

Modern Drama
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1st Lecture

1. **After the death of Shakespeare and his contemporaries drama in England suffered a decline for:**
 - a. A century
 - b. Two centuries
 - c. Three centuries
 - d. All false

2. **Even Congreve in the seventeenth, and Sheridan and Goldsmith in the eighteenth, could not restore drama to the position it held during the Elizabethan Age. It was revived, however, in thedecade of the nineteenth century.**
 - a. First
 - b. Second
 - c. Seventh
 - d. Last

3. **.....important factors were responsible for the revival of drama in 1890's.**
 - a. Two
 - b. Three
 - c. Four
 - d. Five

4. **One of these factors was the influence of Ibsen. Ibsen is:**
 - a. Swedish
 - b. English
 - c. American
 - d. **Norwegian**

5. **Under the influence of Ibsen, the English dramatists like Bernard Shawthe right to discuss serious social and moral problems in a calm, sensible way.**
 - a. claimed
 - b. denied
 - c. forbid

- d. rejected
- 6. **The second factor was theatmosphere prevailing at that time, which allowed men like Oscar Wilde to treat the moral assumptions of the Victorian age with frivolity and make polite fun of their conventionality, prudishness or smugness.**
 - a. Classical
 - b. Modern
 - c. Regulated
 - d. Cynical
- 7. **What gave rise to the Comedy of Ideas or Purpose, is:**
 - a. The first factor
 - b. The second factor
 - c. Both
 - d. Neither
- 8. **what revived the Comedy of Manners or the Artificial Comedy is:**
 - a. The first factor
 - b. The second factor
 - c. Both
 - d. Neither
- 9. **Under the influence of Ibsen the serious drama in England from 1890 onwardto deal with themes remote in time and place.**
 - a. Ceased
 - b. Started
 - c. Continued
 - d. agreed
- 10. **Ibsen taught men that the real dramadeal with human emotions, with things which are near and dear to ordinary men and women.**
 - a. Should
 - b. Should never
 - c. Must
 - d. Must not
- 11. **This treatment of actual life made the drama deal with the following EXCEPT:**
 - a. Revolutionary ideas
 - b. Directed against past literary models
 - c. The problems of labour and of youth.

- d. Romantic love, capitalism and parental authority.
12. **Romantic love, capitalism and parental authority were the characteristic features of:**
- Elizabethans.
 - Victorianism.
 - Shepherds
 - All false
13. **In the new drama of ideas, we find the following EXEPT:**
- Action became slow and frequently interrupted.
 - Inner conflict was substituted for outer conflict.
 - Drama became quieter than the romantic drama of the previous years.
 - Drama became noisier than the romantic drama of the previous years.
14. **..... helped the dramatist in the study of the 'soul', for the expression of which they had to resort to symbols.**
- The new researches in the field of Psychology.
 - The new researches in the field of Sociology.
 - A and B
 - All false
15. **By means ofthe dramatist could raise the dark and even sordid themes to artistic levels.**
- Psychology
 - Symbolism
 - Criticism
 - Reality
16. **The emphasis on the inner conflict led some of the modern dramatists to make their protagonists.....**
- Men
 - Women
 - Unseen forces
 - Seen forces
17. **In the field of non-serious comedy there was a revival, in thecentury, of the Comedy of Manners.**
- Nineteenth
 - Twentieth
 - Eighteenth
 - Seventeenth

18. **The modern period, to -a great. extent, is like the.....**
- Victorian period
 - Greece period
 - Augustan period
 - Elizabethan period
19. **This likeness is because of the return of the witty, satirical comedy which reached its climax in the hands of.....in 1700.**
- Congreve
 - Shakespeare
 - Ibsen
 - All true
20. **The important dramatists who took a predominant part in the revival of drama in the last decade of the nineteenth century were:**
- George Bernard Shaw
 - Oscar Wilde
 - Ibsen
 - A and B
21. **Shaw was the greatest practitioner of the.....**
- Comedy of Ideas
 - Comedy of manners
 - Both
 - Neither
22. **The following applies to Shaw and Wilde:**
- Only Shaw was a great thinker.
 - Only Show represented the Puritan side of the Anglo-Irish tradition.
 - Only Show was Irish.
 - Wilde's attitude to life was essentially a playful one .
23. **The success of Oscar Wilde as a writer of artificial 'comedy or the comedy of manners was mainly due to his being a.....**
- Clever writer.
 - Black comedy writer.

