RLP English 12B — British and World Literature: The Divided Self
STUDENT WORKBOOK · UNIT 2 · WEEKS 6-9

Houses and Cages — Ibsen's A Doll's House and O'Neill's Ile

Anchor text: Henrik Ibsen, A Doll's House (1879), translated by R. Farquharson Sharp (1910), read complete and in order, one act per close-reading lesson (Acts I-III); paired with Eugene O'Neill, Ile (first performed 1917; published 1919), read complete

Full-length work: A Doll's House — Henrik Ibsen (trans. R. Farquharson Sharp, 1910), unabridged play, read complete and in order

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 2.1** — Act I row of a three-act theme-interaction map with two quotations, plus a well-made-play checklist (the map is completed in Lessons 2.3 and 2.4) (workbook p. 7)
2. **Lesson 2.2** — Translation-choice analysis of eight words or phrases from Act I and a quoting-conventions note (workbook p. 8)
3. **Lesson 2.3** — Act II row of the theme-interaction map, plus a paragraph on how the tarantella and the act's last lines contribute to the play's structure (workbook p. 9)
4. **Lesson 2.4** — Act III row of the theme-interaction map, the completed well-made-play checklist, and a paragraph on the final scene (workbook p. 10)
5. **Lesson 2.5** — Comparison chart, recorded seminar contributions and a synthesis note (workbook p. 11)
6. **Lesson 2.6** — Stage 1 plan: claim, alternative reading, counterclaim with evidence, and linked outline (workbook p. 12)
7. **Lesson 2.7** — Three-stage essay plus a three-minute recorded argument presentation (workbook pp. 13–15)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 12 is the Stage 1 organizer. Page 14 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Henrik Ibsen, *A Doll's House* (1879), translated by R. Farquharson Sharp (1910), Project Gutenberg #2542, cited by act; Eugene O'Neill, *Ile* (first performed 1917), in *The Moon of the Caribbees and Six Other Plays of the Sea* (New York: Boni and Liveright, 1919), pp. 117-143, Internet Archive scan; James Huneker, *Iconoclasts: A Book of Dramatists* (New York: Scribner, 1905), chapter VII, Project Gutenberg #47546. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 2 at a glance

#	Lesson	You produce	Workbook page	Standards
2.1	**A Doll's House, Act I — Performance, Honesty and the Well-Made Play** Anchor Text & Close Reading	Act I row of a three-act theme-interaction map with two quotations, plus a well-made-play checklist (the map is completed in Lessons 2.3 and 2.4)	p. 7	11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D
2.2	**Language Lab — Reading in Translation: Nuance, Register and Contested Usage** Rhetoric & Language Lab	Translation-choice analysis of eight words or phrases from Act I and a quoting-conventions note	p. 8	11-12.RL.1.B, 11-12.RL.2.C, 11-12.W.3.A.c, 11-12.W.3.A.b
2.3	**The Letter in the Box and the Tarantella — A Doll's House, Act II** Anchor Text & Close Reading	Act II row of the theme-interaction map, plus a paragraph on how the tarantella and the act's last lines contribute to the play's structure	p. 9	11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.3.D
2.4	**The Reckoning and the Door — A Doll's House, Act III** Anchor Text & Close Reading	Act III row of the theme-interaction map, the completed well-made-play checklist, and a paragraph on the final scene	p. 10	11-12.RL.2.D, 11-12.RL.1.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.1.B, 11-12.RL.2.C
2.5	**Seminar — Nora and Annie Keeney: Two Houses, Two Endings** Socratic Dialogue & Listening Lab	Comparison chart, recorded seminar contributions and a synthesis note	p. 11	11-12.RL.3.B, 11-12.SL.1.A, 11-12.SL.1.C
2.6	**Writing Workshop — Disputable Claims About Literature** Recursive Writing Workshop	Stage 1 plan: claim, alternative reading, counterclaim with evidence, and linked outline	p. 12	11-12.W.2.A, 11-12.W.3.A.d, 11-12.RL.1.A
2.7	**Key Assignment — Comparative Literary Argument on Ibsen and O'Neill** Culminating Unit Assessment	Three-stage essay plus a three-minute recorded argument presentation	pp. 13–15	11-12.W.2.A, 11-12.RL.3.B, 11-12.W.3.A.a, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c

The key assignment

Comparative Literary Argument, 1,300-1,800 words.

