 Year 12 Advanced English 2019

Unit title

Module B: Critical Study of Literature: ‘A Doll’s House’ by Henrik Ibsen.

Duration

30 hours

Description of unit

By undertaking a critical study of Henry Ibsen’s ‘A Doll’s House’, students will develop detailed analytical and critical knowledge, understanding and appreciation of how themes and techniques combine to make a unified text. Students will investigate and understand the unique qualities of realism in the theatre and how this approach has helped to create meaning in the text. Students will explore the role of gender in the Victorian era in order to evaluate the value of this text for both, society and the individual. Students are expected to undertake independent research of the Victorian Era, as well as Ibsen’s personal context. The program explores the play from a variety of perspectives and teachers may choose to present them in a different order to what is presented here.

Through contextual research, students are expected to question the assumptions and ideologies they encounter and use this to critically evaluate the text’s value over time. Students are asked to transform a scene from the text into a different context in order to demonstrate their understanding of key ideas, characterisation and dramatic structure. This task requires students to justify their creative choices by referring to critical perspectives of the text, significant aspects of context and undertaking analysis of a wide range of textual evidence from both the original text and their transformed scene, therefore making a judgement of the texts textual integrity, significance and value over time.

Students are given opportunity to engage deeply with the text as a responder and composer in order to develop personal and intellectual connections with the text. This will enable students to effectively express their considered perspective of its value and meaning.

Outcomes

EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure

EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning

EA12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued

EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning

All outcomes referred to in this unit come from [English Advanced](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017

Assessment

There are two formal assessment options for this sample program

* Students will transform a key scene from the play into a different context. Students then reflect on the creative choices they’ve made and how they’ve incorporated Ibsen’s key ideas, dramatic techniques, and characterisation.
* Students will respond to a critic of the play. Students respond in an academic essay to be published as a reply to this critic.

| Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- |
| * Students create a timeline of women’s rights in order to see how perspectives have changed over time and assess why responses to the play may have changed.
* Paragraph response – reflecting on a character
* Students will compose the letter from Krogstad to Torvald, based on their understanding of the play and textual evidence. Students will then assess the work of their peers and provide feedback so that letters can be redrafted if required.
* Students complete a range of writing activities exploring different aspects of the play.
* Student respond to extended response questions.
 | * Students participate in a fishbowl debate on the topic of marriage. Their contribution to the debate will demonstrate their understanding of how context can shape meaning.
* By undertaking a Socratic Seminar, students will demonstrate their deep understanding of the ideas and values in the text, by considering differing perspectives and respecting the perspectives of others.
* In order to understand the characters in texts, students are given the opportunity to metaphorically walk in the shoes of these characters by participating in a hot seating activity. Students pose as a character from ‘A Doll’s House’ and other students question them about their actions and motivations from the text. This will force students in the persona of the chosen character to think more deeply about why he/she acted the way he/she did and deepen the understanding of that character for those asking the questions.
 | * Option 1. Students will transform a key scene from the play into a different context. Students then reflect on the creative choices they’ve made and how they’ve incorporated Ibsen’s key ideas, dramatic techniques, and characterisation.
* Option 2. Students will respond to a critic of the play. Students respond in an academic essay to be published as a reply to this critic.
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Texts

A Doll’s House’ by Henrik Ibsen

| Outcomes and content | Teaching and learning | Evidence of leaning |
| --- | --- | --- |
| EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* evaluate the relationship between responder, composer, text and context
* critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* evaluate the effect of context on shaping the social, moral and ethical perspectives in texts
* evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are valued
* evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response

EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning* critically evaluate the effect of engaging with other cultures and values through texts on their own perspectives and values
* evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own
* analyse and evaluate how personal and cultural assumptions can be inferred from particular uses of language, for example figurative language, irony and rhetoric
 | Introduction to the module and the context of the play.Note to teacher – It is up to teachers to decide if they will read the whole play in class, or ask students to read at home and just focus on particular scenes to analyse closely in class.Break down the module with students – what will they have to do? The class can create a checklist of the key elements that they will need to explore in order to develop their informed personal opinion on the play. Please stress with students that it is their valuing of the play that is the key.Introduction to Henrik Ibsen. Use Resource 1 – Author Biography worksheet to begin research on the author and his life. Once complete, students are to share their findings and discuss their initial thoughts on Ibsen. (As they work through the play, teachers can refer back to this research – consider if any of their research might indicate why Ibsen chose to follow the Realism movement, or where the idea for ‘A Doll’s House’ might have come from.Position of women in the Victorian Era. Students are to research the role of women in the Victorian Era and create a timeline showing the progression of women’s rights up to the present day.Suggested resources:[Ideals of Womanhood](https://schoolsnsw-my.sharepoint.com/personal/dionissia_tsirigos_det_nsw_edu_au/Documents/Desktop/A%20Doll%27s%20House/%E2%80%A2%09http%3A/classwithmpenton.weebly.com/uploads/1/3/6/3/13638874/janeeyreidealsofwomanhoodactivity.pdf).[Victorian Values and Women in Public and Private](https://www.britac.ac.uk/pubs/proc/files/78p195.pdf)View advertising from the Victorian Era, using the following link, and discuss how gender roles are perpetuated in these advertisements.[Selling the Victorians](http://www.nationalarchives.gov.uk/education/resources/selling-the-victorians/)Marriage and Divorce in the Victorian Era. Students are to view Resource 2 - Marriage and Divorce and complete their own research regarding the different rules surrounding marriage and divorce in the Victorian era.Suggested resources:[Reframing the Victorians – Marriage and Divorce](https://schoolsnsw-my.sharepoint.com/personal/dionissia_tsirigos_det_nsw_edu_au/Documents/Desktop/A%20Doll%27s%20House/%E2%80%A2%09http%3A/reframingthevictorians.blogspot.com/2013/11/victorian-marriage-divorce-in-victorian.html)[Victorian Era - Divorce](https://schoolsnsw-my.sharepoint.com/personal/dionissia_tsirigos_det_nsw_edu_au/Documents/Desktop/A%20Doll%27s%20House/%E2%80%A2%09http%3A/www.victorian-era.org/victorian-era-divorces.html)[Victorian Era – Courtship Rules and Marriage](https://schoolsnsw-my.sharepoint.com/personal/dionissia_tsirigos_det_nsw_edu_au/Documents/Desktop/A%20Doll%27s%20House/%E2%80%A2%09http%3A/www.victorian-era.org/victorian-era-courtship-rules-and-marriage.html)[The Law and the Lady: Consent and Marriage in Nineteenth-Century British Literature](https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1456&context=open_access_dissertations)Students will return to their research when they participate the fish bowl debate later in the unit.Moral Dilemmas. In ‘A Doll’s House’, Nora’s actions are often morally questionable, yet she stands by her decisions. As an introduction to this, students are to consider how they would respond to a variety of moral dilemmas, contained in Resource 3 – Moral Dilemmas. Allow time for students to share and discuss their choices.IdentityThe play examines the ways we see ourselves, our value and place in the world. As an introductory activity, students are to create a map of their own identity using coloured pencils and paper. Their map should encompass aspects of their outer, physical world as well as their inner, psychological state of mind. Before drawing their map, students should brainstorm a list of words to include, considering their ambitions, fears, and character traits. They should think about how to best visually represent these items, and incorporate this style into their map. Visit [Mapping Your Identity: A Back To School Ice Breaker : Lesson Plans](http://www.condofuri.info/mapping-your-identity-a-back-to-school-ice-breaker-lesson-plans.html) for examples of identity map formats. Introduce the assessment task – students can be handed out the assessment task at the start of the unit, or at any time during the process. This is up to teacher discretion. | Checklist is created and referred back to as students work through the unit.Students’ research on Ibsen is detailed and they can articulate their understanding in discussion.Timeline shows the key events in the women’s rights movement.Students’ research on Marriage and Divorce is detailed and they can articulate their understanding in discussions.Student discussion on the moral dilemmas presented is robust and thoughtful in their explanations around their choices.Students will complete their identity maps. |
| EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning* critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses
* skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions
 | Introduction to Realism, Naturalism and theatre conventions.Work through the ‘History of Theatre and the Impact of Realism’ PowerPoint’ (Resource 4). Students are to take notes as they go. Teachers are to stop after Slide 23. Once they have completed their reading of the play, the class should come back to the PowerPoint to look at Realism in ‘A Doll’s House’ specifically and complete the extended questions at the end, using Resource 5 – Analytical Paragraph Chart to assist their planning.[Realism and Naturalism – Ibsen and ‘A Doll’s House’](https://resource.acu.edu.au/trsanders/units/modern_drama/ibsen.html) and refer to relevant sections from [Naturalism Now – A Doll’s House](https://resource.acu.edu.au/trsanders/units/modern_drama/ibsen.html) including the quote: ‘Naturalism is heightened realism’ – what does this mean?As well, teachers will need to explore Ibsen’s use of the ‘[Well-Made Play](https://prezi.com/yevywxnbqcku/the-well-made-play/)’ and what defines a [Modern Tragedy](https://www.slideshare.net/rudrawxd/comparison-between-classic-and-modern-treagedy).Students are to review [Glossary of Dramatic Terms](http://www.oranim.ac.il/sites/heb/SiteCollectionImages/pictures/english/expression/Glossary_of__drama_Dramatic.pdf) prior to completing Resource 6 – Dramatic Conventions in ‘A Doll’s House’. Students will add to the table as they read and analyse the play. Once their analysis is complete, the teacher should allocate time to discuss the impact of Ibsen’s use of various techniques for the development of characters, themes and values. What has been the impact of his choices on the audience and their engagement with the play?Note: If students are going to complete the play script option for the assessment task, teachers should be highlighting the structural aspects of a play script and referring to these as they work through the play. | Students are able to identify and explain the effect of dramatic techniques at different moments in the play and connect them to the rubric requirements of textual integrity.Students’ references to different dramatic conventions and devices will be relevant and supported through their use of the play. |
| EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* evaluate the relationship between responder, composer, text and context
* critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning
* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes

EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning
* support critical interpretations of texts through sustained argument and relevant detailed textual analysis

EA12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* evaluate the influence of the contexts of composers and responders on perspectives and ideas
* analyse how different language forms, features and structures can be used to represent different perspectives

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure
* evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued

EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning* explore the ways that texts represent alternative ways of seeing the world
* critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in texts
 | Close Reading of ‘A Doll’s House’.[Watch MASSOLIT: Ibsen and A Doll’s House](https://www.youtube.com/watch?v=dBlAQiGgq_U).Discuss how she explains the difference between Naturalism and Realism and compare that to their earlier discussions, and Ibsen’s inspirations in terms of his choice of form and the values he wants to explore. Teachers can also link this back to their initial research on Ibsen and Victorian Values. Discuss the play’s early reception before starting to analyse the play.Teachers will go through the play with students, linking their analysis with their understanding of context and theatre conventions, particularly in regards to Realism. A good starting point for teachers for guidance on what to focus on with students are:* American Stage Theatre Company – [A Study Guide for Educators](https://learn.stleonards.vic.edu.au/vcelit/files/2016/09/A-Dolls-House-Study-Guide.pdf)
* State Theatre Company of South Australia – [Study Guide](http://statetheatrecompany.com.au/content/uploads/2017/07/A-Dolls-House-Study-Guide-FINAL.pdf)
* Naturalism Now – [A Doll’s House, Teacher Notes.](https://resource.acu.edu.au/trsanders/units/modern_drama/ibsen.html) (including great activities for students to engage in at different points in the play)
* York Notes – [Key Extracts](https://www.yorknotes.com/alevel/english-literature/a-dolls-house-2017/revision-cards/03_key-extracts) and [Structure, Form and Language](https://www.yorknotes.com/alevel/english-literature/a-dolls-house-2017/revision-cards/02_structure-form-and-language)
* ‘A Doll’s House’ – [Comprehensive Story Form](http://dramatica.com/analysis/a-dolls-house)
* [Novel Guide – ‘A Doll’s House’](http://www.novelguide.com/a-dolls-house)
* [‘A Doll’s House’](http://lib.vcomsats.edu.pk/library/ENG451/CONTENTS/HANDOUTS/A%20Doll%27s%20House%20Handouts.pdf)

