnight is seven  
hours away. Twenty-four hours until the next midnight. The taran-  
tella will have passed. Twenty-four and seven. Thirty-one hours to  
5 live. (*Helmer is in the door stage R.*)

HELMER: What's keeping my little skylark? (*Nora goes towards him with outstretched arms.*)

6 NORA: Your skylark is flying to you.



1. Kri Xs to let Kro in
2. Kro is to C Kri follows



## ACT THREE

*The same room. The sofa table has been moved to the middle of the floor, with chairs around it. A lamp burns on the table. The door to the hall is open. Dance music can be heard from the floor above.*

*Mrs. Linde sits by the table and tries to read, leafing through a book, unable to concentrate. A few times she listens intently towards the hall door. She looks at her watch. She listens again. She goes to the hall and opens the door cautiously. Quiet steps can be heard on the stairs and she whispers.*

*Disdain for Dance*

MRS. LINDE: Come in, no one's here. (*Krogstad is in the doorway.*)

KROGSTAD: I found a note from you at home. What is this about?

MRS. LINDE: I have to speak to you.

KROGSTAD: Oh, have you? Does it have to be in this house?

MRS. LINDE: It is not possible at my lodgings. There's no privacy there. We're on our own. Come in. The maid's asleep and the Helmers are upstairs at a dance. (*He enters the room.*)

2 KROGSTAD: I see. So, the Helmers dance tonight? They're dancing?

MRS. LINDE: Why shouldn't they dance?

KROGSTAD: Absolutely. Why shouldn't they dance?

MRS. LINDE: It's time for us to talk.

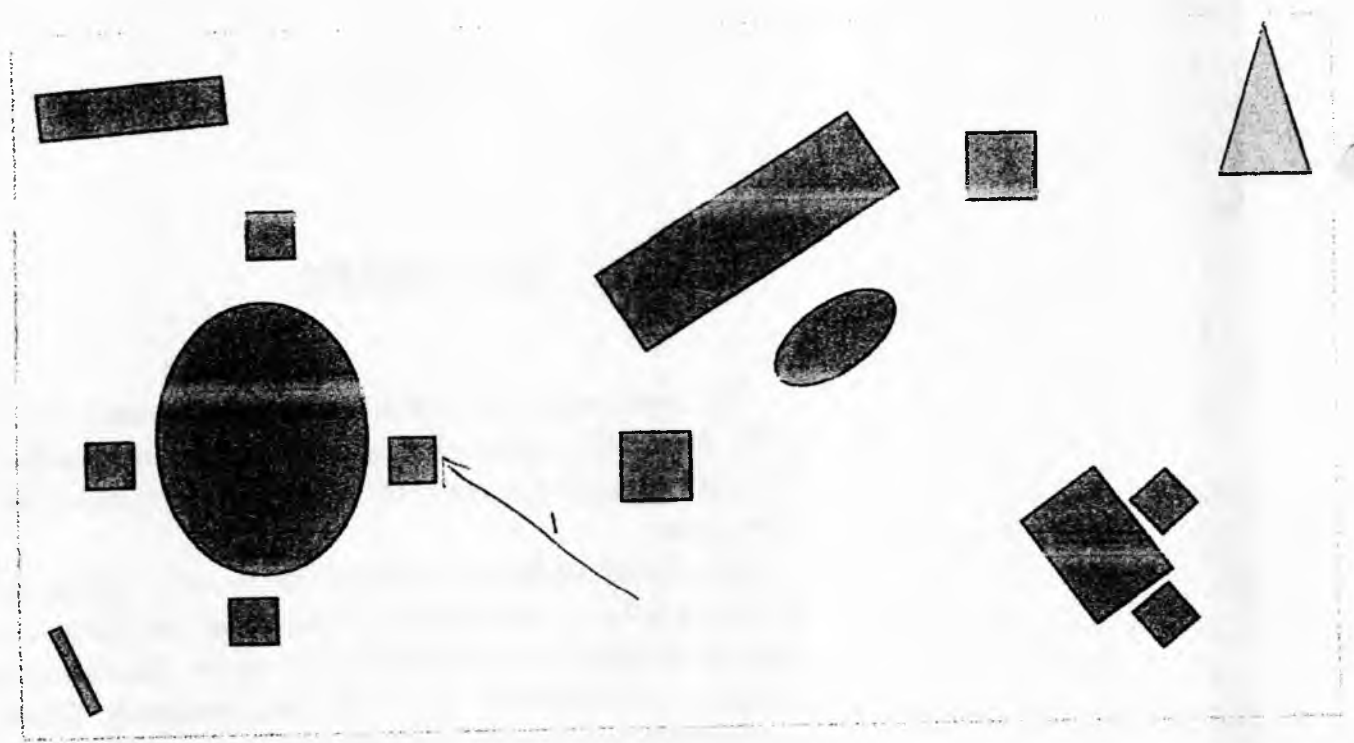
KROGSTAD: Do we have anything more to talk about?

MRS. LINDE: We have a great deal to talk about.

KROGSTAD: I shouldn't have thought so.

MRS. LINDE: You wouldn't, because you have never really understood.

KROGSTAD: Was there anything to understand, except what



was clear to everybody? A heartless woman dumps a man when she's offered a better deal.

MRS. LINDE: Do you think I have no heart? Do you think I left you with an easy heart?

KROGSTAD: Didn't you?

MRS. LINDE: Did you really think that?

KROGSTAD: Then why did you write to me the way you did?

MRS. LINDE: What else could I do? I had to leave you, and so I had to destroy everything you felt for me. (*Krogstad clenches his fist.*)

KROGSTAD: My God, — and you did this for money.

MRS. LINDE: You mustn't forget I had a helpless mother and two younger brothers. We couldn't wait for you, Nils. Your prospects were so remote then.

KROGSTAD: Even so. But you did not have the right to throw me aside like that for someone else.

MRS. LINDE: I really don't know. I've asked myself many times if I had that right. (*Krogstad speaks more quietly.*)

KROGSTAD: When I lost you, I lost my bearings — it was as if the solid ground had given way under my feet. Look at me. Now, I'm wrecked, the ship's gone, and I'm a man clinging to wreckage.

MRS. LINDE: Help might be looking you in the face.

KROGSTAD: It was looking me in the face, but you've come and got in the way.

MRS. LINDE: I didn't know until today that I was to replace you at the bank.

KROGSTAD: But now you do know it, are you going to resign?

MRS. LINDE: No. Because it would not help you in the slightest if I did.

KROGSTAD: Well, I would have done it.

MRS. LINDE: I've learned to be practical. Life and hard bitter necessity have taught me that.

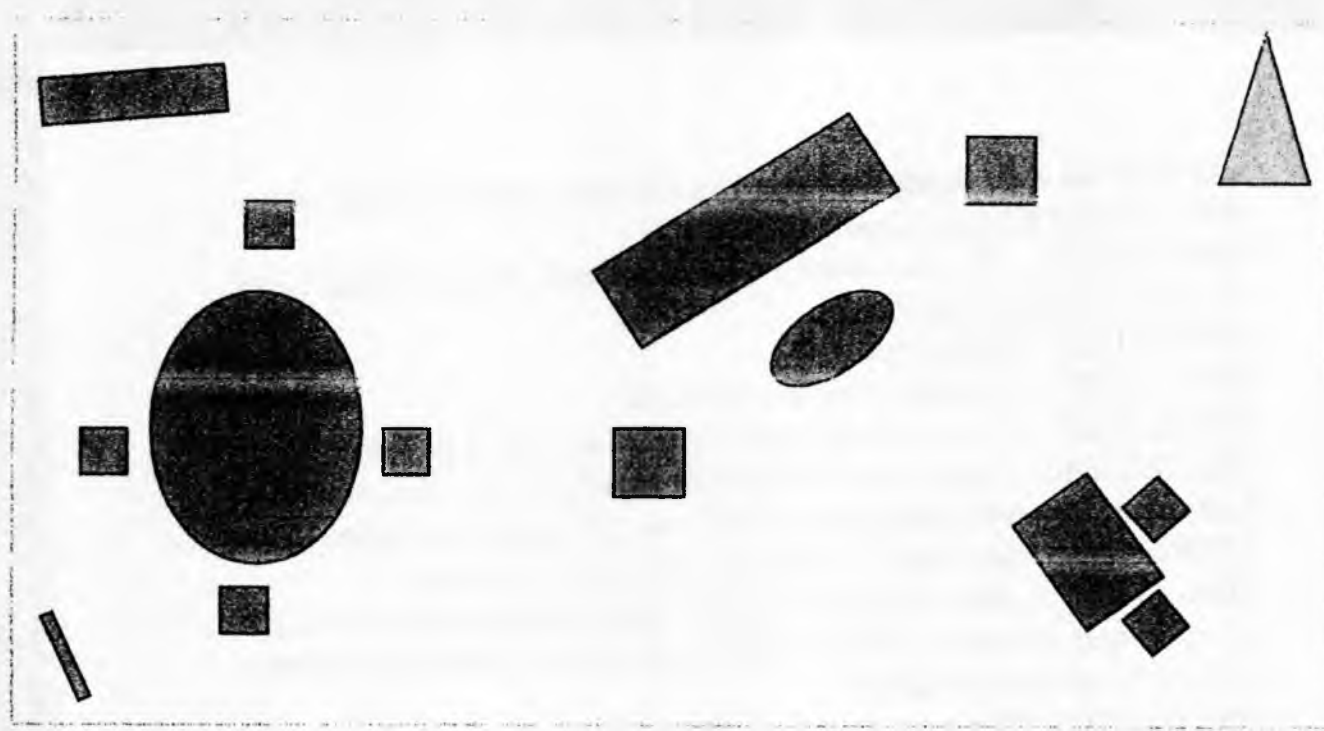
KROGSTAD: And life has taught me not to believe in fine words.

MRS. LINDE: Then life has taught you something useful. But do you believe in doing something?

KROGSTAD: What do you mean by that?

MRS. LINDE: You said you were like a shipwrecked man clinging to wreckage.

KROGSTAD: I had good reason to say that.



MRS. LINDE: Well I'm like a shipwrecked woman, clinging to the wreckage as well. I've no one to care about, no one to care for.

KROGSTAD: You made that choice yourself.

MRS. LINDE: There was no other choice then.

KROGSTAD: So, what about it?

MRS. LINDE: Nils, suppose these two shipwrecked people could reach each other?

KROGSTAD: What are you saying?

MRS. LINDE: It's better that two people cling to the wreckage together rather than one person on his own.

KROGSTAD: Kristine.

MRS. LINDE: Why do you think I've come to this town?

KROGSTAD: Were you really thinking about me?

MRS. LINDE: If I'm to survive, I have to work. All my life, as long as I remember, I have worked. And there is no joy in working for yourself alone. Give me something, Nils. Give me someone to work for.

KROGSTAD: I don't believe this. This is a woman's hysterical, high-minded obsession with sacrificing herself —

MRS. LINDE: Have you ever known me to be hysterical?

KROGSTAD: Could you really do this? Could you? Tell me. Do you know all about my past life?

MRS. LINDE: Yes.

KROGSTAD: And you know my reputation here?

MRS. LINDE: You've just said, you've just implied, with me you could have been someone else.

KROGSTAD: I'm certain of it.

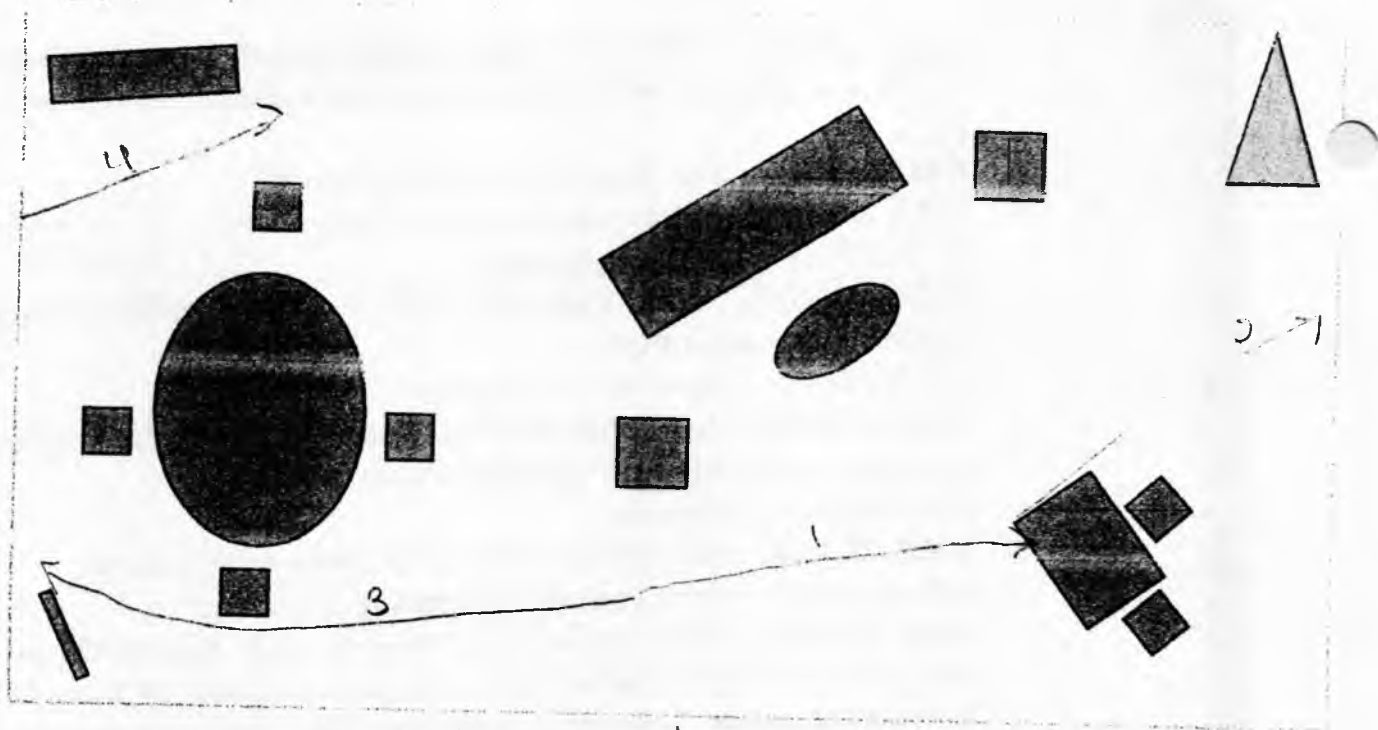
MRS. LINDE: Well then, surely it could still happen?

KROGSTAD: Kristine, do you know what you're saying?

MRS. LINDE: I need to care for someone, and your children need a mother. You and I need each other. Nils, I believe in you. I believe in what you really are. With you, I would have the courage to do anything. *(He clasps her hands.)*

KROGSTAD: Thank you — thank you — Kristine — I will make other people see me in the same way — but I forgot — *(She listens.)*

MRS. LINDE: Ssh. The dance upstairs, can you hear it? They'll be coming back when it's over.



1. Kro xs to table + scratches out a quick letter
2. Kro exits
3. Kri xs to coat rack + puts on coat
4. T pushes N in, she is resistant

KROGSTAD: You don't know what I've done to the Helmers, do you?

MRS. LINDE: I do know.

KROGSTAD: Even so, you've still the courage —

MRS. LINDE: I also know what a man like you can do in desperation.

KROGSTAD: If only I could stop what I've done

MRS. LINDE: You can. Your letter is still in the box.

KROGSTAD: Are you certain?

MRS. LINDE: Certain, but —

KROGSTAD: I will ask for my letter back.

MRS. LINDE: No, you will not.

KROGSTAD: I will, yes. I'll stay here till Helmer comes down.

MRS. LINDE: You must not ask for your letter back.

KROGSTAD: Wasn't that the reason you asked to meet me here?

MRS. LINDE: It was. I was frightened and didn't know better. They must be honest with each other.

KROGSTAD: Very well. If you want to take the responsibility — but one thing I can do and I will do it now — *(She listens.)*

MRS. LINDE: Hurry up. You must go. The dance is over. We have to leave now.