- c. Social entertainer.
 - d. A and B.
- 24. The father of the comedy of pure entertainment is:**
- a. Only Shaw
 - b. Only Wilde
 - c. Both
 - d. Neither
- 25. One of the modern writers who have followed Wilde directly is: Somerset Maugham**
- a. Noel Coward
 - b. Mark Twain
 - c. A and B
- 26. The artificial comedy of the last fifty years in Englandcompare well with the artificial comedy of the Restoration.**
- a. Does
 - b. Does not
 - c. Usually
 - d. Always
- 27. The reason is that in the twentieth century there is a lot ofabout social values.**
- a. Confusion
 - b. Scepticism
 - c. Agreement
 - d. A and B
- 28. The comedy of manners grows out of date more rapidly than any other type of drama. This is because:**
- a. The other types of comedy failed to go with the development of life.
 - b. Other types of comedy do not have enough writers.
 - c. Social manners change so rapidly in the modern time.
 - d. A and B
- 29. The comedy of ideas or social comedy do not grow out of date rapidly because:**
- a. All writers understood the greatness of Ibsen.
 - b. Only Show the greatness of Ibsen

- c. Only Shaw decided that like Ibsen's his plays would also be the vehicles of ideas.
 - d. B and C
- 30. Unlike Ibsen's grim and serious temperament, Shaw was characterized by:**
- a. Jest
 - b. Verbal wit
 - c. Stand up comedy
 - d. A and B
- 31.presented a certain problem connected with modern life, and his characters discuss it thoroughly.**
- a. Ibsen
 - b. Shaw
 - c. Wilde
 - d. All false
- 32. Shaw added prefaces to his plays, in which he explored the theme more fully. He did so to.....**
- a. Make his ideas still more explicit.
 - b. Make his plays acceptable by the audience.
 - c. Avoid criticism.
 - d. All false
- 33. The main burden of Shaw's plays is that the civilized man must.....**
- a. Develop
 - b. Perish
 - c. Either
 - d. Neither
- 34. Other modern dramatists who followed the example of Bernard Shaw and wrote comedies of ideas' were EXCEPT:**
- a. Granville Barker
 - b. Galsworthy
 - c. James Birdie
 - d. Wilde
- 35.of the writers who followed Shaw attained the standard reached by Shaw.**
- a. All
 - b. Some
 - c. None
 - d. A few

36. Besides the artificial comedy and the comedy of ideas, another type of drama was developed in England under the influence of.....
- The British Dramatic Movement.
 - The Irish Dramatic Movement.
 - Both
 - Neither
37. The Irish Dramatic movement was originated by:
- Lady Gregory
 - W.B. Yeats.
 - Bernard Shaw
 - A and B
 - The important dramatists belonging to the Irish Dramatic Movement are.....**
J.M. Synge
 - Sean O'Casey
 - Both
 - Neither
38. There has been the revival of Poetic Drama in the....
- 18th century
 - 17th century
 - 20th century
 - 19th century
39. T. S. Eliot was the most important practitioner of.....
- Comedy of manner
 - Social comedy
 - Comedy of ideas.
 - Poetic drama
40.of the poetic plays written in modern times have a religious theme, and they attempt to preach the doctrine of Christianity .
- All
 - Some
 - Most
 - None
41. The father of modern realistic drama is:
- Shaw
 - Ibsen
 - Wilde