Students, at a minimum, should do a close reading of Act 1 and Act 3, and complete **Resource 7** – Close Reading of Act 1 and **Resource 8** – Close Reading of Act 3.Students could be directed to Mr. Hurrell’s YouTube analysis of [Act 1](https://www.youtube.com/watch?v=sqv-egmNWAw) and [Act 3](https://www.youtube.com/watch?v=g_QFXHjpO9U) as well.Themes of the play. As a group or pair activity, students can be allocated one of the following themes to track as they read and analyse the play. They should record key scenes and quotes:* Love and Marriage
* Gender Roles
* Money and Work
* Deceit and corruption
* Individual versus Society
* Appearance versus Reality

Characters in the play. Complete Resource 9 for each of the characters in the play. This could be added to as they read and analyse the play.Hot Seating Activity:Allocate students, or groups of students, a specific character to investigate in depth.Each character is questioned by the group about his or her background, behaviour and motivation.The traditional approach is for the pupil playing the character to sit on a chair in front of the group (arranged in a semi-circle).It is important that the rest of the group are primed to ask pertinent questions.Don’t get bogged down in facts during hot seating, but concentrate on personal feelings and observations instead. They could use the character’s dialogue where pertinent.At the end of the hot seat activity for each character, students should write up their observations.Characters’ Identity Maps – after the hot seat activity, students work in pairs to create an identity map for a nominated character. These could be completed and displayed around the classroom, or presented as a gallery walk.Extension activities: Students could also write an essay style paragraph on their allocated character and/or diary entries for their character exploring their feelings and motivations at key moments in the story.Symbols in ‘A Doll’s House. Students should be made aware of the important role symbols play in ‘A Doll’s House’. As they work through the play, students should take notes on the use of the following symbols, and add quotes and examples where applicable. Teachers could also go into more detail on the use of the Tarantella in the play. This [thesis](https://www.duo.uio.no/bitstream/handle/10852/27200/2/TarantismandTarantellainADollsHouse%5B1%5D.pdf) is too detailed for students but would be valuable for teachers when discussing the role of the tarantella in the play.* Black hat and black cross - a symbol for death
* Fisher girl costume – symbolises Nora's pretence of enjoying life
* Italy – the good false image of Nora's life
* Norway – reality
* Doll house – the tendency of the characters to role-play
* Toys – the act of pushing the roles onto Nora's children
* Macaroons – Nora's deceit to her husband
* Tarantella – Nora's agitation at her struggle with Krogstad and her husband
* Christmas tree – the mood of the play
* Stockings – Nora's attitude trying to please men and flirting with Rank
* Letterbox and letter – stereotypes pressed on woman
* Ring – marriage and its demise
* Skylark – Torvald treating Nora like a child
 | Students will be able to clearly articulate their understanding of Naturalism and Realism, and their differences, as well as a deepening understanding of Ibsen, the playwright.Students will have confidence in responding to the text and will use textual and contextual evidence to support their argument.Group tracking of their chosen theme is thorough and relevant.Students are able to identify and explain the different facets of character and the impact of context on these characters.After the activity, students’ notes, identity map and paragraph will demonstrate a deep understanding of the different characters and their value.Students will, through their discussion as well as their reference to different symbols in their compositions, reflect their deep understanding of the symbols used in the play. |
| EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* evaluate the relationship between responder, composer, text and context
* critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning
* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes

EA12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* critically evaluate own and others' arguments, justifications, evidence and points of view
* analyse and evaluate the effectiveness of argument in imaginative, informative and persuasive texts

EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning
* support critical interpretations of texts through sustained argument and relevant detailed textual analysis
* explore and evaluate how mode, medium and form shape and inform responses to texts
* skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* evaluate the effect of context on shaping the social, moral and ethical perspectives in texts
* experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience
 | Pulling it all together.Linking back to context. How have Victorian attitudes towards women been reflected on in the play? Can they identify examples/quotes that support or challenge women’s role in Victorian times? Is Ibsen supporting or challenging those roles/expectations in ‘A Doll’s House’? Students to write a paragraph response to those questions, again using Resource 5 – Analytical Paragraph Chart to assist their planning.Moral Dilemmas. Ask students to identify the different actions that Nora takes that could be morally questionable. Why do you think she stands by them? What do students think of her choices? Would they agree with them or would they have acted differently?Marriage and Divorce. Students are to participate in a fishbowl debate on the following topic:‘Torvald and Nora’s marriage appears to have fallen apart due to an imbalance of power.’Does this mean that Ibsen's concept of a true marriage is the union of equals?Information on what a fishbowl debate is can be found [here](https://www.facinghistory.org/resource-library/teaching-strategies/fishbowl) and this [site](https://www.closeup.org/lib/CurrentIssuesChapters/Lesson%20Plan%20-%20Fishbowl%20Debate.pdf) includes some effective resources that could be easily adapted for evaluating the process.Themes of ‘A Doll’s House’. Each group pulls their tracking of their nominated theme together, developing an understanding of what the audience learns about the theme and how we are meant to react to the exploration of that theme. Some focus questions to assist each group include:* How are we meant to think about the theme by the end of the play?
* What message is Ibsen sending the audience about the theme?
* Which characters help to explore the theme?
* Are there key dramatic devices used to reinforce the theme?
* Has audience reaction to the theme’s message changed over time?

They can also develop some thesis statements for the theme. Each group is to present their theme to the rest of the class.Class discussion and paragraph response – which theme do you think is the most important in ‘A Doll’s House’? Students can use Resource 5 to assist their planning.Write a Letter. Using textual evidence, students are to compose the letter from Krogstad to Torvald. When complete, students should refer to Resource 10 – Peer Marking Rubric to undertake a peer assessment of another student’s letter and provide feedback that letters can be redrafted if required.Alternate and Additional letter options include: writing as Nora to explain her choices to her husband or children and writing to her children from a time after the play finishes.Thinking about the play: Socratic Circles.Questions for discussion:* Is Nora a tragic heroine? Why or why not?
* Is ‘A Doll’s House’ a comedy, a tragedy, or both? Discuss.
* Is Nora a victim or does she bring her troubles on herself? Be prepared for others to disagree with you and to defend your position.
* Consider the definition of a ‘realist’ play. Does ‘A Doll’s House’ fit neatly into this category of theatre? Why or why not?
* Does the play end the way you expected? Do you think this was a happy ending?

Information on how to conduct a Socratic Seminar and useful resources can be found [here](https://minds-in-bloom.com/5-steps-to-successful-socratic-seminar_29/). | Students will effectively refer back to their research activities when responding to the questions posed. As well, they will link their discussion to well-chosen examples from the play.Students will demonstrate their deep understanding of Nora, context and cultural perspectives in their analysis of Nora’s choices.Students participating in the debate will demonstrate their understanding of how context can shape the intended meaning of the text. Students observing the debate will write perceptive comments on the arguments presented.Student presentations on their theme are perceptive and well supported through close analysis of the play.Student discussion is robust and resulting paragraphs and articulate and well supported through close reference to the play.Students’ letters effectively highlight their understanding of the character, Krogstad, as well as the events of the play. Their writing effectively uses textual elements to add validity to their letter.Participation in the Socratic Seminar (as speaker and observer) will demonstrate students’ deep understanding of the ideas and values in the text, by considering differing perspectives. |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes
* develop a creative, informed and sustained interpretation of texts supported by close textual analysis
* compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response

EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning* explore and evaluate how mode, medium and form shape and inform responses to texts
* use appropriate and effective form, content, style and tone for different purposes and audiences and evaluate their effectiveness in real and imagined contexts