KROGSTAD: I'll wait for you downstairs.

MRS. LINDE: Do. You can walk me to my lodgings. *Joy Finally*

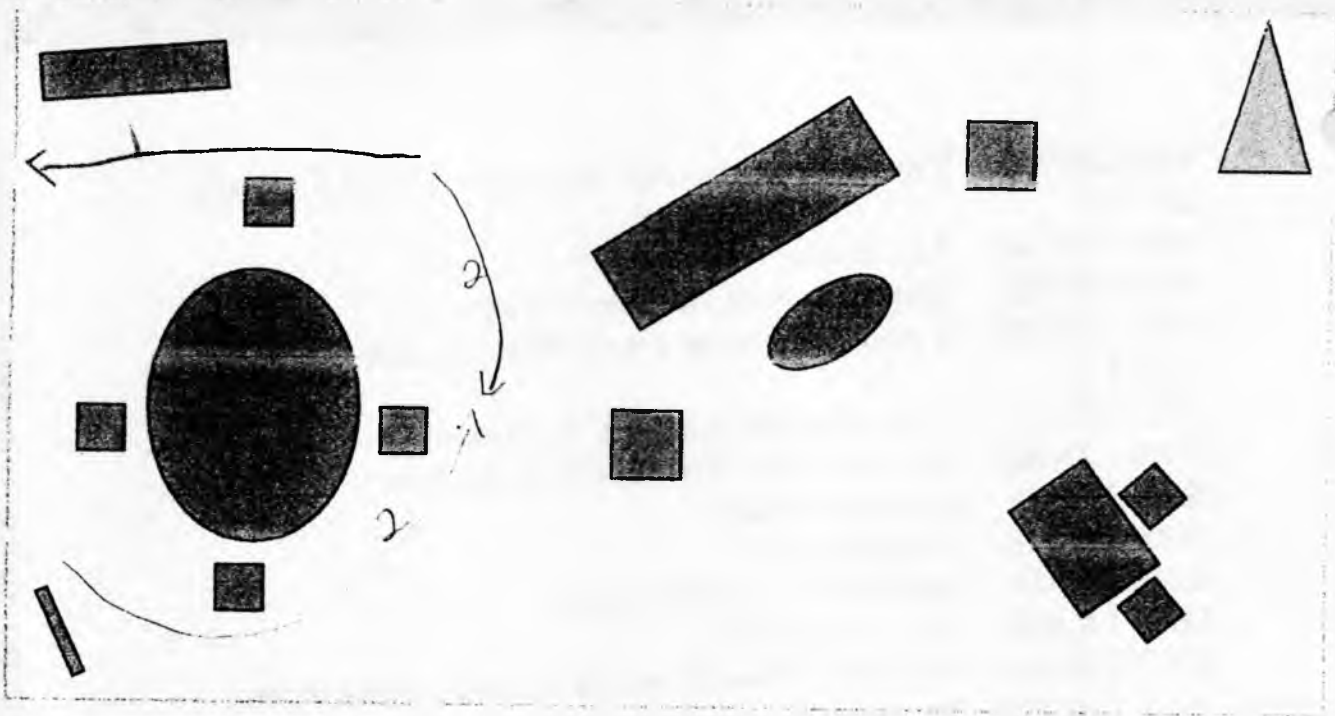
2 KROGSTAD: I am the happiest man in the whole wide world. *(He exits through the front door. The door between the room and the hall remains open.)*

MRS. LINDE: It's happened. *(She tidies up a little and gets her outdoor clothes.)* It's actually happened. Someone to work for, some- *The Grand Exit*  
3 one to live for. A home to bring joy to. I'll make it so comfortable.

*(She listens, then puts on her hat and coat. Helmer and Nora's voices are heard in the hall. A key is turned and Helmer leads Nora into the hall, almost by force. She is dressed in the Italian costume, with a big, black shawl draped over her shoulders. He is wearing a dinner jacket with a big, black cloak. Still in the doorway, Nora resists him.)*

NORA: No, please, not yet, not in here, no. I want to go back upstairs. It's too early, I don't want to leave.

HELMER: My precious Nora, please —



1. + exits
2. Kri + N meet C



NORA: I'm begging you, Torvald, I'm begging you please — one hour more, please.

HELMER: Not one minute more, my sweet Nora. We had an agreement, you know that. Now get into that drawing room or you will catch a chill. *(He leads her gently into the room, despite her resistance.)*

MRS. LINDE: Good evening.

NORA: Kristine?

HELMER: Mrs. Linde? Are you here so late? Why?

MRS. LINDE: Forgive me, yes. I so wanted to see Nora all dressed up.

NORA: You've been here waiting for me?

MRS. LINDE: I have. *(Helmer takes off Nora's shawl.)*

HELMER: Take a good look at her. She's worth looking at.

MRS. LINDE: Yes, I'd admit —

HELMER: Isn't she absolutely adorable? The entire party agreed. But she is a Miss Stubbornshoes. Imagine, I nearly had to drag her out of the room.

NORA: Torvald, you'll be sorry you didn't let me stay another half an hour.

HELMER: Do you hear her, Mrs. Linde? She dances her tarantella — she brings the house down — and she should have, she should have — though the performance was too much. Too reckless. I mean strictly speaking it went beyond the demands of art. Let that pass. She really did bring the house down. So should I have let her stay after that? Ruin the whole effect? Thank you, no. I took the arm of my lovely little girl from Capri — I should say my capricious little girl from Capri, and we moved through the room so swiftly, and as they say in novels, the beautiful vision was no more. An exit should really be an exit, Mrs. Linde, but I couldn't make Nora realize that. What's that noise? It's people leaving. Dear me, it's so hot in here. Please excuse me. *(He throws the cloak on a chair and opens the door to his study. He goes in and lights a few candles. Nora whispers quickly and breathlessly.)* The Resolution

2 NORA: Well? *(Mrs. Linde answers quietly.)*

MRS. LINDE: I spoke to him.

NORA: And —

MRS. LINDE: Nora, tell your husband everything, you have to. *(Nora replies dully.)*



NORA: I knew.

MRS. LINDE: You have nothing to fear where Krogstad's concerned, but you must tell your husband. It's time you were honest.

NORA: I won't tell him.

MRS. LINDE: Then the letter will.

NORA: Thank you, Kristine. I know what needs to be done.

(*Helmer returns.*)

*Torvald's Judgement*

1 HELMER: Now then, Mrs. Linde, have you had time to admire her.

MRS. LINDE: Yes. Now I must be leaving.

HELMER: So soon? Really? Is that your knitting?

MRS. LINDE: It is, thank you. I nearly forgot it. (*She takes it.*)

HELMER: So, you knit.

MRS. LINDE: I do.

HELMER: May I tell you something? Do embroidery instead.

MRS. LINDE: Why is that?

HELMER: Because it is much more attractive. You hold the embroidery in the left, and you move the needle with the right — like this — isn't that so?

MRS. LINDE: I suppose it is.

HELMER: But knitting — it's really quite ugly, isn't it? Look at me. Arms all squashed, knitting needles up and down — up and down — there is something Chinese about it. Excellent champagne tonight, they did themselves proud.

MRS. LINDE: Good night, Nora, and don't be stubborn any more.

HELMER: Hear hear, Mrs. Linde.

2 MRS. LINDE: Good night, Mr. Helmer. (*He accompanies her to the door.*)

HELMER: Good night, good night. You will get home safely, yes? I would be more than willing to go — but you don't have far

3 to go. Good night, good night. (*She exits, he closes the door after her and returns.*) Dear God, we've got rid of her at last. That woman is extraordinarily boring.

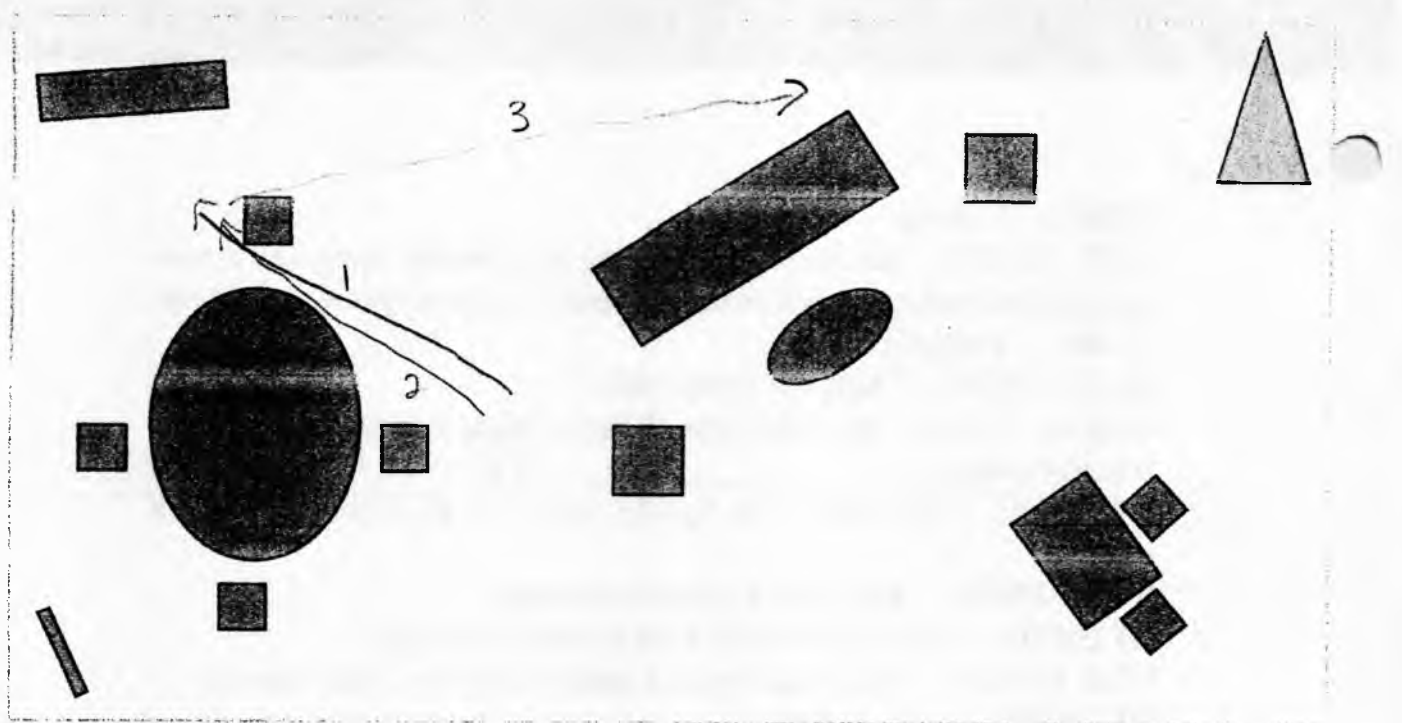
*Temptation + Lying*

NORA: Are you worn out, Torvald?

HELMER: I'm not — no, not at all.

NORA: Not sleepy even?

4 HELMER: I am not. I am wide awake. What about you? Yes, you



1. Nora XS away from T
2. T XS to Nora
3. Nora XS away from T

do look a little sleepy.

NORA: I'm worn out, yes. I will sleep soon.

HELMER: Well, you see I was right not to let you stay any longer.

NORA: Everything you do is right. *(He kisses Nora's forehead.)*

HELMER: That's my little skylark. Did you see how cheerful Rank was this evening?

NORA: Was he? I didn't say a word to him.

HELMER: I said a few. But I've not seen him in such good form for a long time. *(He looks at her and moves a little closer.)* It's wonderful to be back at home. To be alone with you. Alone, together. I adore you, you beautiful girl.

NORA: Don't watch me like that, Torvald.

HELMER: You're my prize possession, why can't I watch you?

| Watch the lovely girl who is mine, mine entirely? You're mine. *(Nora goes to the other side of the table.)*

NORA: Don't speak to me like that tonight. *(He follows her.)*

2 HELMER: Your blood is still dancing the tarantella, I feel it. You are more and more desirable. Do you hear? The guests are starting to leave. Soon the whole house will be quiet. *(He lowers his voice.)*

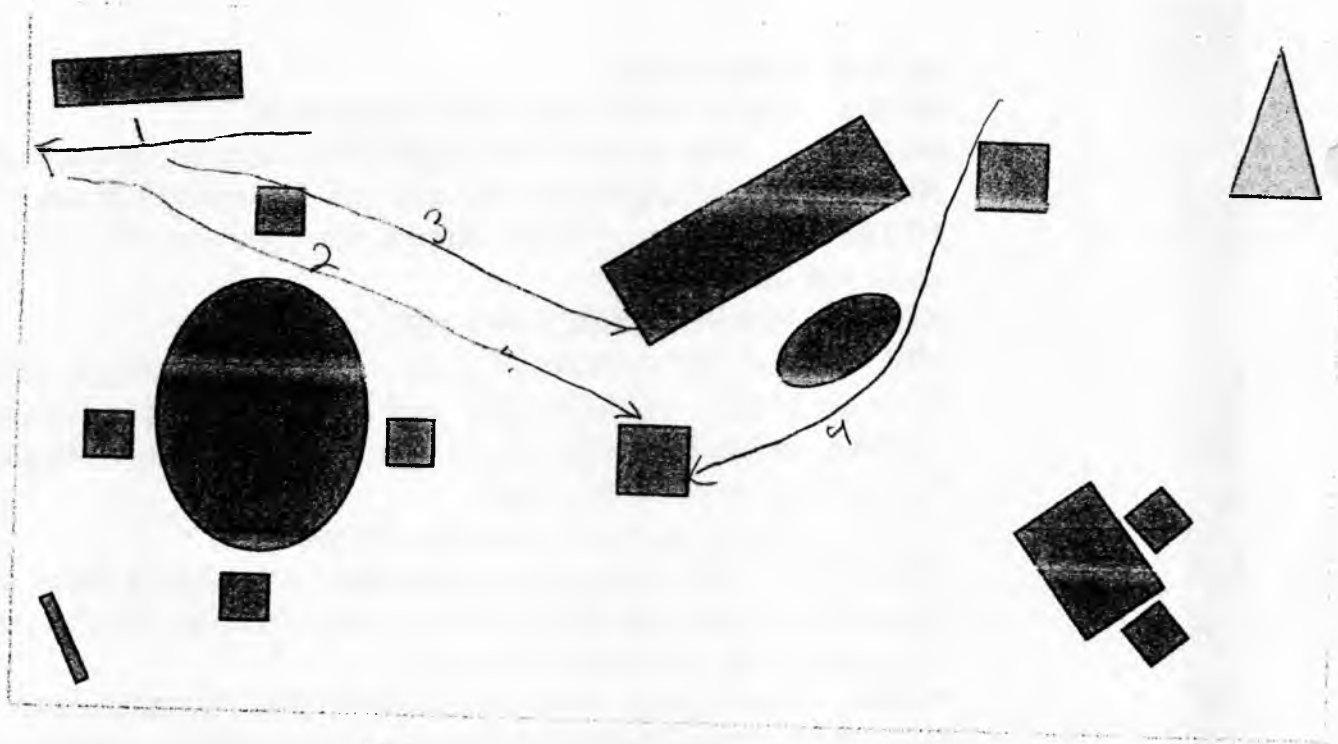
NORA: I hope so.

HELMER: Yes, my beloved, my own Nora. Do you know, when I am at a party with you, do you know why I barely breathe a word to you, why I keep my distance? I'm pretending that you're my secret lover, that you're my young, secret fiancée — and no one knows there is anything between us.

NORA: Yes, I do, I do know. I know all your thoughts are about me.

HELMER: Then when we leave, and I take the shawl to wrap around your shoulders, around the wonderful curve of your neck, I imagine you're my bride so young, young, we have just been married, I'm taking you to my home, I am alone with you for the first time — alone together, you're trembling, beautiful, young. When I saw you sway and tempt me in the tarantella, my blood was on fire. I could not stand it. That's why I took you with me so early —

3 NORA: Go away Torvald. Leave me. I don't want this. Not tonight.



1. T xs to let R in
2. R wanders about the room, landing in C chair
3. T xs + sits on couch arm
4. N xs to R

HELMER: What? Are you teasing me, Nora? Want — want. I'm your husband. *(A knock is heard on the front door. Nora starts. Helmer calls towards the hall.)* Who is that? *(Rank answers from outside.)*

RANK: It's me. Dare I come in? *(Helmer is quietly annoyed.)*

HELMER: One moment. *(He goes to open the door.)* How thoughtful of you not to pass by our door.