- d. T.S Eliot
- 42. One of the following DOESN'T apply to Ibsen:**
- a. He lived between (1828-1906).
 - b. He underwent certain developments beginning with experimental plays that were indebted to the French well-made play of Scribe and to romantic and traditional patterns.
 - c. With his voluntary exile to Rome, he embarked upon his second stage which produced the poetic dramas of Brand (1866) and Peer Gynt (1867).
 - d. With his stay in Rome, the third stage started, namely, the realistic social stage which has brought him world-fame, and which has resulted in the birth of a new drama, very well represented in A Doll's House, Ghosts, An Enemy of the People, The Wild Duck and others.
- 43. In the third stage that took place during his stay in Germany, Ibsen's plays treated social problems that reflect.....**
- a. the Zeitgeist (the spirit of the age)
 - b. Germany society needs.
 - c. His own inner needs.
 - d. A and C
- 44. These burning social issues were expressed in.....**
- a. A realistic technique.
 - b. An unrealistic technique.
 - c. An imaginary technique.
 - d. A logical technique

2nd Lecture

- 1. One of the following DOESN'T apply to Shaw:**
- a. He is the greatest among the modern dramatist.
 - b. He was born and brought up in Ireland, but at the age of twenty in 1876 he left Ireland for good, and went to London to make his fortune.

- c. He never tried his hand at the novel.
 - d. He read Karl Marx, became a Socialist, and in 1884 joined the Fabian Society which was responsible for creating the British Labour Party.
- 2. Shaw was specially impressed by Butler'swith the Darwinian Theory of Natural Selection.**
- a. Satisfaction
 - b. Agreement
 - c. Coping
 - d. Dissatisfaction
- 3. While Shakespeare had described it as 'divinity that shapes our ends', Shaw termed it the.....**
- a. Same
 - b. Life Force
 - c. Devil
 - d. Coincidence
- 4. Two other writers who provoked the critical mind of Shaw during his formative period were Ibsen and.....**
- a. Aristotle
 - b. Nietzsche
 - c. Shakespeare
 - d. Russo
- 5. All the plays of Shaw deal with some problem concerning.....**
- a. Modern society
 - b. Old society
 - c. Primitive society
 - d. Isolated society
- 6. In *Widower's House*, Shaw put the blame on:**
- a. The individual landlord for creating abuses of the right to property
 - b. Society
 - c. Destiny
 - d. Devil

7. ***Caesar and Cleopatra*, comes nearer to being a play than most of Shaw's works because:**
- It was written perfectly.
 - It was welcomed by audiences
 - It has no particular theme
 - All false
8. **In *The Apple Cart*, Shawthe working of democratic form of government and hinted that it needed a superman to set things right.**
- Supported
 - Appreciated
 - Believed in
 - Ridiculed
9. **It was inShaw reached the highest level of his dramatic art by dealing in a tragic manner a universal theme involving grand emotions.**
- St. Joan
 - The Apple Cart
 - Caesar and Cleopatra
 - Widower's House
10. **One of the following DOESN'T apply to Oscar Wilde:**
- He was another dramatist who took an important part in the revival of drama in the later part of the nineteenth century.
 - It was only during the last five years of his life that he turned his attention to writing for the stage.
 - After his death, his plays became very popular, and they were thought to represent a high mark in English drama.
 - His plays are all superficial, and none of them adds to our knowledge or understanding of life.
11. ***Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* are the four importantof Wilde.**
- Essays

- b. Comedies
 - c. Tragedies
 - d. Epics
12. **One of the following DOESN'T apply to Galsworthy:**
- a. He was a great dramatist of modern times
 - b. He wasn't successful at novels.
 - c. He believed in the naturalistic technique both in the novel and drama.
 - d. He desired to reproduce, both upon the stage and in his books, the natural spectacle of life, presented with detachment.
13. **Galsworthy.....the poor and unprivileged.**
- a. Ignored
 - b. Sympathised with
 - c. Supported
 - d. B and C
14. ***Strike (1909), Justice (1910), The Skin Game (1929), and The Silver Box are***
- a. The least important
 - b. The most important
 - c. The only plays he wrote
 - d. All false
15. **All these plays deal with.....**
- a. Social problems.
 - b. Ethical problems
 - c. Political problems
 - d. A and B
16. **Granville-Barker belonged to that group of dramatist like**
- a. Galsworthy.
 - b. Wilde
 - c. Ibsen
 - d. Shaw
17. **One of the following DOESN'T apply to Barker:**