Unit 2 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
6	A Doll's House, Act I; Act I reread for the translator's choices (Lessons 2.1-2.2)	Your Act I theme-map row and well-made-play checklist; your translation-choice chart	
7	Act II; Act III (Lessons 2.3-2.4)	Your Act II and Act III map rows, the finished checklist and your paragraphs on the tarantella and the final scene	
8	O'Neill, Ile, complete, with the whole of A Doll's House (Acts I-III) (Lesson 2.5)	Your comparison chart and 90-second seminar claim	
9	The whole play (Acts I-III) and Ile, reread for a claim; the key assignment packet (Lessons 2.6-2.7)	Your Stage 1 organizer; your essay and presentation planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
well-made play	2.1	
exposition	2.1	
confidante	2.1	
forgery	2.1	
bond	2.1	
translation	2.2	
register	2.2	
diminutive	2.2	
nuance	2.2	
tarantella	2.3	
dramatic irony	2.3	
stage property	2.3	
curtain line	2.3	
suspense	2.3	
subplot	2.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
foil	2.4	
reversal	2.4	
recognition	2.4	
wedlock	2.4	
one-act play	2.5	
Provincetown Players	2.5	
naturalism	2.5	
dialect	2.5	
disputable claim	2.6	
point-by-point structure	2.6	
block structure	2.6	
subordinate clause	2.6	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

well-made play 2.1 — A nineteenth-century dramatic formula built on a secret, a letter, suspense, reversal and tidy resolution.

exposition 2.1 — The part of a play that tells the audience what happened before the action began; in Act I it comes through Nora's talk with Christine.

confidante 2.1 — A trusted friend to whom a character tells secrets, a device that lets the dramatist reveal the past; Christine Linde plays this role.

forgery 2.1 — The crime of falsifying a signature or document; Nora's secret.

bond 2.1 — A signed written promise to repay a loan; Nora's bond needed her father's signature as guarantor.

translation 2.2 — A rendering of a text in another language, involving choices at every word.

register 2.2 — The level of formality or informality in language.

diminutive 2.2 — A form of a word or name that expresses smallness or affection, sometimes condescension.

nuance 2.2 — A subtle difference in meaning or feeling between words or expressions.

tarantella 2.3 — A fast southern Italian dance, named in folk tradition for the tarantula whose bite it was said to cure; Nora dances it to delay Torvald.

dramatic irony 2.3 — A gap between what a character means or knows and what the audience understands, as when Nora answers "So it does."

stage property 2.3 — Any object handled or used on stage; the locked letter box is the most important one in Act II.

curtain line 2.3 — The last line before the curtain falls on an act, chosen to leave the audience in suspense.

suspense 2.3 — The audience's anxious uncertainty about what will happen next, built here by a letter that is visible but unread.

subplot 2.4 — A secondary line of action that runs beside the main plot and comments on it; here, the reunion of Christine and Krogstad.

foil 2.4 — A character whose situation or choices set off another's by contrast; Christine is Nora's foil.

reversal 2.4 — A sudden turn of fortune in a play; Krogstad's second letter reverses Torvald's ruin.

recognition 2.4 — The moment a character sees the truth of a situation; for Nora it comes when Torvald forgives her.

wedlock 2.4 — Marriage; Nora's last condition is that their life together would have to be "a real wedlock."

one-act play 2.5 — A short play in a single act, often with one setting and continuous action.

Provincetown Players 2.5 — An experimental American theater company founded in 1915, which first staged many of O'Neill's early plays.

naturalism 2.5 — A literary approach showing characters as shaped by environment, heredity and circumstance.

dialect 2.5 — A regional or social variety of a language, shown in spelling and grammar.

disputable claim 2.6 — A claim a thoughtful reader could reasonably reject using the same evidence.

point-by-point structure 2.6 — A comparative organization in which each section discusses both texts on one point.

block structure 2.6 — A comparative organization that treats one text fully, then the other.

subordinate clause 2.6 — A clause that cannot stand alone and shows its relationship to the main clause.