RANK: I thought I heard your voice, and I decided to look in. *(He glances around quickly.)* Yes, these loved, familiar rooms. It's so warm and cozy here with you.

HELMER: I thought you were very cozy upstairs as well.

RANK: Very much so. Why shouldn't I be? Why shouldn't one try everything in this life, yes? Try as much as you can, as long as you can. The wine was splendid.

HELMER: Especially the champagne.

RANK: You noticed that too? I can barely believe how much I managed to wash down.

NORA: Torvald drank his fair share of champagne tonight as well.

RANK: Did he?

NORA: Yes. And afterwards he is always in such a good mood.

RANK: Well, why shouldn't a man enjoy himself after a hard working day?

HELMER: Hard work? Sadly I can't claim that. *(Rank slaps Helmer's shoulders.)*

RANK: But I can, you see.

NORA: Dr. Rank, I think you carried out some scientific tests today.

RANK: Spot on. Yes.

HELMER: Little Nora speaking about scientific tests.

NORA: It went well?

RANK: The best possible result for both doctor and patient — certainty. *(Nora asks quickly and searchingly.)*

NORA: Certainty?

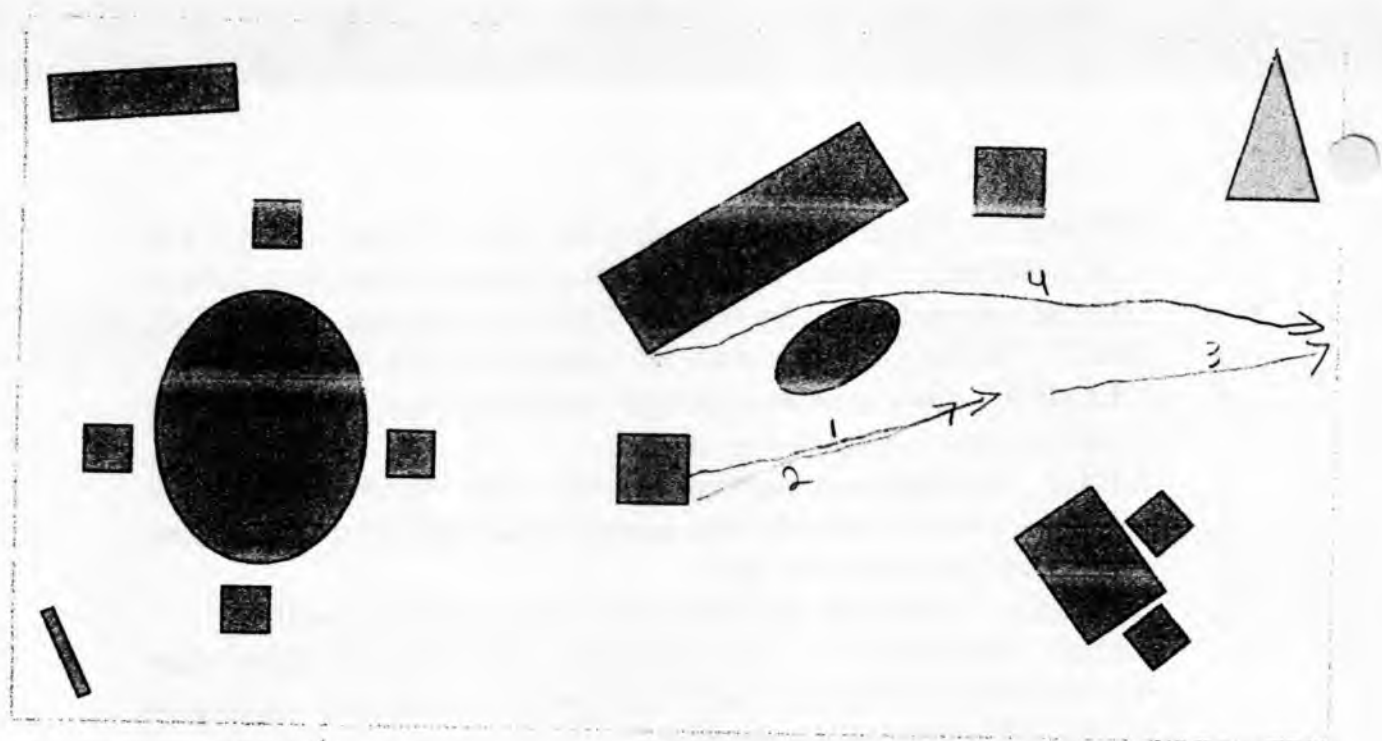
RANK: Absolute certainty. So shouldn't I allow myself a good evening after that?

HELMER: But don't end up suffering the morning after.

RANK: You get nothing for nothing in this life.

NORA: Dr. Rank, you do like fancy dress parties?

RANK: I do, as long as there are lots of exotic costumes — *teasing*



1. R xs L to leave
2. N runs to him + clasps hands
3. R exits
4. T xs to exit



NORA: Tell me, what shall we two next dress up as?

HELMER: You little silly — are you already thinking of the next ball?

RANK: We two? All right, I'll tell you, you shall be the Spirit of Joy —

HELMER: But what costume would convey that?

RANK: Your wife should appear in her everyday clothes —

HELMER: Well put. But what do you want to be?

RANK: My good friend, yes, I've no doubt about that.

HELMER: Well?

RANK: At the next fancy dress, I shall be invisible.

HELMER: What a strange thought.

RANK: There is a big black hat, and it makes you invisible. Didn't you know that story? You put it on and then no one can see you.  
*(Helmer suppresses a smile.)*

HELMER: Yes, you are right.

RANK: But I'm quite forgetting why I came. Helmer, give me a cigar, one of the black Havanas.

HELMER: With pleasure. *(He offers him the box. Rank takes one and cuts off the end.)*

RANK: Thank you. *(Nora strikes a match.)*

NORA: Let me light it.

RANK: Thank you. *(She holds up the match and he lights the cigar.)*

| And so — good-bye.

HELMER: Good-bye, old friend, good-bye.

NORA: Sleep well, Dr. Rank.

RANK: Thank you for your wish.

2 NORA: Wish me the same.

3 RANK: You? If you insist — sleep well. And thank you for the light. *(He nods to both and leaves. Helmer speaks quietly.)*

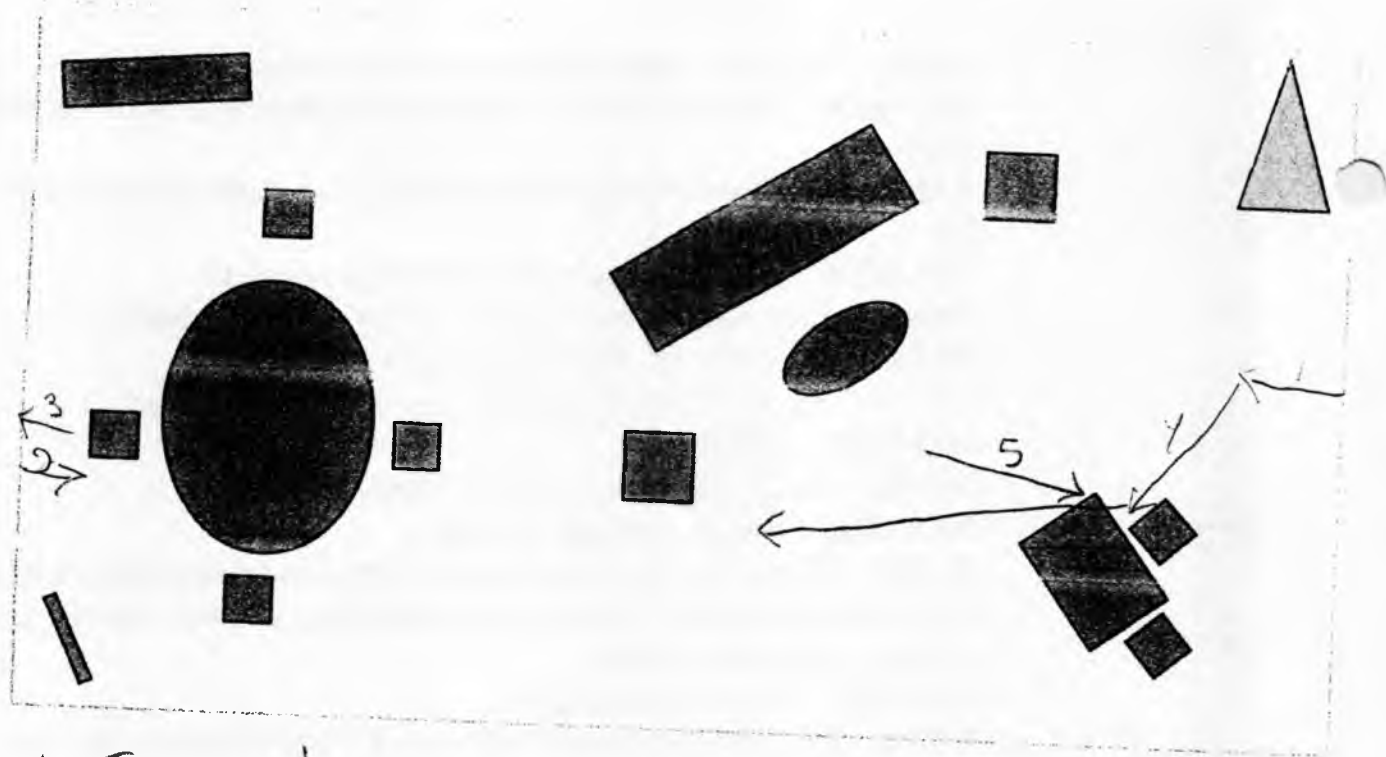
HELMER: He's downed a fair amount of drink. *(Nora answers absentmindedly.)*

1 NORA: He may have. *(Helmer takes out his keys and goes to the hall.)*  
Torvald, what are you doing?

HELMER: I have to empty the post box. It's nearly full. There won't be room for tomorrow's papers —

NORA: Do you want to work tonight?

offstage HELMER: You know very well I don't. What's this? Someone's



1. T enters L
2. H enters R
3. H exits R
4. T Xs to desk
5. N Xs to desk
6. T faces towards C, N follows

been at the lock.

NORA: The lock?

1 HELMER: Yes. I wouldn't have thought the maids — here's a broken hair pin. It's one of yours, Nora — *(Nora answers quickly.)*

NORA: It must have been the children —

HELMER: You'll have to tell them never to do that. Anyway, I've managed to open it. *(He takes out the contents and shouts to the kitchen.)* Helene.

2 HELENE: Yes sir.

HELMER: Put out the lamp in the hall. Good night.

3 HELENE: Good night, sir. *(He enters the living room and closes the door to the hall. He stands with the letters in his hand.)*

4 HELMER: Do you see how they've piled up? *(He leafs through the pile.)* What is this? *(Nora is by the window.)*

NORA: The letter. No, Torvald, no.

HELMER: Two visiting cards from Rank.

5 NORA: Do they say anything?

HELMER: A black cross above his name — look. What an appalling idea. It's as if he's announcing his own death.

NORA: He is.

HELMER: Do you know something? Has he told you something?

NORA: When the cards come, he is saying good-bye to us. He wants to go and die by himself.

HELMER: My poor friend.

6 NORA: I didn't think it would be so soon. *(Torvald paces the room.)*

HELMER: Perhaps, it is for the best like this. For him at any rate.

*(He stops.)* For us too, perhaps, Nora. Now we've only got each

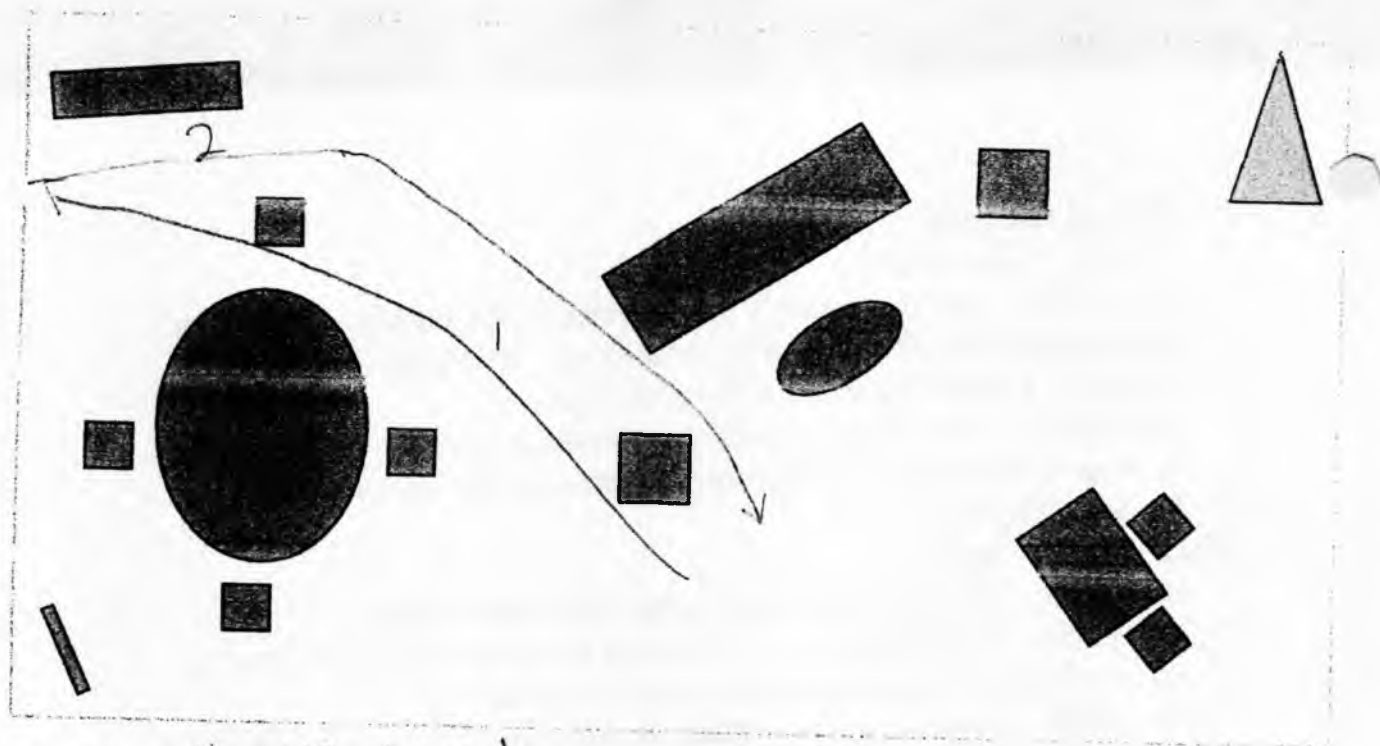
other. *(Helmer throws his arms around Nora.)* Darling, how can I hold you tightly enough? Nora, do you know that I've often wished you were facing some terrible dangers that I could risk life and limb, risk everything for your sake? *(Nora tears herself away and speaks in a strong, determined voice.)*

NORA: Read your letters. Now, Torvald.

HELMER: Not tonight. No. I want to be with you, my darling wife.

NORA: Your friend's dying — think of him —

HELMER: Yes, you're right. This has upset the two of us. This ugly thing has come between us. Death and decay. We should



1. T exits UR to study
2. T enters UR + Xs to N

clear our minds of that. Until then, we will go to our own rooms.  
(*Nora is around his neck.*)

NORA: Torvald, good night. (*Helmer kisses her on the forehead.*)

HELMER: Good night, my little singing bird. Sleep well, Nora.

| I'm going to read all these letters from beginning to end. (*He goes with the bundle in his hand into his study and closes the door behind him. With despair in her eyes, Nora fumbles about, gets hold of Helmer's cloak, throws it about herself, whispering quickly, brokenly, hoarsely.*)

NORA: I will never see him again. Never. Never. Never. (*She throws her shawl over her head.*) Children, never see them again. Not them either. Never. The black, cold, icy water. Down and down, without end — if it would only end. Now he's got it. Now he's reading it. No. Not yet. Torvald, good-bye and, children — (*She is about to rush through the hall. At the same time Helmer throws open his door and stands with an opened letter in his hand.*) Panic

2 HELMER: Nora. (*She screams loudly.*) What is this? Do you know what's written in this letter?

NORA: I know. Let me go. Let me leave. (*He holds her back.*)

HELMER: Where are you going?