EA12-6: investigates and evaluates the relationships between texts* compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued
* evaluate interpretations of texts that deriveritical from different perspectives and recognise how this influences personal composition and response
 | The play’s reception.Part A. Provide students with a selection of reviews – have opinions differed over time? Why might this be?Students to complete Resource 11 – Critic’s Perspective.Suggested resources:* [Why ‘A Doll’s House’ by Henrik Ibsen is more relevant than ever](file:///C%3A%5CUsers%5CPMADIGAN1%5CDocuments%5CA%20Dolls%20House%5C%E2%80%A2%09https%3A%5Cwww.theguardian.com%5Cstage%5C2013%5Caug%5C10%5Cdolls-house-henrik-ibsen-relevant)
* [‘A Doll’s House’ Review](https://www.theguardian.com/stage/2012/jul/10/dolls-house-young-vic-review)
* [Review: ‘A Doll’s House’](https://indaily.com.au/arts-and-culture/theatre/2017/07/05/review-dolls-house/)
* [Commentary by Artists or Critics – ‘A Doll’s House’](https://pages.stolaf.edu/th271-spring2014/commentary-by-artists-or-critics-a-dolls-house/)
* [A Doll’s Life; new look at Hypothetical Future of Ibsen’s Nora](https://www.nytimes.com/1994/12/22/theater/theater-review-a-doll-s-life-new-look-at-hypothetical-future-of-ibsen-s-nora.html)
* [The Marrying Kind](https://www.newyorker.com/magazine/2014/03/10/the-marrying-kind)

Part B. Set different [scholarly articles](https://drive.google.com/drive/folders/10zxN3dCv18mrV_nXK_07oPcHXBPjOeWx?usp=sharing) for students to read and reflect on. This could be completed as individuals, pairs or small groups. After reading and reflecting on the critical response, students should present a summary to the rest of the class. This could take the form of mini lessons, a shared Google Doc, uploading to a class website, or any other structure the teacher has in mind. Further suggested articles, if needed, for students to examine:* [Nora as a Doll](http://www.inquiriesjournal.com/articles/1680/nora-as-a-doll-in-henrik-ibsens-a-dolls-house)
* [A Feminist Analysis of Henrik Ibsen’s ‘A Doll’s House’](http://www.beytulhikme.org/Makaleler/1429140981_03_Balaky_%2831-45%29.pdf)
* [Symbolic Realism in ‘A Doll’s House’](https://www.researchgate.net/publication/281906558_Symbolic_Realism_in_Ibsen%27s_A_Doll%27s_House_An_Overview)
* [An Illustration of Symbolism](http://www.theatrehistory.com/misc/henrik_ibsen_003.html)
* [A Marxist and Feminist Analysis](https://owlcation.com/humanities/Marxist_and_Feminist_analysis_of_A_Doll_House)
* [Multiple Critical Perspectives](https://www.prestwickhouse.com/samples/302240.pdf)
* [A Critical Analysis of ‘A Doll’s House’](https://www.theodysseyonline.com/critical-analysis-of-henrik-ibsens-play-dolls-house)

Note: If students are going to complete the critical article option for the assessment task then teachers should be identifying the key features of the different responses to help develop students understanding of the form they will be using.Bringing it all together: After completing all the activities, has their understanding and valuing of the play, its themes and different characters changed, developed as a result? How and why?Important noteStudents are not expected to focus on different “readings” and quoting from different critics. The module rubric is asking for a student’s personal, informed response. The reviews and critical articles activities given here are a possible way that students can develop, test and refine their own response to the play, and to model different ways that students can write and defend that response. | Students are able to explain and evaluate the effect of changing contexts on reception of the themes of the text.Students’ summaries of their allocated articles are an appropriate summation of the composer’s analysis of the play. Their reflections on the articles are thoughtful and personal. |
| EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* evaluate the relationship between responder, composer, text and context
* critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning
* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes
* develop a creative, informed and sustained interpretation of texts supported by close textual analysis

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure
* evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued

EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning* explore the ways that texts represent alternative ways of seeing the world
* critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in texts
 | Responding to the play – building their informed, personal response.Students are to plan their response to each of the mini-essay questions below and then choose at least one to write and hand in for feedback:* Explain Nora’s phrase “the most wonderful thing” at the end of the play. What does she mean?
* Contrast Nora’s behaviour at the beginning of the play with her behaviour at the end of Act 3 and explain the reasons for the change.
* Torvald is just as trapped by the role dictated by the society of his time for husbands as Nora is as a wife.
* Why is the ending of the play known as ‘the door slam that was heard around the world?

What evidence would they use to respond to these questions?Assessment Task. Students complete their assessment task response – using feedback on their previous compositions to improve the quality of their response. | Students will compose a response that addresses the question, and demonstrates their deep understanding of the text, using detailed textual evidence and adheres to essay writing procedure. |

Reflection and evaluation