Theme-interaction map and well-made-play checklist — Act I

Lesson 2.1 — A Doll's House, Act I — Performance, Honesty and the Well-Made Play · `11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D`

Nora performs for her husband (the squirrel, the songbird, the macaroons she denies eating) and keeps a secret that cannot stay kept. Map how performance and honesty interact in each act; fill the Act I row now, Act II in Lesson 2.3 and Act III in Lesson 2.4, keeping the map on this page.

Act	A moment of performance (quoted)	Honesty avoided or forced (quoted)	How the two themes interact

Well-made-play element	Where it appears (act)	Quotation or stage direction

> Rows: the letter (the secret from the past) · suspense (a deadline) · reversal · resolution. Act I gives you the first two; finish the rest in Lesson 2.4.

THE SECRET NORA KEEPS, AND WHY SHE IS PROUD OF IT

TORVALD ON LIES THAT "POISON" A HOME: WHAT THE SPEECH MEANS TO THE AUDIENCE THAT IT DOES NOT MEAN TO HIM

Translation-choice chart — reading Ibsen in English

Lesson 2.2 — Language Lab — Reading in Translation: Nuance, Register and Contested Usage · `11-12.RL.1.B, 11-12.RL.2.C, 11-12.W.3.A.c, 11-12.W.3.A.b`

We read Ibsen in R. Farquharson Sharp's 1910 English, so every word is a translator's choice among words with similar denotations. Chart eight choices from Act I, including the title and at least two of Torvald's pet names for Nora, and say what each choice emphasizes about character or tone.

Word or phrase (Act I)	Sharp's choice	An alternative with a similar denotation	What the choice emphasizes

THE TITLE: "A DOLL'S HOUSE" OR "A DOLL HOUSE" — WHAT EACH VERSION STRESSES

ONE CONTESTED USAGE IN THE TRANSLATION, AND THE FORM I WILL USE WHEN I QUOTE IT

HOW I WILL QUOTE AND CITE THE TRANSLATION IN MY ESSAY (THREE SENTENCES)

Name the translator; keep his wording exactly; cite by act.

The letter, the dance and the countdown — Act II

Lesson 2.3 — The Letter in the Box and the Tarantella — A Doll's House, Act II · `11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.3.D`

Act II is built like a trap closing: a letter in a locked box, a dance rehearsed to buy time, and a clock running down. Add your Act II row to the theme-interaction map on your Lesson 2.1 page, then trace how each device raises the pressure.

Device	What it threatens or delays	Quotation or stage direction	Effect on the suspense

> Rows: the letter box · Dr. Rank's confession · the tarantella · the countdown.

WHAT NORA ASKS TORVALD TO DO IN ACT II, AND WHAT SHE IS REALLY ASKING FOR

HOW THE TARANTELLA AND THE ACT'S LAST FOUR LINES ("THIRTY-ONE HOURS TO LIVE." TO "HERE SHE IS!") CONTRIBUTE TO THE SUSPENSE AND MEANING

Quote at least two lines from Act II.

The reckoning and the door — Act III

Lesson 2.4 — The Reckoning and the Door — A Doll's House, Act III · `11-12.RL.2.D, 11-12.RL.1.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.1.B, 11-12.RL.2.C`

Act III completes the well-made play and then breaks it: after the reversal, Nora asks Torvald to sit down and talk. Add your Act III row to the theme map and finish the well-made-play checklist on your Lesson 2.1 page, then chart the act's turns.

Moment	Quotation	What it shows about the marriage

> Rows: Mrs. Linde and Krogstad · Torvald reads the letter · Torvald's forgiveness speech · the last conversation.

THE SECOND COUPLE: HOW THEIR HONEST BARGAIN SETS OFF THE HELMERS' MARRIAGE

THE DOOR: HOW THE ENDING COMPLETES THE WELL-MADE PLAY, THEN BREAKS IT

HOW IBSEN MAKES THE FIRST HONEST CONVERSATION OF THE HELMERS' MARRIAGE ALSO ITS END

Three quotations from Act III: one from the forgiveness speech, one from the last conversation.

Comparison chart — Nora and Annie Keeney

Lesson 2.5 — Seminar — Nora and Annie Keeney: Two Houses, Two Endings · `11-12.RL.3.B, 11-12.SL.1.A, 11-12.SL.1.C`

O'Neill's Ile puts a wife on a whaling ship locked in the Arctic ice by her husband's pride. Compare the two houses and the two endings, then decide whether O'Neill is answering Ibsen or writing a different kind of play.