NORA: Torvald, don't save me. (*He staggers back.*)

HELMER: Is what he writes true? It's horrible. It can't possibly be true.

NORA: It's all true. I've loved you more than anything else in this whole world —

HELMER: Don't give me your pathetic excuses. (*She takes a step towards him.*)

NORA: Torvald —

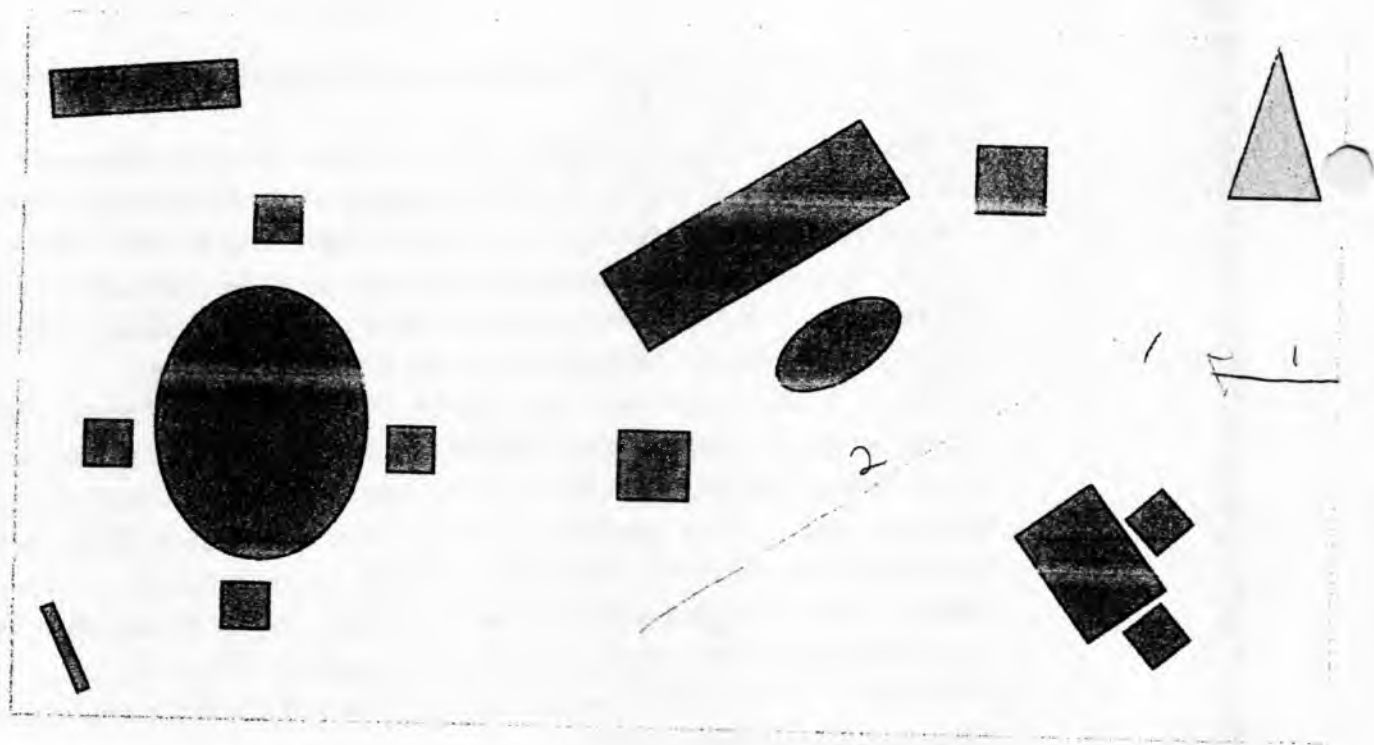
HELMER: You pathetic fool, do you know what you've done?

NORA: Let me leave. You're not going to suffer for my sake. You're not going to take the blame.

HELMER: Stop playacting. (*He locks the door.*) You will explain here and now. Do you understand what you've done? Answer me. Do you understand what you've done? (*Nora looks at him steadily and answers with a frozen expression.*) Torvald's tirade

NORA: Yes. Now I'm beginning to understand. (*Helmer paces the floor.*)

HELMER: I've really had my eyes opened. In all these years. You who were my pride and joy, a hypocrite! A liar! Worse! A criminal!



1. H enters
2. + xs to H & grabs letter

The ugliness of it all. (*Nora is silent. She stares at him without blinking. Helmer stops in front of her.*) I should have known something like this would happen. Your father was a reckless man, and you are his reckless daughter — don't interrupt. No religion, no morals, no sense of duty. I'm being punished for closing my eyes to his faults. I did it for your sake. This is how you repay me.

NORA: Yes, this is how.

HELMER: Now you've wrecked my happiness. You've thrown away my whole future. I am at the mercy of a man with no conscience. He can do as he likes with me, demand what he wants from me, he can bully and command me as he pleases. I daren't complain. I will have to sink, I'm going under because of you, woman.

NORA: When I'm out of the way, you'll be free.

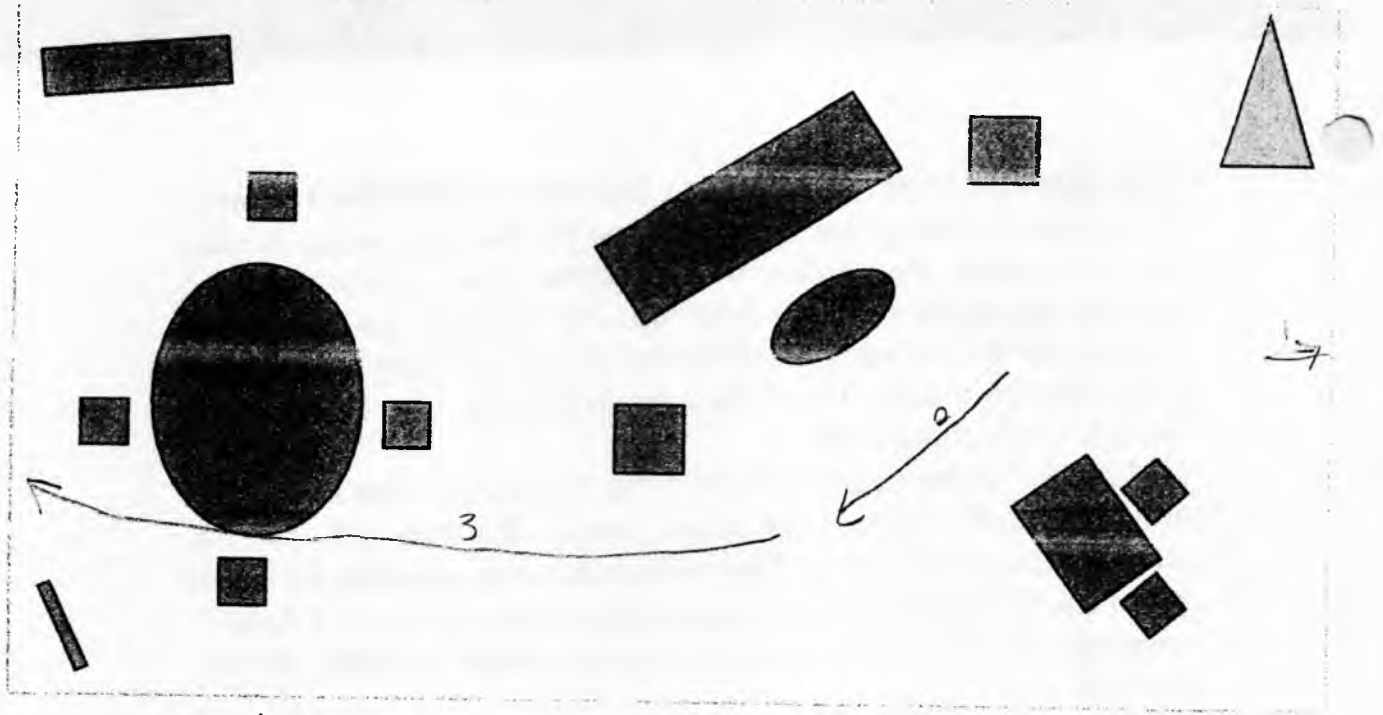
HELMER: Spare me your dramatic gestures. Your father was always ready with that kind of talk. You, out of the way? How ~~in the hell~~ would that help me? He can let this whole business be known anyway. People might think that I was behind it — that I encouraged you. And it's you I can thank for all of this. You that I carried with my two hands throughout our entire marriage. Do you understand what you've done to me? (*Nora is calmly cold.*)

NORA: I do.

HELMER: That's what is so unbelievable. That I can't take in. Still we must deal with it. Take off your shawl. Take it off, I say. I must try to satisfy him in some way. This has to be kept quiet at any price. And as far as we're concerned, we must look as if nothing has changed. But only in public. From now on you will stay in the house. But you won't be allowed to bring up the children. I daren't trust you with them. To have to say this to the woman I loved and still — But that's behind us now — in the past. From now on, forget happiness. Now it's just about saving the remains, the wreckage, the appearance. (*The front door bell rings. Helmer starts.*) What is it? It's late. Nora, hide, say you're sick! (*She stands without moving as Helmer goes to open the door to the hall. The Maid, half dressed, appears in the doorway.*) The Salvation

MAID: A letter. Addressed to you, Mrs. Helmer.

HELMER: Give me it. (*He grasps the letter and closes the door.*) It's from him, yes. You won't get it. I'll read it myself.



1. A exits L
2. T Xs to N
3. N exits R, Torvald follows to door



(NORA: You read it. *(Helmer is by the lamp.)*)

HELMER: We may be ruined, you and me. *(He tears open the letter in a hurry, reads it, looks at an enclosed paper and gives a cry of joy.)*

Nora. *(Nora looks at him inquisitively.)* Nora. I must read it again. Yes. Yes. It's true. I'm saved. Nora, I'm saved. I am.

NORA: And me?

HELMER: You too, naturally. We're both saved, you and me. Look. Your contract, he's returning it. He regrets, he repents, he says. His life has taken a turn for the better — who cares what he says? Nora, we're saved. No one can harm you. Nora. Nora, let's get rid of this hideous thing. *(He glances at the paper.)* I won't look at it. A bad dream, that's all it's been. *(He tears the contract, both letters into pieces. He throws every thing into the stove, and watches it burn.)* There. They don't exist any more. He says that since Christmas Eve, you — they must have been three dreadful days for you, Nora.

NORA: I fought a hard battle these past three days.

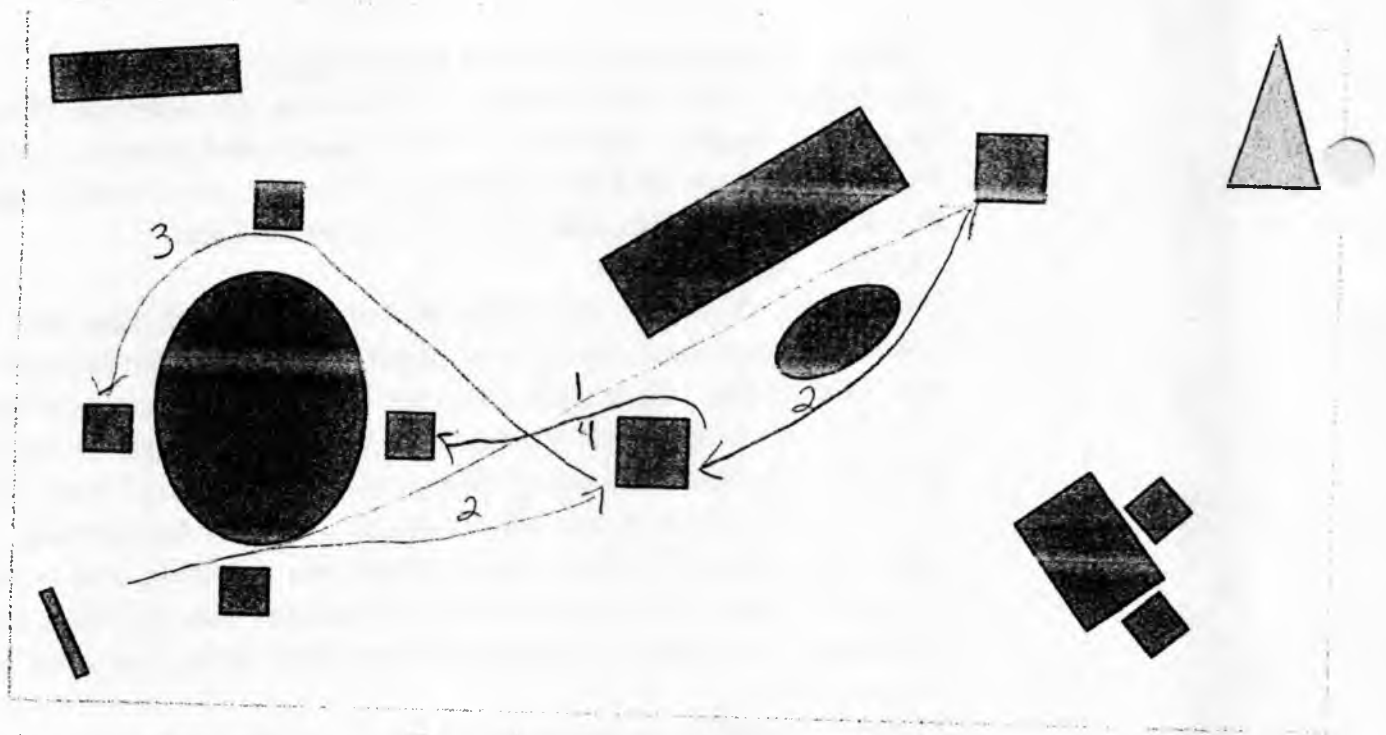
HELMER: And you tortured yourself, you could see no way out but to — No, we won't remember ugliness. We'll be happy and we'll keep saying, it's finished, it's finished. Listen to me, Nora, you don't seem to understand. It's finished. Now what's this — this cold expression? Dear little Nora, I do know. You just can't believe that I've forgiven you everything. I do know that what you did you did out of love for me.

NORA: Yes, I did.

HELMER: A wife should love her husband, and that's how you love me. But the ends didn't justify the means in this case, and you didn't have the knowledge to realize that. Do you think I love you less because you don't know how to act on your own? No. Lean on me. I'll advise you. I'll teach you. I wouldn't be much of a man if your being helpless didn't make you doubly attractive. Don't pay any heed to my harsh words earlier. I was frightened then. I thought everything would collapse on top of me. I've forgiven you, Nora. I swear to you I've forgiven you.

3 NORA: Thank you for your forgiveness. *(She exits through the door stage R.)*

HELMER: Don't go — *(He looks in.)* What are you up to, in your room? *(Nora speaks offstage.)*



1. T Xs to US chair + sits
2. N Xs to DS chair, T stands + Xs to her
3. N Xs to table + sits in R chair
4. T Xs to L chair + sits

NORA: Taking off my fancy dress. (*He is by the open door.*)

HELMER: Do, that, yes. Then calm down and collect your thoughts, my frightened singing bird. You can rest now. I have big wings to cover you. (*He paces close to the door.*) Our home is so cozy, so lovely, Nora. There's shelter for you here. I'll watch over you. I've saved you from the hawk's claws, and they've hunted you, you poor dove. Your heart's beating, I'll calm it. It will happen bit by bit. Nora, believe me — tomorrow everything will look quite different to you. Everything will soon be like it was before. I'll have no need to tell you I forgive you. You'll feel yourself that it's certain I have. How could you even think I could dismiss you and even blame you for anything? You don't know what a real heart — a man's heart is, Nora. How can I describe it? There is something so sweet, so satisfying for a man to know in himself that he has forgiven his wife. He's forgiven her from the bottom of his heart. It's as if he's twice made her his own. It's like he's given her a new life. In a way she has become his wife and his child. From now on that's what you'll be for me. You bewildered, helpless, little creature. Nora, don't be frightened of anything, whatever you need tell me. I will be your strength and your conscience. What's this? I thought you had gone to bed. Have you changed? (*Nora is in her day clothes.*)

NORA: Yes, Torvald, I've changed now.