- a. He occupies his place in modern drama mainly as a writer of four "realistic" *plays*.
- b. The importance of Granville-Barker in the twentieth century drama lies in his fine delineation of character and realistic style.
- c. His plays seem to be excerpts of real life to a greater extent than even those of Galsworthy.
- d. The life presented in those plays is the narrow and petty life lived by the upper-middle class in France in his days.

18. Masefield is a dramatist belonging to the same school as:

- a. Galsworthy
- b. Wilde
- c. Barker
- d. A and C

19. One of the following DOESN'T apply to Masefield:

- a. He combines in himself high imagination and a sternly classical spirit; passionate enthusiasm and cold logic, fantasy and realism.
- b. He clings to the natural world and is a confirmed realist.
- c. All these conflicting qualities are seen in his greatest *play*-*The Tragedy of Nan*, which is the best modern example of the form of domestic tragedy.
- d. He has no spirit of mysticism.

20. J.M. Barrie belongs to the school of:

- a. Galsworthy
- b. Wilde
- c. Barker
- d. He doesn't belong to any school of dramatists.

21. The best of Barrie's work is marked by:

- a. Imaginative fantasy
- b. Realism
- c. Humour

- d. A and C
22. **Barrie's most characteristic and original play is:**
- a. The Admirable Crichton (1902)
 - b. *Peter Pan*
 - c. *The Golden Age*
 - d. *All true*
23. **Barrie's last and most ambitious drama was *The Boy David* (1936) in which he has given a fine picture of the candid soul of boyhood. This play deals with a story from:**
- a. A Greek epic.
 - b. The Bible
 - c. Popular literature
 - d. Irish literature
24. **In "The Boy David", Barrie could not effectively make use of the element of.....; which is his strongest point in other plays.**
- a. Reality
 - b. Logic
 - c. Surprise
 - d. Humour
25. **G.b. Shaw died in.....**
- a. 1950
 - b. 1951
 - c. 1952
 - d. 1953
26. **G.b. Shaw was born and brought up in.....**
- a. Britain
 - b. Ireland
 - c. France
 - d. Italy

3rd Lecture

- 1. Drama owes more to Ibsen than to any other dramatist since Shakespeare. Why?**
 - a. He broke down the social barriers which had previously bounded it.
 - b. He was the first man to show that high tragedy could be written about ordinary people and in ordinary everyday prose.
 - c. His tragedy were written about high class people.
 - d. A and B
- 2. Ibsen was, of course, not the first dramatist to attempt writing about ordinary people, but he was the first to write a tragedy about ordinary people that proved a tremendous**
 - a. Reaction
 - b. Rejection
 - c. Troubles
 - d. Success
- 3. His second great contribution was:**
 - a. Comedy
 - b. Technical
 - c. Novel
 - d. All false
- 4. Ibsen's technical contribution is clear through:**
 - a. Abandoning the old artificialities of plot.
 - b. Adapting the old artificialities of plot.
 - c. Not concentrating on the settings.
 - d. All false
- 5. Ibsen's third contribution was:**
 - a. Black comedy.
 - b. Comedy of manner
 - c. Equally important.
 - d. All false

- 6. Ibsen's enduring greatness as a dramatist is due to:**
- a. His technical contributions.
 - b. The depth and subtlety of his understanding of human character (especially feminine character), and, which is rarer, of human relationships.
 - c. Both
 - d. Neither
- 7. Yet so delicate was Ibsen's understanding of human relationships that a selfish actorsucceed in these roles.**
- a. Can only partially
 - b. Can completely
 - c. Will never
 - d. Will certainly
- 8. A Doll's house written by Ibsen is:**
- a. A novel
 - b. A play
 - c. A poem
 - d. An epic
- 9. The genre of A Doll's House is:**
- a. Realistic
 - b. Modern prose drama
 - c. Both
 - d. Neither
- 10. The language of A Doll's House is:**
- a. English
 - b. Swedish
 - c. Finnish
 - d. Norwegian
- 11. TIME AND PLACE WRITTEN of A Doll's House:**
- a. 1879, Rome and Amalfi, Italy
 - b. 1879, Paris, France
 - c. 1879, London, UK
 - d. 1897, Oslo, Norway