	A Doll's House	Ile

Rows: setting as confinement · the husband's pride · the wife's attempt at escape · the ending · one quotation (act; page).

90-SECOND SEMINAR CLAIM: IS O'NEILL ANSWERING IBSEN, OR WRITING A DIFFERENT KIND OF PLAY?

Evidence from both plays.

SYNTHESIS NOTE: THE TWO STRONGEST POSITIONS, WHERE THEY AGREE, THE CONTRADICTION THAT REMAINS, AND WHAT EVIDENCE MIGHT RESOLVE IT

Stage 1 — comparative claim, counterclaim and outline

Lesson 2.6 — Writing Workshop — Disputable Claims About Literature · 11-12.W.2.A, 11-12.W.3.A.d, 11-12.RL.1.A

This page is **submitted and scored**. A disputable claim is one a careful reader of both plays could reject: "both wives are trapped" is a summary; a claim says what the difference between the plays reveals. Every section must compare both plays.

MY COMPARATIVE CLAIM, AND WHY IT MATTERS

ONE ALTERNATIVE READING I REJECT, AND WHY

THE STRONGEST COUNTERCLAIM

Counterclaim evidence (quoted)	Play and act or page

Section	Point	A Doll's House (act)	Ile (page)

ONE STAGING CHOICE IN EACH PLAY (FOR EXAMPLE THE LETTER BOX, THE TARANTELLA, THE ORGAN, THE ICE)

ONE CHOICE BY IBSEN'S TRANSLATOR THAT MY ARGUMENT USES

Essay and presentation planner — two houses, two endings

Lesson 2.7 — Key Assignment — Comparative Literary Argument on Ibsen and O'Neill · `11-12.W.2.A, 11-12.RL.3.B, 11-12.W.3.A.a, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c`

Compare point by point, not play by play: a section that discusses only one play is a summary waiting for its partner. Answer the counterclaim with evidence, not with a shrug.

MY CLAIM

Section	Point compared	A Doll's House evidence	Ile evidence

THE COUNTERCLAIM, AND MY RESPONSE

BEFORE I SUBMIT

- [ ] Claim distinguished from at least one alternative reading
- [ ] Strongest counterclaim developed with its own evidence, then answered
- [ ] One staging choice in each play and one translator's choice analyzed
- [ ] 1,300-1,800 words, and I counted; MLA; Works Cited names the translator

Part	Minutes	What I say

> Rows: claim · reasons · counterclaim · response · close. Three minutes in all.

Peer review sheet

Lesson 2.7 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Claim (11-12.W.2.A)		
Comparative evidence (11-12.RL.3.B)		
Staging and translation		
Counterclaim		
Style, conclusion and usage (11-12.W.2.A, 11-12.W.3.A.a, 11-12.W.3.A.c)		
Presentation (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 2.7

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Claim (11-12.W.2.A)	Precise, disputable, comparative; states what the difference reveals.		
Comparative evidence (11-12.RL.3.B)	Both plays quoted and analyzed together in every section; O'Neill placed in his American period.		
Staging and translation	One staging choice per play and one translation choice analyzed.		
Counterclaim	Developed with textual evidence and answered fairly.		
Style, conclusion and usage (11-12.W.2.A, 11-12.W.3.A.a, 11-12.W.3.A.c)	Formal present-tense analysis; conclusion states implications; clear pronoun reference.		
Presentation (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)	Logical sequence; fair counterclaim; a deliberate rhetorical device.		

Submission stages

1. **Stage 1 — Plan.** Claim, alternative, counterclaim with evidence, point-by-point outline, staging and translation choices (from Lesson 2.6).
2. **Stage 2 — Peer-reviewed draft.** A partner tests whether the claim is disputable and whether every section compares both plays; submit a revision note naming one change and the feedback behind it.
3. **Stage 3 — Final essay.** 1,300-1,800 words, MLA, Works Cited naming the translator.
4. **Stage 4 — Three-minute argument presentation.** Claim, reasons, counterclaim, response, close. Live, recorded or one-to-one options carry equal credit.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it