HELMER: But it's so late why?

NORA: I won't sleep tonight.

HELMER: But Nora, my dear — (*She looks at her watch.*)

NORA: It's not very late yet. Torvald, sit down. We have to talk to each other. (*She sits down on one side of the table.*) Let's Get Serious

HELMER: What is this, Nora? You're looking so coldly at me —

NORA: Sit down. I have to talk to you. (*He sits at the other side of the table.*)

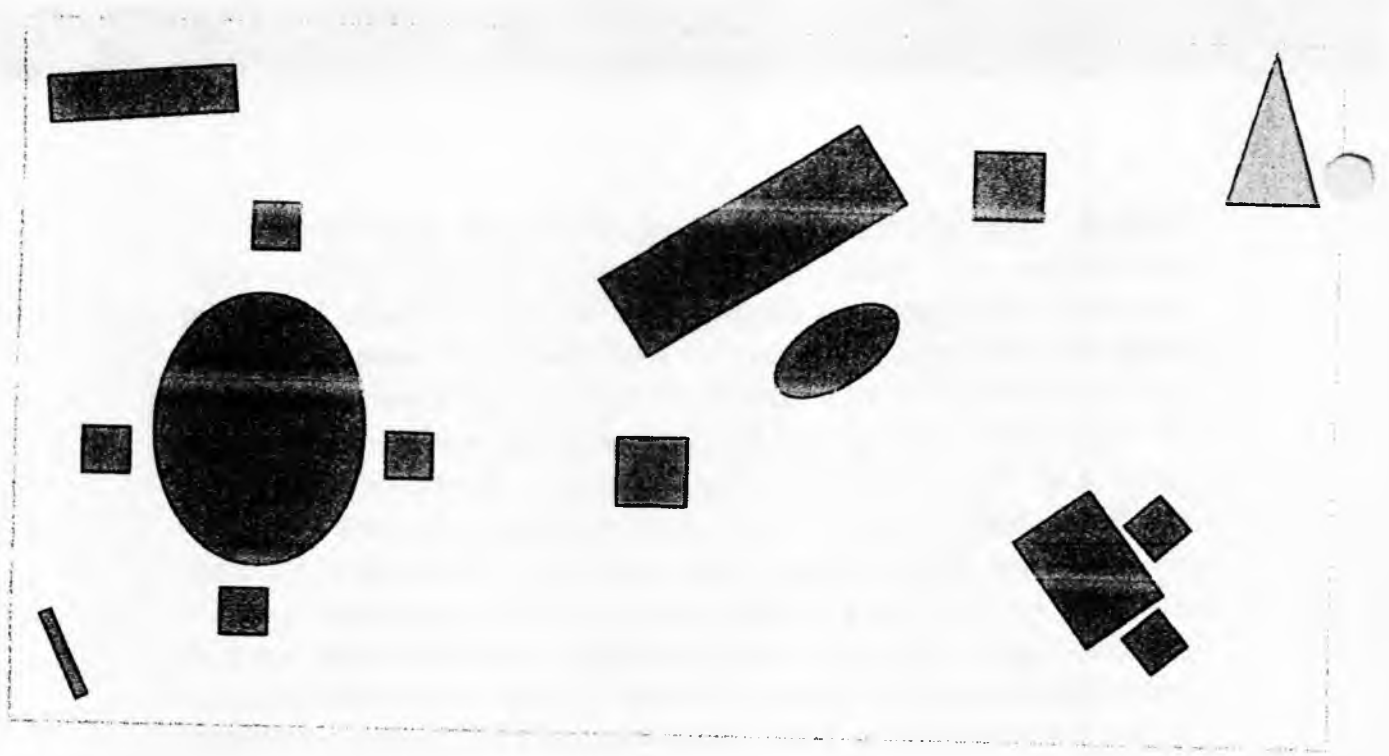
HELMER: You worry me, Nora. I don't understand you.

NORA: No. That's just it. You do not understand me. I have never understood you either. Until tonight. Do not interrupt me. Listen to me. Torvald, it is time to be honest.

HELMER: What do you mean? (*There is a short pause.*)

NORA: Does anything strike you about the way we're sitting here?

HELMER: What?



NORA: We've been married now for eight years. This is the first time the two of us, man and wife are having a serious conversation.

HELMER: What do you mean serious?

NORA: For eight whole years — longer even — from the first day we met, we have never sat down and exchanged one serious word about serious things.

HELMER: So I should have shared worries that you could never have helped me with anyway?

NORA: I'm not talking about worries. I'm saying that we have never sat down and seriously tried to get to the heart of anything.

HELMER: But Nora what good would that have been to you?

NORA: That's the point. You've never understood me. I've been wronged, Torvald, and badly so. First by Papa, and then by you.

HELMER: What? Us? The two who have loved you more than anyone else? *(Nora shakes her head.)*

NORA: You never loved me. You just thought it was fun to be in love with me.

HELMER: What are you saying, Nora?

NORA: The truth, Torvald. When I lived with Papa he told me his opinions about everything, and I had the same opinions. If I thought differently, I hid it. Because he wouldn't have liked it. He called me his little doll, and he played with me the same way I played with my dolls. Then I came to your house —

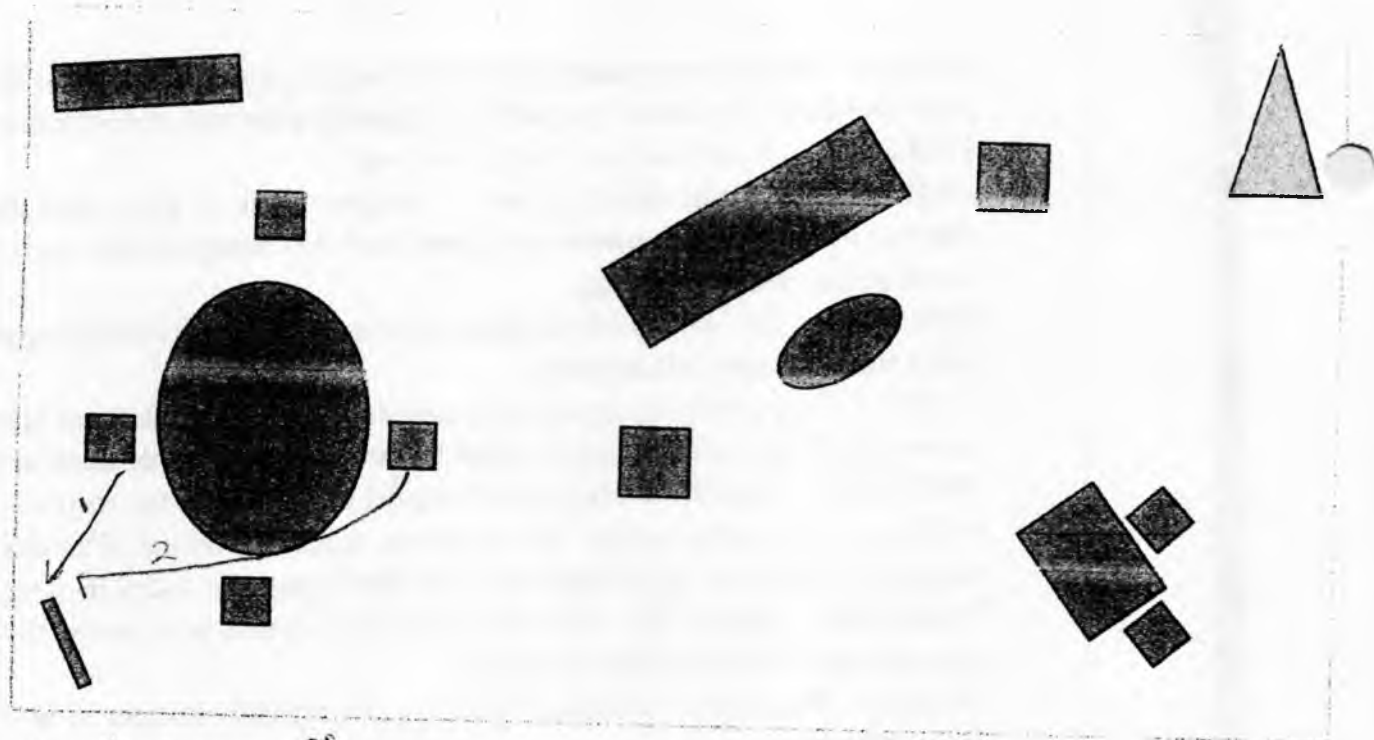
HELMER: What kind of expression is that? This is our marriage you're talking about. *(She is undisturbed.)*

NORA: I was handed from Papa to you. You organized everything according to your taste, and I picked up the same taste as you. Or I just pretended to. I don't really know. I think I did both. First one, then the other. When I look back at it now, it seems to me that I have been living like a beggar, from hand to mouth. I have been performing tricks for you, Torvald. That's how I've survived. You wanted it like that. You and Papa have done me a great harm. It's because of you I've made nothing of myself.

HELMER: That's not rational, Nora, and it's not grateful. Have you not been happy here in this house?

NORA: No, I have never been happy here. I thought I was, but I never was.

HELMER: Not happy? Never —



1. N is to <sup>DR</sup> corner to get bag
2. T is to N

NORA: No. Just cheerful. And you were always kind to me. But our home was just a playroom. Here, where I've been your doll-wife, the way I was Papa's doll-child. The children, they became my dolls. I thought it was fun when you played with me Torvald, the same way they thought it fun when I played with them. Our marriage, Torvald, that is what it's been.

*An Education*

HELMER: There is some truth in what you say, even if it is exaggerated and hysterical. But that time is over now. Playtime is over. It's time for teaching.

NORA: Who will be taught? Me or the children?

HELMER: Both you and the children, Nora my love.

NORA: Torvald, you are not the man to teach me how to be the proper wife for you.

HELMER: How can you say that?

NORA: And me — how am I equipped to teach the children?

HELMER: Nora.

NORA: Didn't you say that to me just now? You didn't dare trust me with them.

HELMER: In a moment of anger. Why take any notice of that?

NORA: Because what you said was true. I'm not equipped for it. I must do something else first. I must educate myself. You are not the man to help me with that. I have to do it on my own. That's why I'm leaving you now. *(He jumps up.)*

*Escape or Abandon?*

HELMER: What did you say?

NORA: I must stand on my own if I'm to make sense of myself and everything around me. That's why I can't live with you any longer.

HELMER: Nora, Nora.

NORA: I'll leave now. Kristine will put me up for tonight.

HELMER: You are mad. I won't allow you. I forbid you.

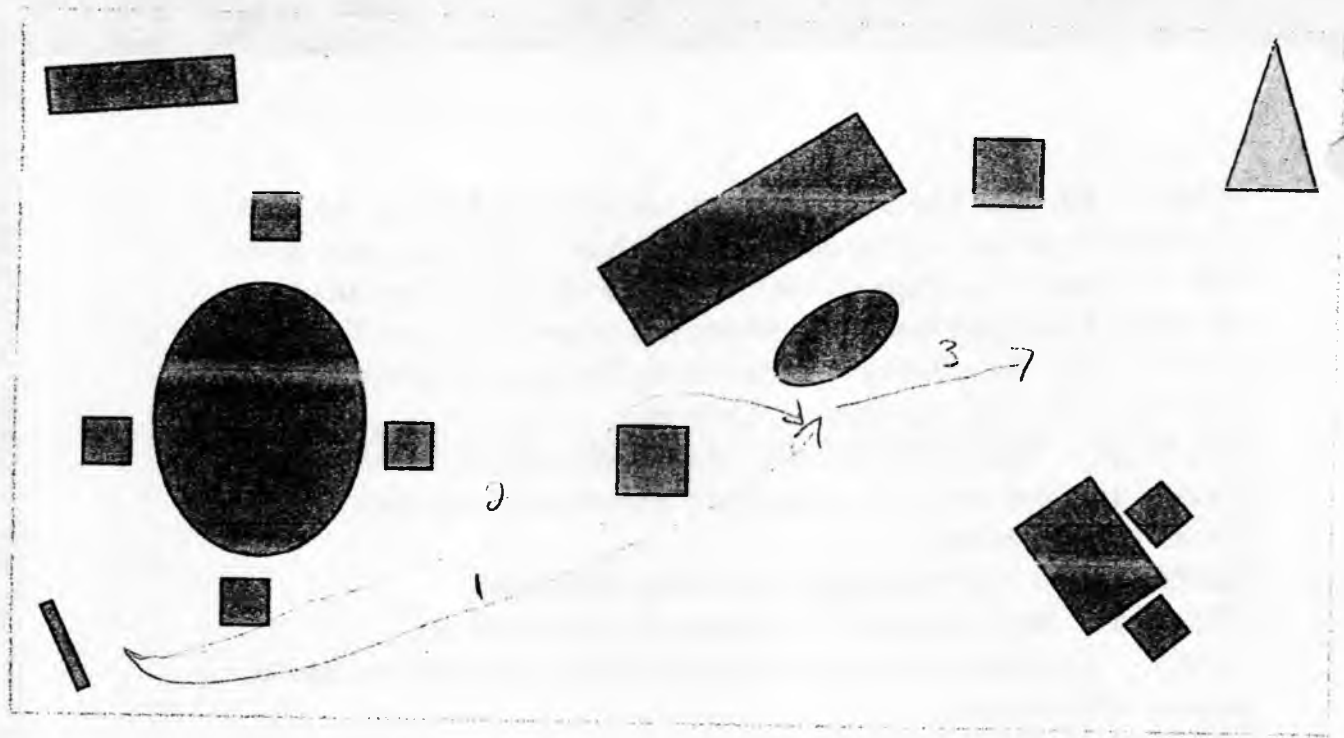
NORA: It's no use forbidding me anything any more. I'll take what is mine with me. I want nothing from you now or ever again.

HELMER: What kind of lunacy is this?

NORA: I'm going home tomorrow, to my old home, I mean. It will be easier for me to find something to do there.

HELMER: You can't see what you're doing, you have no experience.

NORA: Then I must get experience, Torvald.



1. N Xs to C table & picks up photo
2. T Xs Nora
3. Nora Xs L as if to exit, T's Question stops her



HELMER: Abandon your home, abandon your husband, abandon your children? What do you think people will say?

1 NORA: I can't take any notice of that. I just know what I must do.

Sacred Duties to Self

2 HELMER: This is monstrous. Can you abandon your most sacred duties like this?

NORA: What do you think my most sacred duties are?

HELMER: Do I need to tell you that? You have a duty to your husband and your children, don't you?

NORA: I have other duties that are just as sacred.

HELMER: No, you haven't. Tell me them.

NORA: My duties to myself.

HELMER: You are a wife and a mother before everything else.

NORA: I don't believe that any more. I believe that I am a human being, just as much as you are — or at least I will try to become one. I know most people would agree with you, Torvald. And books say things like that. I can't listen to that any more. I can't live like that any more. I just can't. I have to find out these things for myself and find out about them.

3 HELMER: Don't you understand your place in your own home? Don't you have an infallible guide? Haven't you got religion?

NORA: Torvald, I don't even know what religion is.