12. THE TONE OF A DOLL'S HOUSE:
- Serious*
 - Intense*
 - Somber*
 - All true
13. SETTING (TIME) of A doll's House:
- Around the late 1870s
 - Around the late 1700s
 - Around the late 1970s
 - Around the late 1800s
14. The setting (place) of A Doll's House is:
- England
 - Italy
 - France
 - Norway
15. ***Nora's struggle with Krogstad, who threatens to tell her husband about her past crime, incites Nora's journey of self-discovery and provides much of the play's dramatic suspense. Nora's primary struggle, however, is against the selfish, stifling, and oppressive attitudes of her husband, Torvald, and of the society that he represents. This is called:***
- The Climax
 - The rising action
 - The major conflict
 - The falling action
16. ***Nora's first conversation with Mrs. Linde; Krogstad's visit and blackmailing of Nora; Krogstad's delivery of the letter that later exposes Nora. This is called:***
- The Climax
 - The rising action
 - The major conflict
 - The falling action
17. ***Torvald reads Krogstad's letter and erupts angrily. This is called:***

- a. The Climax
 - b. The rising action
 - c. The major conflict
 - d. The falling action
18. ***Nora's realization that Torvald is devoted not to her but to the idea of her as someone who depends on him; her decision to abandon him to find independence. This is called:***
- a. The Climax
 - b. The rising action
 - c. The major conflict
 - d. The falling action
19. ***The sacrificial role of women; parental and filial obligations; the unreliability of appearances . This is called:***
- a. THEMES
 - b. The rising action
 - c. The major conflict
 - d. The falling action
20. ***Nora's definition of freedom; letters . This is called:***
- a. THEMES
 - b. The rising action
 - c. Motives
 - d. The major conflict
21. **The title " A Doll's House" is:**
- a. Appropriate
 - b. Inappropriate
 - c. Very short
 - d. Irrelevant
22. **The word "doll" means a woman:**
- a. Who is very beautiful
 - b. Who is unfaithful
 - c. without any will or mind of her own.
 - d. All false
23. **Ibsen called his play a/ntragedy.**

- a. Old
 - b. Imaginary
 - c. Modern
 - d. Wealthy
24. **The play is a tragedy because.....**
- a. It has a sad ending.
 - b. It depicts the break-up of a family and the disintegration of the domestic life of a couple.
 - c. Both
 - d. Neither
25. ***The liberation of the individual from the shackles and restraints of custom -and convention.* This theme is considered as:**
- a. The least important theme
 - b. The most important theme
 - c. The only theme in the play
 - d. All false
26. **Ibsen..... The social barriers which previously bounded drama.**
- a. settled
 - b. broke own
 - c. fixed
 - d. Established

4th Lecture

1. In Act one of A Doll's House, Halmer advises Nora to:
- a. Avoid strangers
 - b. Be economical
 - c. Work
 - d. Take care of the kids.
2. The play begins on:
- a. Helmer's birthday

- b. Their son's birthday
- c. A Christmas Eve
- d. A New Year party

3. From Helmer's manner of talking to Nora we find that he is:

- a. Doesn't love her
- b. Exaggerates a lot
- c. Very fond of money
- d. Very fond of her.

