1) Think about the definitions attributable to the words ‘wonderful’ and ‘miracle’. Make notes that outline the various definitions and connotations of these words. Read Act 1 and find the point at which Nora proclaims to Mrs Linde: ‘When you’re happy, life is a wonderful thing!’
   • Consider what it is that makes Nora so happy here.
   • Why do her family’s circumstances seem so ‘wonderful’ to her?
   • What is Nora’s definition of ‘wonderful’ at this point in the play?
   • Who enters shortly after Nora uses this word?
   • How does the entrance of this character call into question and render ironic the ‘wonderful’ life Nora has been imagining?

2) Think particularly about the religious definitions attributable to the word ‘miracle’.
   • Who is generally considered responsible for ‘miracles’? At the close of Act 2, Nora speaks of a ‘miracle’ to Mrs Linde (in some translations the word ‘wonderful’ is reiterated here rather than ‘miracle’).
   • What is the difference between ‘wonderful’ and ‘miracle’?
   • Why do you think some translators prefer ‘miracle’ to ‘wonderful’?
   • What is the ‘miracle’ that Nora anticipates?
   • Who will fulfil the ‘miracle’? Think back to Nora’s use of ‘wonderful’ in Act 1, what has changed?

3) Think about the way that both Nora and Torvald’s repeated use of the word ‘miracle’ at the close of the play (again, some translators use ‘wonderful’ here). Do Nora and Torvald apply the same definitions to ‘miracle’/‘wonderful’?
   • Why does Nora no longer believe in ‘miracles’ and/or the ‘wonderful’ by the play’s ending? What does her rejection of the idea of the ‘wonderful’ and of the possibility of ‘miracles’ suggest about Nora’s development as a character in the course of the play?
   • Does Nora’s rejection of these terms have any religious significance? If so, how does this add to the play’s meaning/s?

4) Look up the definition of ‘iconoclast’. Having studied A Doll’s House do you think that it would be appropriate to consider it as an iconoclastic drama?