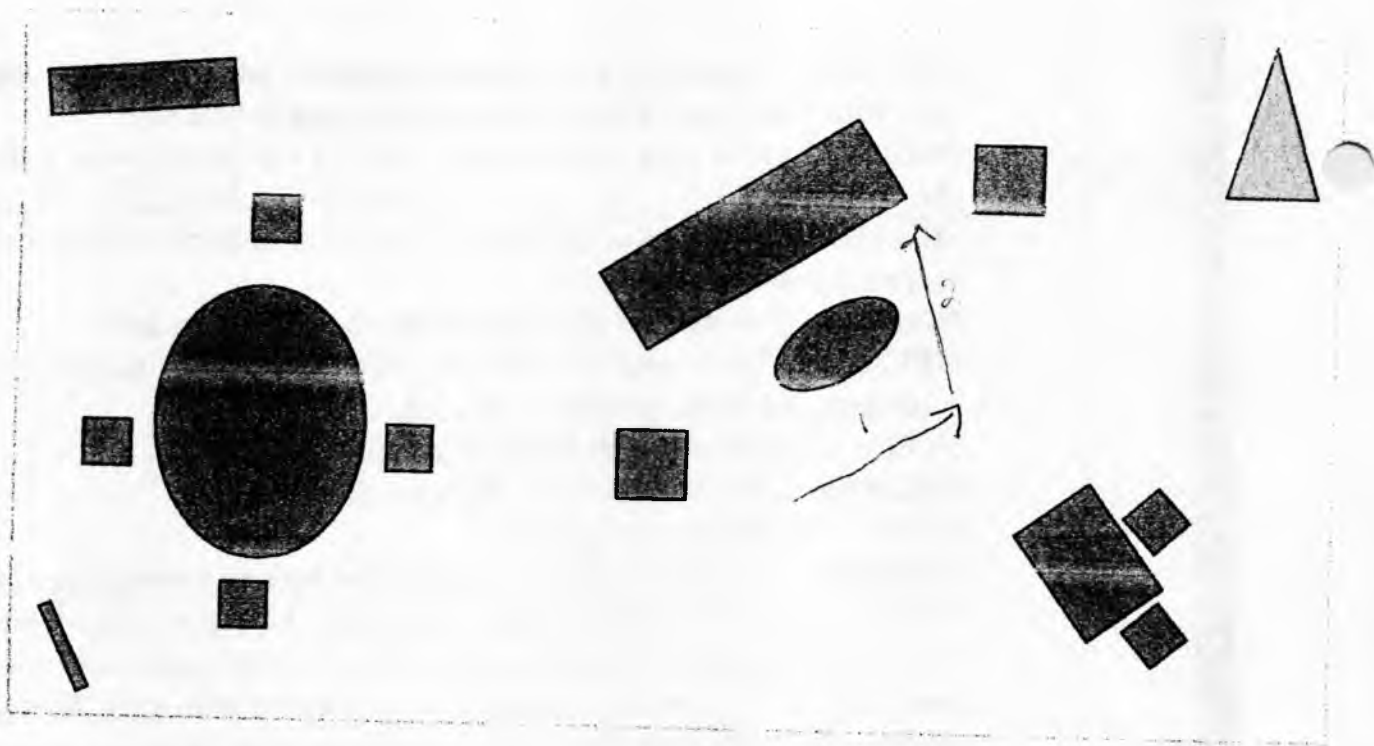
HELMER: What are you saying?

NORA: I only know what Pastor Hansen told me when I was confirmed. He said religion meant this and that. When I am away from all of this, when I'm on my own, I'll think over this too. I want to see if what Pastor Hansen told me was right, or at least if it's right for me.

HELMER: This is unheard of coming from a young woman. But if you reject religion, what about your conscience? Are you still in touch with any morality? Or maybe you have none. Answer me.

NORA: It's not easy to answer that, Torvald. I don't know really. I'm very confused about those things. But I do know I think differently from you. I now find out the law differs from what I'd imagined. I simply can't believe that the law should be right. A woman is not allowed to spare her old, dying father, or to save her husband's life — I don't believe that.

HELMER: You're speaking like a child. You don't understand



1. T Xs to N  
2. T Xs US

the society you live in.

NORA: I don't, no. But now I'm about to find out. I must find out who's right — society or me.

HELMER: You're ill, Nora. You're feverish. I almost think you've taken leave of your senses.

NORA: I've never felt so clear and certain, as tonight.

HELMER: So clear and certain that you abandon your husband and abandon your children?

NORA: I do, yes. *When Love Went*

HELMER: There's only one way to explain this.

NORA: What?

HELMER: You don't love me any more.

NORA: No, I don't.

HELMER: Nora, how can you say that?

NORA: It hurts me very much, Torvald, because you have always been so generous to me. But I can't help it. I do not love you any more. (*Helmer forces his self-control.*)

HELMER: And are you clear and certain on that too?

NORA: Yes, absolutely clear, absolutely certain. That's why I don't want to stay here any more.

HELMER: Can you tell me how I lost your love?

NORA: Yes, I can. It was tonight, when something glorious didn't happen, because then I saw you were not the man I thought you were.

HELMER: Explain yourself. I don't understand you.

NORA: I've been patiently waiting for eight years, because God knows I do realize that glorious things don't happen every day. Then this dreadful blow hit me, and I was utterly certain that now something glorious would happen. When Krogstad's letter lay out there, I never thought you would accept that man's conditions. I was so utterly certain of what you would say to him. Tell the truth to the whole world. And when that happened —

HELMER: What then? When I'd exposed my wife to shame and humiliation —

NORA: When that had happened, I believed with absolute certainty that you would step forward, you would take the blame, you would say, "I am the guilty one."

HELMER: Nora —



NORA: You believe I would never have allowed such a huge sacrifice from you. No, of course not. But what would what I have to say count against what you had to say. That was the glorious thing I hoped for and feared. And to stop that happening, I was prepared to give my life.

HELMER: Nora, for you I would have worked day and night. For your sake I would have suffered any sorrow or hardship. But no man sacrifices his integrity for the person he loves.

NORA: Hundreds of thousands of women have.

HELMER: You're thinking and speaking like an ignorant child.

NORA: Be that as it may, but you don't think, or speak like a man I can share my life with. When you stopped being frightened, it was not of what was threatening me: you were frightened of what you had to face. When you stopped being frightened, it was as if nothing had happened. I was your little singing bird just like before. Your doll, that you would carry now with twice the care, since it was so weak and fragile. *(She gets up.)* Torvald, at that moment, I realized I'd spent the last eight years of my life married to a total stranger and that I'd borne him three children ... I can't bear to think of it. It tears me to pieces. *(Helmer speaks sadly.)* <sup>Good-bye to your Doll</sup>

HELMER: I see now. I see. There's an abyss between us. Yes. Nora, can we not reach across it?

NORA: The way I am now, I am no wife to you.

HELMER: I have the strength to be another man.

NORA: Perhaps — if your doll is taken from you. <sup>release hand</sup>

HELMER: Separated — separated from you? No, Nora, I can't bear that thought. *(She goes to the room stage R.)*

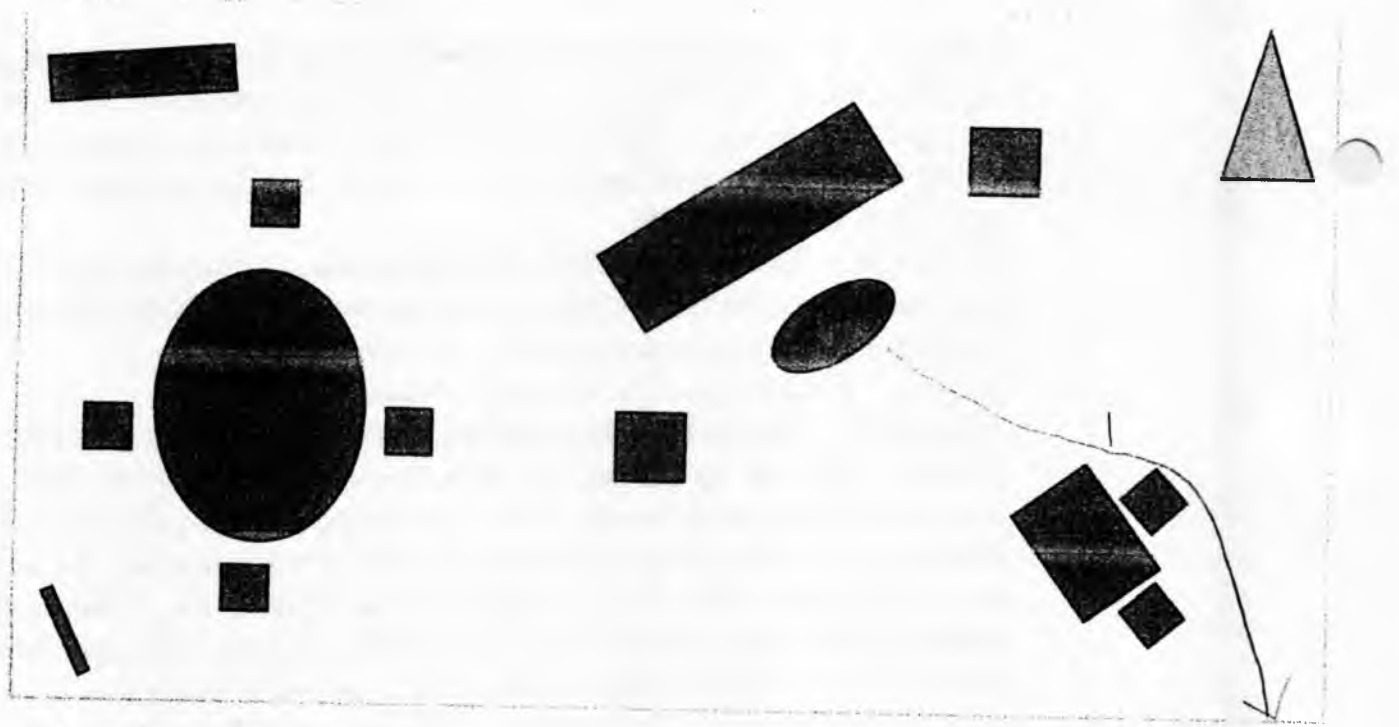
NORA: That makes it all the more necessary that it has to happen. It has to. *(She returns with her coat and a small bag which she puts on the chair by the table.)*

HELMER: Nora, not now. Wait till tomorrow, Nora. *(She puts on her coat.)*

NORA: I can't spend the night in a stranger's house.

HELMER: Can we not live here as brother and sister —

NORA: You know very well that wouldn't last long. *(She wraps the shawl around herself.)* Good-bye, Torvald. I don't want to see the children. They're in better hands than mine, I'm sure. I can be of no use to them, the way I am now.



1. N exits stage

HELMER: But some day, Nora, some day —

NORA: How do I know? I don't even know what will happen to me.

HELMER: But you're my wife, you are now, you always will be my wife.

NORA: Listen, Torvald, when a wife walks out of her husband's house, as I'm walking out now, to the best of my knowledge the law frees him completely from her. In any case, I'm freeing you completely. Don't feel you're tied in any way, no more than I will be. We both must be completely free. Look, here's your ring. Give me mine.

HELMER: That as well?

NORA: That as well.

HELMER: Here it is.

NORA: Yes, now it is finished. I will put my keys here. The maids know everything about the house — better than I do. Tomorrow, when I've gone, Kristine will come here and pack the things that I brought from home. I will have them sent on to me.

HELMER: Finished, finished. Will you ever think of me, Nora?

NORA: I'll think of you often and of the children and the house here.

HELMER: Nora, can I write to you?

NORA: No — never. I won't allow you that.

HELMER: At least can I send you —

NORA: Nothing. Nothing.

HELMER: Let me help you, if you need it.

NORA: No. I'm telling you I take nothing from strangers.

HELMER: Can I never be anything but a stranger to you, Nora?

*(Nora takes her bag.)*

NORA: Torvald, then something really glorious would have to happen —

HELMER: What is this glorious thing?

NORA: You and I would both have to change so much that — Torvald, I don't believe in glorious things any more.

HELMER: But I want to believe in them. Say it. Change so much that — ?

NORA: That our marriage could become a life together. Good-bye. *(She exits through the hall. He sinks down in a chair by the door)*

*A Glorious Exit*

*and buries his face in his hands.)*

HELMER: Nora, Nora. *(He looks around and gets up.)* Empty. She is not here any more. *(A hope rises in him.)* Something glorious — *(Downstairs the street door slams shut.)*

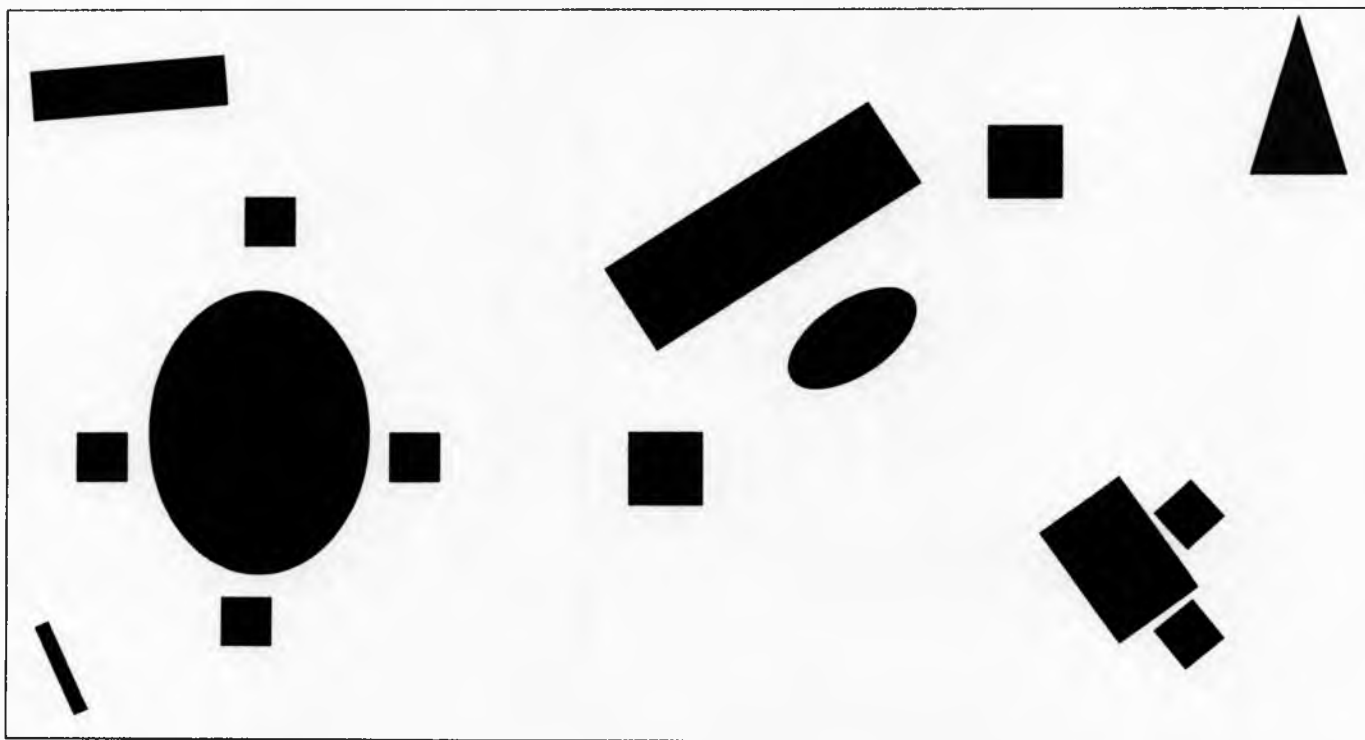
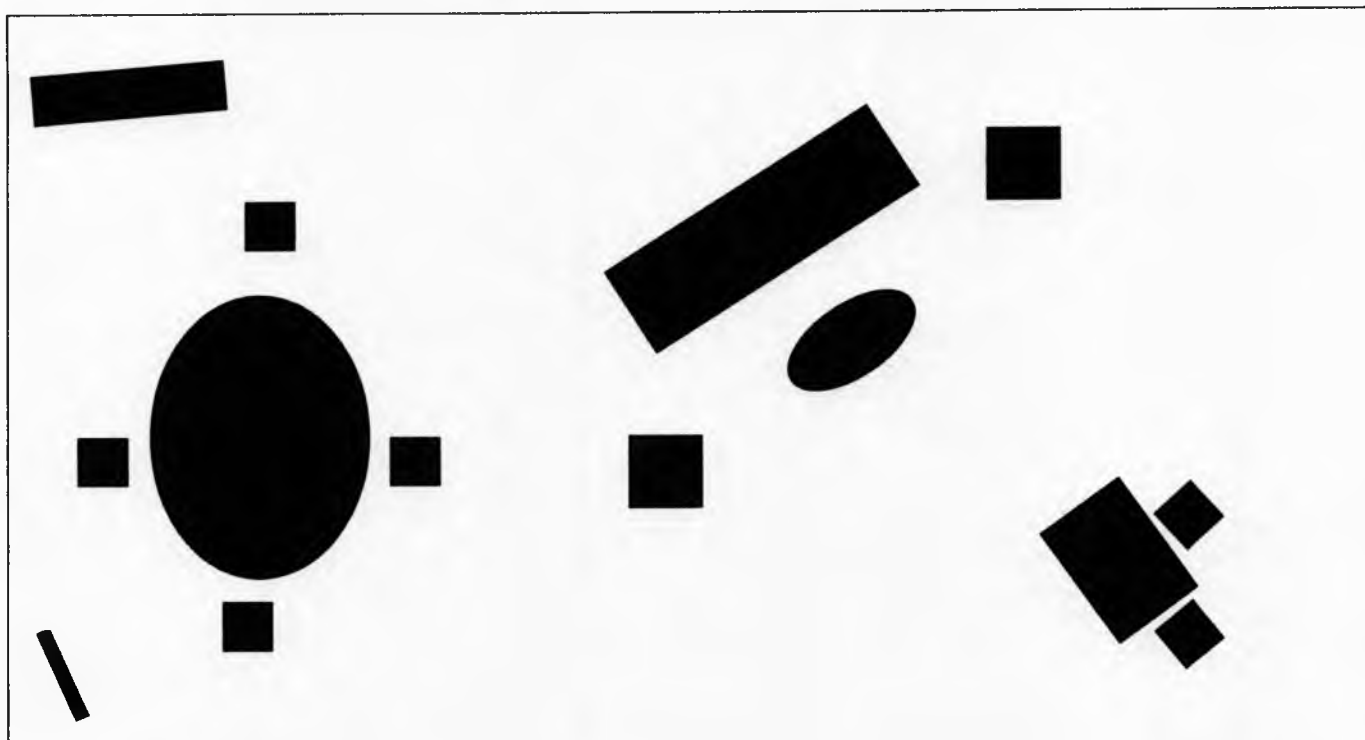