4. He has also advised her not to eat macaroons because:

- a. It is very expensive
- b. Sweets would spoil her teeth
- c. Their children will imitate her
- d. All false

5. Christine Linde , a friend of Nora's school-days, now comes to see Nora. Feeling lonely and having no purpose in life, Christine has come to this city in order to:

- a. Be surrounded by her old friends.
- b. Look for a job
- c. Seek legal help
- d. Look for a lover

6. Nora's own past life had not been very comfortable or happy either. Eight years ago her husband had fallen critically ill and she had been forced to borrow money, secretly and without telling her husband, in order to take him toclimate under medical advice.

- a. A cold
- b. A moderate
- c. A humid
- d. A warm

7. Krogstad tells Nora that he had discovered a disparity in the bond of the old loan, and in order to keep his mouth shut, she.....

- a. Has to pay double
- b. Has to be taken to jail

- c. Has to help him keeping his job in the bank where her husband will be the manager.
 - d. All true
- 8. The date on which her father was supposed to have signed the bond as surety for her was the 2nd October, but her father had died....**
- a. Four days earlier.
 - b. Two days earlier.
 - c. Seven days earlier.
 - d. Eight days earlier
- 9. Krogstad tells her that in signing for her father she had been guilty ofwhich is a criminal act.**
- a. Rubbery
 - b. Bribery
 - c. Forgery
 - d. Corruption

Lecture 5

- 1. Helmer's reaction when Nora admits that Krogstad was at home is:**
- a. Neutral
 - b. Mild scolding
 - c. Extreme anger
 - d. All false
- 2. Helmer's Strong condemnation of Krogstad's Character was because:**
- a. Helmer is a low class person
 - b. Helmer is trying to spoil his wife
 - c. Helmer had been guilty of forgery
 - d. Helmer is a thief
- 3. Nora says that Krogstad had perhaps been compelled to commit forgery by circumstances over which he had no control. Helmer says that it might be so and that he would not like to punish a man to the extent of dismissing him**

- from the bank just because he had been guilty of one single offence. At this moment, Nora feels:**
- Sad
 - Sorry
 - Happy
 - Desperate
- 4. Helmer goes on accusing Krogstad and describes the evil this man has. Helmer's attitude clearly shows to Nora that he is bent upon:**
- Forgiving him
 - Dismissing him
 - Ignoring him
 - Dealing cautiously with him
- 5. Helmer's opinion about Krogstad's behavior and the evil influence he may have on his own children makes Nora feels:**
- Torn by a conflict
 - Terribly upset
 - Relieved
 - A and B
- 6. After this talk between Nora and Helmer, she starts to:**
- Stay close to her kids
 - Stay away from her kids
 - Stay close to her husband
 - Treat her kids nicely
- 7. Helmer has made her feel that her influence on her own children would be.....**
- Pernicious
 - Effective
 - Positive
 - All false
- 8. Nora is now feeling tortured by her thoughts about.....**
- Krogstad's threat
 - Her criminal act

- c. Her influence upon her children
- d. All together

9. Helmer says that he is going to give Krogstad's job to....

- a. His friend
- b. Nora
- c. Mrs. Linde.
- d. All false

10. Nora says that, in case Krogstad is dismissed, he might spread false propaganda against him and her and thus bring both of them into.....

- a. Divorce
- b. Financial crises
- c. Disrepute
- d. Bankruptcy

11. She recalls the case of her father who had been made the victim of much malicious propaganda and who would really have found himself in trouble if Helmer had not come to his rescue. Helmer says.....

- a. That there is a good deal of difference between his own case and her father's case.
- b.** That he has already made it known that he is going to remove Krogstad from the bank
- c. That he does not want people at the bank to think that he can be influenced by his wife in his official decisions.
- d. All true

12. Helmer then tells her that there is another reason also why he has decided to dismiss Krogstad.

- a. Krogstad and Helmer had been intimate friends at school, and Krogstad now embarrasses him by speaking to him always in a familiar manner.
- b. Krogstad has a tendency to speak to him like an equal, addressing him by his Christian name and trying to show

that he is intimate with him. This position is not tolerable to him.