## Appendix H- Lighting Cue Stack

Cue #	Cue Line	Cue Look	Time
1	House Preset		
2	Prayer/Henrik Ibsen's "A Doll's House"	Blackout	0 sec
3	Song- "Santa Baby"	Lights up (pleasant and bright mood)	3 sec
4	Pg. 22-Krogstad's entrance	Light shift (mood darkens)	2 sec
5	Pg. 30-"Never, never, never ever could it be true"	Fade to blackout	15 sec
6	INTERMISSION 1	House up	
7	Two minute warning	Lights flash	
8	On call	House fades out	5 sec
9	Once Nora is onstage	Lights up (darker mood, lights gradually dim through scene as if the sun is setting)	
10	Pg. 39-"Can you	Light shift	0 sec

	turn on the lights?"	(uncomfortable change, as if exposing the scene)	
11	Pg. 47- "You skylark is flying to you!"	Lights fade to blackout	20 sec
12	INTERMISSION 2	House up	
13	Two minute warning	Lights Flash	
14	On call	Lights fade to black	
15	Once Mrs. Linde is onstage	Lights up (the mood is dim and secretive)	
16	Pg. 54-"To be alone with you"	Light shift (mood is dark and sensual)	
17	Door Slam	Fade to Blackout	30 sec
18	Curtain Call	Lights up	3 sec
19	Actors exit	Blackout	3 sec
20	House exit	House up	3 sec

Appendix I- Ground Plan and Final Set









## Appendix J- Costumes

### Nora

Act I: maroon dress with black collar, black heels, black pea coat

Act II: red and black Christmas dress, black flats, nude stockings, black pea coat

Act III: fisher girl dress, black heels, black turtleneck, black slacks, black flats, black pea coat

### Torvald

Act I: gray suit, white shirt, blue tie, black coat

Act II: gray suit, white shirt, red tie, black coat

Act III: black suit, white shirt, bow tie

### Krogstad

Act I, II, III: black suit, white shirt, red tie, black coat, gray scarf

### Mrs. Linde

Act I: khakis, tan sweater, suede tan shoes, black coat

Act II: black jumpsuit, white cardigan, black heels, black coat

Act III: black party dress, black heels, black coat

### Dr. Rank

Act I: blue and white shirt, blue tie, black pants, glasses, gray coat

Act II: gray suit, blue shirt, gray tie, glasses, black pants, gray coat

Act III: gray suit, white shirt, black pants, glasses, gray coat

**Anne Marie**

**Act I, II, III: black coat, black slacks, black and white top, black cardigan**

**Helene**

**Act I, II, III: black dress, black heels, black tights**

**Messenger**

**Act I: flannel shirt, black coat, stocking cap, jeans**

**Emmy**

**Act I: red dress, green bow, child's coat**

**Bailey**

**Act I: black and white dress, child's coat**

**Ivan**

**Act I: gray pants, white shirt, gray vest, tie, child's coat**



## Appendix K- Props

### **Master Prop List**

#### **Act 1:**

- Shopping bags (Nora)
  - American Girl Bag
  - Victoria's Secret Bag
  - Another Bag
  - ~ Sword
  - Random Shopping Bags
  - ~ Scarves for maids
- Macaroons
- Christmas Tree
- Money
- Torvald Coat/Hat
- Nora Coat
- Nora Purse
- Linde Coat
- Linde Purse
- Rank Coat
- Krogstad Coat
- Children's Coats
- Books (bookshelf)
- Papers

- Contract (Krogstad)
- Christmas Decorations

#### Act 2:

- Costume Box
  - Costmes
  - Silk stockings
  - Shawl
  - Tambourine
- Papers
  - Torvald's papers
  - Letter and envelope (Torvald)
  - Visiting card/business card
- Sewing
- Lamps?
- Watch
- Shawls

#### Act 3:

- Knitting
- Box with cigars
- Matches
- Broken hair pin
- Papers

- 2 cards for Rank
- letters from post box
- letter maid brings in
- contract
- small bag

Other:

- Bottle of pills (do there need to be two things?)
- Christmas decorations
- Wrapping paper
- Children's toys

## Appendix L- Surveys

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes. Even though most households are not this extreme, unnecessary patriarchy is still prevalent.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes - dehumanization of an entire people group

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

the expectation of the wife to take care of all "wifely" duties

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

It fleshed out the selfishness of people.

2. Do you believe the play explores current issues? If so, what issues does it address?

With what is happening in the news with politicians seems similar with holding on to lies and exposure to the truth.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

One's with conscience

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes - It's domestic abuse & will  
always be

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes above - dysfunctional family

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes - divorce is on the rise -  
confusion in a marriage

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes - we are a litigious society. We become victims to making decisions in order to avoid being sued. What is the risk of our decisions?

2. Do you believe the play explores current issues? If so, what issues does it address?

Excuse at the "expense" of truth. Perception is reality. We still want people to think everything is good/positive/perfect although we all know that perfection is not the human condition.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Christine - No matter the extent of what you want, there are decisions that must be made based on the need of the moment/time.



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, the play brings up more questions such as how women see their image in pleasing men so often today!

2. Do you believe the play explores current issues? If so, what issues does it address?

As in #1, it explores women's body image and it makes me further doubt the reason why Victoria's Secret isn't seen as a possible sexist show, making women objects often.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I related to Nora in the sense that I'm told at times (or feel) I don't know much, but I continue to stay "helpless".

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

No because divorce is a lot more complex.  
Yes because feminism is a hot topic.

2. Do you believe the play explores current issues? If so, what issues does it address?

feminism, divorce, suicide

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Norah because I know who I am  
without a man telling me.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

The themes that are present will never not be relevant. In a relationship there will always be struggles/manipulation/lies, etc. that will not go away.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, see above answer

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

The acting (Nora) was superb her facial reactions and expression allowed the audience to truly connect the dialogue, however, pulled me out of the play, as no human with a cell-phone talks like they lived in the late 1800s. And divorce no longer holds that stigma. It is no longer to be so weak in the

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes it is. People today still are controlled by others.  
They forget themselves to make others happy.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. It explores women's rights and divorce  
to the audience. Also suicide.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I cannot fully relate to any specific characters  
or situations in the play.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes; women empowerment is up & rising and divorce is more complex. Also, people are still forced to be someone. they're not for other's sake

2. Do you believe the play explores current issues? If so, what issues does it address?

yes; feminism, divorce, suicide

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

~~norah because I tend to go back to~~  
norah because I stick around people that are toxic to me even though I know I should leave... Also, I love shopping too

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

It is relevant in a modern setting because the busyness of the modern couple in the professional years can foster surface-level relationships.

2. Do you believe the play explores current issues? If so, what issues does it address?

The issues of education and deception are explored. The strictness of Torvald and his tendency to demand requiring absolute honesty are not so modern now.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

The controlling-passive natures of Torvald and Nora are relatable in some scenes. I expected to relate more with Torvald but saw myself in Nora's shoes more than expected.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

1 Yes, women everywhere still face oppression and are undermined in relationships with men.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yeah, it definitely includes instances of gaslighting

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, Torvald reminded me a little bit of my dad!

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes possessiveness and dominance are still around today

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, dominant males still rule over parts of our society - this challenges the idea of men being in charge

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes Nora and Torvald have a very unbalanced relationship and this is not very uncommon today.



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Not really because I feel the roles of husband and wife are not the same

2. Do you believe the play explores current issues? If so, what issues does it address?

It could be exploring how debt affect relationships

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

not really

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I think that this is tough to vindicate, many of the themes feel dated and dated in execution.  
NO This included character roles, setting, features, values, key plot, moments, and special dialogue.

2. Do you believe the play explores current issues? If so, what issues does it address?

I suppose money and debt.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No, not really.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I thought it went well! ~~It was a good play.~~

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes! Very much current issues

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No.



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes because ~~many people feel~~ many people feel trapped in their lives and can't really say something.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, because many of the things that are issues are feminism.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

The one person that I can relate to is Nora because you feel trapped and you try to make everything better.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes, *A Doll's House* discusses a lot of different social issues that are still relevant in today's society.

2. Do you believe the play explores current issues? If so, what issues does it address?

I do believe this play explores current issues. This may include things like the ways women are treated in society and the control men sometimes continue to have.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I can relate to Kristine in the sense that she has the pressure to be a hardworking woman & independently provide for herself.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes, because the role of the female often is still expected to have less compare to the husband.

2. Do you believe the play explores current issues? If so, what issues does it address?

(current issues) can be men having a higher status than women.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

no.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

I think it is, but the language is not like 2017 language and I think that takes away from the modern setting.

2. Do you believe the play explores current issues? If so, what issues does it address?

It still addresses issues like forgery, but the dominant husband issue is not as big of an issue today compared to 1879.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I think I can relate to doing something desperate, but not to that extent.



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes! It gives important lessons that can apply to readers today

2. Do you believe the play explores current issues? If so, what issues does it address?

I think it does because it explores the theme of fate and the consequences of past mistakes.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes! I can relate to Dr. Rank's unrequited feelings of love for Nora and Krogstad's feelings of betrayal due to Mrs. Linde

21

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

For the most part yes. However some of the language and topics like the 'male dominance' are a bit off.

2. Do you believe the play explores current issues? If so, what issues does it address?

It addresses out-of-date issues like male dominance and current issues like forgery/honesty.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I can relate to Nora a little with her drive and concern for those she loves.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes. It shows dominance and submissiveness in the house, how the power imbalance might also not be as ~~imbalanced~~ imbalanced as appearance show.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, it still challenges the roles of gender in the house and society.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I sympathize with Nora and admire her strength and dedication to her family.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes, the lies and omission in relationships are always relevant

2. Do you believe the play explores current issues? If so, what issues does it address?

lies, omission, infidelity using sex to get what you want! Depression  
suicide. Her mental illness

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

doing what ever needs to be done for your family - thinking suicide as an answer

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

It's possible. Some things didn't age well  
like the dialogue, but it would be  
foolish to say some people still don't act  
this way.

2. Do you believe the play explores current issues? If so, what issues does it address?

The big one is sexism. Another is prejudice  
against those that make one mistake. No one  
will forgive them for (Hragstad)

3. Can you, as a 21<sup>st</sup> century audience member, personally relate to any of the characters or situations in the play? If so, please specify.

I don't believe so. But I can understand  
why some characters believe in what  
they do.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

As long as emotional abuse, manipulation, & mistreatment are still a thing that happens, A Doll's House will be relevant.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, it explores issues such as woman's worth & place in the family. Still, people believe that women should only be in submission to God & their husbands—unfortunately. Also, women's consent to sexual relations.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, Nora, as a woman whose best intentions have been used against her, and whose feelings have been made to seem irrelevant.

26

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

It is. I think that men and women still try to overcome gender stereotypes today.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, gender roles

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes, some of the same issues still exist today

2. Do you believe the play explores current issues? If so, what issues does it address?

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Norah, I'm a stay at home mom of 2 and so borrowing money in my situation is much the same as hers



1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

*I think parts of it are. The problems - messing in marriage, losing a lost love, fraud - the language not so much.*

2. Do you believe the play explores current issues? If so, what issues does it address?

*for sure see above*

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

*absolutely I love Nora and I have felt how she has felt - wear a mask and not even knowing it and then when you realize it not knowing how to take it off.*

21

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes, ~~this~~ kind of situation still happens unseen.  
if this story was created in 1879, it doesn't mean  
it goes away in marriages behind closed doors.

2. Do you believe the play explores current issues? If so, what issues does it address?

yes, about women too. they deal with role-position  
in society.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I have seen these kind of situations in friends  
and my own family situation.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I think it is because it's in relation to real life issues. Feminism theory is still strong to this day.

2. Do you believe the play explores current issues? If so, what issues does it address?

I think women leaving a family is an extremely current issue.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I really liked Mrs. Linde because she worked for everything she needed. I am the same.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

yes, bc people find themselves leaning too much on one another. They need to find their identity before they get into relationships.

2. Do you believe the play explores current issues? If so, what issues does it address?

yes, it hits on self identity. It's important to understand who you are.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No, I know myself and haven't made any stupid decisions recently.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

I think it can be because some people feel like women shouldn't handle "important" things.

2. Do you believe the play explores current issues? If so, what issues does it address?

yes women belong

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I was once talking to a guy that felt women didn't have much business

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes. It shows the independency of women, which is something still fought for frequently today.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. Women's rights/independency.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I do not relate to any of the characters.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes, women are still thought of less.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, sexism, self-fulfillment.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes - the g.g. w the cool hair.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, because of the controlling aspect and the debts that had to be paid.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, feminism and the roles of women

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

The relations of Nora and her father  
I have seen one too many times



1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Absolutely. The impact is still the same.

Modern thought responds to morality in a different way, but it does not eliminate morality.

2. Do you believe the play explores current issues? If so, what issues does it address?

I do. Family, feminism, sexual abuse, morality, diverse

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Christine & Nora: Nora because I've been in a similar relationship, Christine because I found the joy in love regardless of my part

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, it's universal theme, topic, and issues ~~these~~  
~~and these~~ happen in society today

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, it address issues of anxiety, suicide, and a build up of lies that roll over and over until you become ~~endanger~~ endangered by oneself. These issues are prevalent today, especially among teens such as myself.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

omgosh yes. I was caught in a situation such as Nora's, where I asked to borrow money for my mom's birthday present from my uncle, even though my mom ~~never~~ tells me never to borrow money from people, but I did and then at church, my uncle was talking about the situation while my mom was close by and I was like "oh sh\*t!"

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

YES

2. Do you believe the play explores current issues? If so, what issues does it address?

YES

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

YES

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I do believe the play is still very relevant in a modern setting. I felt that I could relate to most in the text.

2. ~~It~~ really was portrayed well, I really enjoyed it. Do you believe the play explores current issues? If so, what issues does it address?

It explores how women should need to be treated more like humans and not like a "doll". It also addresses break ups and suicide.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I have been able to relate to break ups and how someone can just fall out of love, it happens sometimes.

I also have seen situations involving suicides and in cases where there is a stronger figure in a relationship where there is an imbalance in authority.

w

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, it has attributes that are still relevant today I believe.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, relationships

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Nora hit home with me a lot about trying to appeal to other people while thinking "this is me and it makes me happy!" while underneath is a different story.

41

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Family issues will be universal and timeless.

2. Do you believe the play explores current issues? If so, what issues does it address?

It certainly does: Divorce, suicide, adultery,  
gender roles in society and family.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Recently involved in conversations very similar to Nora's exiting  
dialogue about leaving her marriage.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes. A Doll's House still focuses on thoughts and feelings that people have gone through and still go through today.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, this play explores the issues of gender roles as well as the balance between "the ends justifying the means."

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Well... to be honest if I was any of these characters I would be the Christmas tree delivery man... I'm not wealthy, I am not a woman, or a married woman... but I am a great Christmas tree deliverer... ☺

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, I believe A Doll's House is still relevant in a modern setting, because the views of men and women and how they are to fulfill their roles in a happy marriage is something that people should think about before entering a marriage relationship.

2. Do you believe the play explores current issues? If so, what issues does it address?

The play explores current issues, I believe. It addresses men and women's rights and spending habits of people as well as appropriate relationships between adult men and women.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I can relate to the situation of fear, nervousness, and playing with children. I could imagine the experiences in the play and could also relate with viewing anger and conflict.



1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes, there are problems in families and sometimes the wife has to walk out.

2. Do you believe the play explores current issues? If so, what issues does it address?

yes because families still suffer from abusive husbands

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Definitely Nora because I never lived belonging to someone and I want to live freely

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, the characters still ~~are~~ portrayed issues of today.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, there are still many marital problems such as coldness.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I don't think so.

4.6

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

It is relevant in the realm of constantly changing gender roles.

2. Do you believe the play explores current issues? If so, what issues does it address?

It addresses current issues of gender roles & feminism

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

It relate to ~~the~~ Nora because I love macarons

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Relevant yes. conveyed in setting / script, no

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, divorce / unhealthy marriage, control of money

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, the scene of the argument / marriage context as a whole

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes, because so many roles are being challenged for women to this day. The conversation of what is a woman's role is a very relevant topic today.

2. Do you believe the play explores current issues? If so, what issues does it address?

Current issues with women but also with the family. It questions the integrity of the family and what it is built on?

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes I relate w/ both Nora ~~and her~~ ~~character~~. Where Nora struggles w/ what it is she's to believe, as well as who she is. She wants to break free from anything society has imposed on her. I completely relate to the idea of figuring something out on your own.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

yes, there are still issues w/ oppressive husbands or women being oppressed or abused in general

2. Do you believe the play explores current issues? If so, what issues does it address?

yes → oppressiveness, abuse

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

yes, being betrayed by someone you think you know

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes! It has similar situations + modern issues

2. Do you believe the play explores current issues? If so, what issues does it address?

yes, controlling abuse, + breaking stereotypes + the real issues with suicide

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify

yes. I came from an abusive household and some scenes really hit home when Nora + Torvald were interacting

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

yes because we deal with these  
issues in today's society

2. Do you believe the play explores current issues? If so, what issues does it address?

yes. Marriage issues, controlling people,  
scandals

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

yes. I can with Nora. I've had controlling  
relationships that I've had to get out of



21

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, because it was using modern technology and fashion in a few scenes

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, it deals with verbal abuse and struggles

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, people fear of falling out of love with someone and feeling shame

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

yes, gender roles are still prevalent today,

2. Do you believe the play explores current issues? If so, what issues does it address?

yes, sexism & mental health being downplayed is still an issue

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

being in a situation you feel you cannot escape, nor is trapped & still unhappy w/ the world

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes because it is about relationships

2. Do you believe the play explores current issues? If so, what issues does it address?

☒ Yes

☒ Past Relationships

☒ Mental Relationships

☒ Professional Relationships

☒ Money demands

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes - The husband

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes it can still occur in today's age. Women often try to please people to maintain or keep peace of relationships.

2. Do you believe the play explores current issues? If so, what issues does it address?

Power struggle between relationships & uses of power to control people and situations. Manipulation.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Oh yes. It's like dealing with a bully but there are often people who actually may have "superiority" over you, so then you may have harder decisions to make to stand up for yourself.

56

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

YES, shows the values in knowing a person

2. Do you believe the play explores current issues? If so, what issues does it address?

YES, unhappy and forced marriage.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes people still deal with these issues in today's society.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes it deals with not being able to truly love and encounter spouses.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

The Christmas tree man.

1. Though written in 1879, ~~we set our play in 2017~~. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

A bit. It was a bit strange that the banker cared that she had signed it since nowadays women can sign contracts.

2. Do you believe the play explores current issues? If so, what issues does it address?

Not really

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Being stuck in sticky situations is a universal theme for all of time.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

I think there are a lot of applicable themes to today's world. Torvald's marriage struggles, I have seen therefore it's applicable.

2. Do you believe the play explores current issues? If so, what issues does it address?

I think there are some current issues but also the monetary debt is not very common like it was then.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Seeing the emphasis on Nora contemplating suicide is very relatable because she saw no other way out.



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, men still dominant over women and believe women are their dolls.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, it address dominating violence of men toward men, the need to do what is best for you even if it hurts others.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I can relate to Christine as she has her responsibility as a friend, but also to help her friend do the right thing.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, secrets and lies will eventually be found out, and there will be consequences for them.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, hiding behind others backs, keeping secrets, lying, threatening, anxiety, anger, bitterness, guilt, regret, parents not spending quality time with their children, money.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, children need to spend time with their parents, so that they know their parents love them.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I believe it is still relevant to 2017 due to the societal standards placed on women

2. Do you believe the play explores current issues? If so, what issues does it address?

I do - gender stereotypes

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I can identify with Mrs. Lind

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

I think the motive of the play is relevant as it applies to all oppressed peoples, this day in age and in the future.

2. Do you believe the play explores current issues? If so, what issues does it address?

This play addresses the present day ~~issue~~ <sup>struggle</sup> of living present day social issues.

It is often difficult to begin the conversation's necessary to fix ~~these~~ such problem - this play does so.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I relate to Mrs. Linde in her transition to ~~supporting~~ supporting herself + others early in her life as I (and many my age) transition to living independently.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I think changing the setting changes the themes of the original play. The woman's role is drastically different in the 21st century.

2. Do you believe the play explores current issues? If so, what issues does it address?

The original play - yes.  
The "modern" version - not so much.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Not so much.

CS

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

I've never seen the play before

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, hiding secrets, threatening, lying

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, I can relate to Nora by hiding secrets + someone threatening to tell them

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes. A lot of women still suffer in similar relationships.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. Same as question 1. More women need to know that they have options.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No. Not currently.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes - many women face belittling situations in the home.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes! Domestic abuse, ~~the~~ entrapment

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes - Nora! many women feel like they cannot do anything because of dominant males.



60

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, it still deals with relevant topics.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, Forgery, unhappy married life.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No



1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

It is still relevant to modern setting because I think it shows that people hide themselves in their own masks, afraid people won't understand why they feel insecure and do tasks of love. Humanity means to be knowledge our imperfections.

2. Do you believe the play explores current issues? If so, what issues does it address?

I think it does. It addresses the brokenness of people, the suffering from secrets, the past of broken reputation, the beauty in love, and the courage to overcome our destruction. More importantly, honesty is the best way to live out of the mask.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I think Nora is relative to me because I feel like I am somewhat secretive, afraid and frightened to explain my mistakes and insecurities. I need a friend like Christine Lyn so I can have the courage to explain and to come out as vulnerable as I am, especially like I am honest with God.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

*I have signed away on things carelessly and it makes me think about a lot of students & their student loans*

2. Do you believe the play explores current issues? If so, what issues does it address?

*Deception, debt, not paying attention to ~~their~~ loan agreements*

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

*I can relate to the lies and ~~deceit~~ deception in my family. As a result, my family was split up and basically destroyed.*

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

I believe so due to gender roles & societal expectations controlling behaviors today. It also shows how humans can be shaped

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. It discusses the issue of what being an individual means.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes. I have often let others define me.

72

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, the harlots are still F.R.E.S.H

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, forging signatures is real.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes, Torvald. My ~~bird~~<sup>little bird</sup> spends money like wildfire too

4)

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes, money will always cause people to do things  
they never thought they would,

2. Do you believe the play explores current issues? If so, what issues does it address?

yes, money driving people to do crazy things.  
And doing things unethical to save people you care about

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

yes, I am also in debt.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes. it addresses normal human and  
relationships

2. Do you believe the play explores current issues? If so, what issues does it address?

yes - some gender and social issues  
& consent

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

not directly



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, people today will go to great lengths to protect those they love, such as break laws. Today, money is also something that people obsess over. Females also still are treated as dolls and trophies.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, one issue is the struggle with money and using money properly/smartly. Another issue is the human characteristic of being self-absorbed, as Nora is. Marriage infidelity & therapy is also still very relevant today.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I relate most to Torvald and ~~Christine~~ <sup>Christine</sup>. I relate to <sup>(until he went psycho in act III)</sup> Torvald's moral views and his practical mind. I relate to ~~Christine~~ and her distress to know exactly what to live for. Christine, Nora is relatable w/ her struggle of being like a doll.

72

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

yes b/c it still express the same meaning

2. Do you believe the play explores current issues? If so, what issues does it address?

yes the important of women having power.  
that the women can live without a male

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

yes struggle in the work place how men get  
pay a little more just because they are male

40

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

yes, these issues still occur in the present time.

2. Do you believe the play explores current issues? If so, what issues does it address?

Power of women

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

There are still people there

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

It still relevant to modern setting because I think it shows that people hide themselves in their own masks, afraid people won't understand why they feel insecure and why they do things out of love. In addition, I think being human means being imperfect.

2. Do you believe the play explores current issues? If so, what issues does it address?

I think it does. Nora suffers from secrets, keeping them from her husband. Torvald keeps Nora in a box, unable to reveal herself to him.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Nora and Mrs. Linde have different places in life where they feel tired and broken. Though Mrs. Linde suffers from her brokenness as a mother, but Nora feels ashamed and brokenness for doing this to her husband and others. Though she kept secrets from others or slowly reveals them to those she knows, she feels insecure, slowly decaying and dying inside. I feel like that sometimes, afraid that those

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Without doubt yes. The play explores themes of truth & stagnancy & ignorance, pride & hypocrisy & freedom & repression. These themes are relevant no matter the setting.

2. Do you believe the play explores current issues? If so, what issues does it address?

I believe it explores current issues. Specifically, truth & masks. "Accident you a little ashamed? Now that the lights are out?" Now that the truth is revealed. Rank takes his mask off. In his anger Torvald took his mask off. Masks are everywhere today. This is just one example, of course.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I related specifically to Torvald & Krogstad. Torvald is a man who believes he is "above reproach." He has immense pride in himself & all that he does. He prides himself on his morality & refuses to bend. He says, "no man sacrifices his integrity for the person he loves." He takes great pride in his manhood & in his apparent perfection. Krogstad is a man trying to escape his past. He's made poor choices trying to escape. "The sinner without Christ I try to escape my sinful past. (with Christ I

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

YES. I BELIEVE THAT THIS PLAY DEALS  
WITH CURRENT TOPICS WHICH, IN TURN, MAKES IT RELEVANT.

2. Do you believe the play explores current issues? If so, what issues does it address?

YES. THIS PLAY DEALS SPECIFICALLY WITH  
GENDER ROLES WITHIN MARRIAGE. THIS PLAY  
OFFERS YOU A LOOK AT HOW DOMESTIC ABUSE CAN APPEAR IN MARRIAGE.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

YES. I FEEL LIKE I CAN RELATE TO THE MAIN MALE CHARACTER  
AS HE HAS A "ONE TRACK MIND" I FEEL AS THOUGH  
THAT APPEARS IN MY LIFE / FEELS

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes. I believe it is possible for people today to live their lives as sponges - soaking up everyone else's humanity, but never creating any of their own - and it must stop.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. It ~~also~~ addresses the ~~the~~ issues of emotional abuse, deprived humanity, and weak self-will.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I certainly can. Many years of my life, like Nora, I have been convincing myself I like and prefer what others like and prefer, and only recently have I realized this and have embarked on my own journey of "becoming a human being."

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes, I do believe it is still relevant in 2017. One of the major observations I made is how selfish in one way everyone is. Mrs. Nora, for example, is always talking about her power & never truly caring about other's feelings whether it be

2. Do you believe the play explores current issues? If so, what issues does it address?

Mr. Krogstad's blackmailing which is a current issue

"I tried to ~~change the world~~" → challenging the status quo for women. It also touches heavily on deception. "No man sacrifices their dignity for their love." "Yes, but

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

As an audience member I could identify most with Mrs. Nora's problem of what is morally right v. what is best for loved ones.

her kid. or Mr. Krogstad's do."



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Though some of the script & setting were out of touch w/ modern technology, the relationship aspect revealed some authenticity.

2. Do you believe the play explores current issues? If so, what issues does it address?

The issue of integrity vs. deception - Honesty is the best policy.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Nora afraid of poisoning her children, & getting hounded about herself & w/ her husband.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes; women are still viewed as though they can't handle serious business.

2. Do you believe the play explores current issues? If so, what issues does it address?

It explores women's individuality, and being viewed as more than objects.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes; there have been situations where I haven't been told everything because of my age or gender, and it was frustrating.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

It certainly is.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. Financial & Legal Disputes. Chauvinism. Feminism.  
Divorce & Single Parenthood. Possessiveness. Suicide.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Krogstad. He seemed to be a desperate man in a terrible  
situation, pushed to the edge by circumstances.

Torvald is the Sheldon Cooper of this production

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes because the conflicts in a Doll's House are relevant in modern day

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. Issues of female roles and the domestic control conflicts that infect problems concerning home life

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

the children that are left behind because I have close friends that are living in broken homes

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes we are constantly being made aware of the roles males & females play & the different dynamics, even though it's in a modern setting.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes - male & female relationships, forgery, inequality

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

yes = Nora = wanting to please everyone.

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

yes, in most situations women are still being overpowered by men. As well as women being more independent.

2. Do you believe the play explores current issues? If so, what issues does it address?

The issues of women/wives standing up to their husbands.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No, I do not relate to any characters in the play.

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes; dysfunctional families and feelings of being trapped happen today

2. Do you believe the play explores current issues? If so, what issues does it address?

~~yes~~ Yes; controlling spouses

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes; speaking up for yourself, lying

1. Though written in 1879, we set our play in 2017. Is *A Doll's House* still relevant in a modern setting? Please answer why or why not.

Yes, the themes of honesty, individualism, and feminism are still very applicable

2. Do you believe the play explores current issues? If so, what issues does it address?

see question #1

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

No, I have not personally experienced anything like the characters



1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Yes. The roles of gender and being independent  
are still very prominent in our culture.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes, see above

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I can relate to Christine and the desire to  
help others

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

I believe it is still relevant. Women still greatly struggle with not being treated as equals.

2. Do you believe the play explores current issues? If so, what issues does it address?

Yes. It still explores the fact that women are not treated equally.

3. Can you as a 21st century audience member personally relate to any of the characters or situations in the play? If so, please specify.

I related to Nora when she was talking about being her parents' doll. I feel like many people just take their parents' word for it. They don't want to discover their own

93

1. Though written in 1879, we set our play in 2017. Is A Doll's House still relevant in a modern setting? Please answer why or why not.

Absolutely. The themes in this play are  
still current issues.

2. Do you believe the play explores current issues? If so, what issues does it address?

It addresses self-discovery and  
domestic abuse.

3. Can you as a 21<sup>st</sup> century audience member personally relate to any of the characters or situations in the play? If so, please specify.

Yes. I could relate to Nora's self-discovery.