- c. A and B
- d. Neither

13. Nora says that, if Helmer resents Krogstad's familiar manner of speaking to him, it only shows that Helmer is.....

- a. A petty-minded man
- b. A humble man
- c. A proud man
- d. All false

14. Helmer feels much offended at being called a petty-minded man and says that he would put an end to this whole affair by immediately.....

- a. Cancelling the order of dismissal of Krogstad
- b. Sending the order of dismissal to Krogstad
- c. Trying to find another job for Krogstad
- d. A and C

6th Lecture

1. In his second attempt to threaten Nora in ACT TWO, Krogstad brings a letter addressed to:

- a. Nora
- b. The concerned authorities
- c. Her husband
- d. Both A and C

2. He says that now he:

- a. Wants to retain his job
- b. Wants her husband to promote him to a higher post.
- c. Both
- d. Neither

- 3. Nora tells him that she is in no position to help him. She admits that she had even thought of:**
- Committing suicide
 - Getting divorced
 - Killing Helmer
 - Seeking a legal help
- 4. Krogstad then goes away but, before going, he drops the letter which he had brought with him into..... locked letter-box.**
- Nora's
 - His own
 - Helmer's
 - All false
- 5. Mrs. Linde who had been all this time mending Nora's fancy dress in the other room has been able to judge that it was from Krogstad that Nora had borrowed the money. Nora now admits to her that she had forged a signature on the bond which she had executed. Mrs.Linde.....**
- Feels very angry from Nora
 - Promises to speak to Krogstad and to prevail upon him to withdraw the incriminating letter.
 - Doesn't believe Nora
 - All false
- 6. Nora says that something miraculous is going to happen. What she means is that, if Helmer comes to know that she had forged a signature, he would.....**
- Take upon himself the entire responsibility
 - Consider her the only responsible person for this.
 - Get rid of Krogstad.
 - All false
- 7. Mrs. Linde goes away to meet Krogstad, but when she comes back and tell Nora that he is not there, Nora decides to.....**
- Tell Helmer about every thing
 - Commit suicide

- c. Ask for divorce
- d. All false

8. She has decided to commit suicide because

- a. Helmer would now come to know that she had borrowed money and that she had forged a signature
- b. Helmer, on coming to know about her criminal act of forgery, would take the entire responsibility on his own shoulders while Nora does not want that Helmer should be put in a position in which he has to perform such a great sacrifice for her sake.
- c. Both
- d. Neither

9. When Mrs. Linde offers getting married to Krogstad, he.....

- a. Approved directly
- b. Approved after making sure that she is not doing it for the sake of Nora.
- c. Decided to withdraw the incriminating letter which he had addressed to Helmer
- d. B and C

10. At that point, Linde

- a. Was very satisfied
- b. Changed her mind of not telling Helmer
- c. Changed her mind of marrying Krogstad
- d. All false

11. Helmer's reaction when he has gone through Krogstad's letter.....

- a. He gets furious with Nora
- b. He decides to keep Krogstad at his job
- c. He will keep the marriage relation but with no love
- d. All true

12. Krogstad has received the letter offrom Helmer.

- a. congratulations
- b. dismissal
- c. praise

- d. recommendation
- 13. Krogstad dropped..... Into Helmer's locked letter- Box.**
- a. a parcel
 - b. a gift
 - c. a letter
 - d. nothing

7th Lecture

- 1. When Krogstad sends another letter to apologize for blackmailing Nora and telling his intention to give up the idea, Helmer feels....**
- a. More angry
 - b. Overjoyed
 - c. Jealous
 - d. Sad
- 2. At the same time his attitude towards Nora.....**
- a. Undergoes a complete change.
 - b. He tells her that he forgives her for whatever she had done and that he will again love her, protect her, and guide her through life just as he had been doing before.
 - c. He says that now she is his property in a double sense because he has given her a new life by having forgiven her. He goes on to say that she has now become both his wife and his child.
 - d. All true about this bastard
- 3. Helmer's behaviour after-going through Krogstad's first letter and then after going through Krogstad's second letter has revealed to Nora the true character of her husband that he is.....**
- a. A self-sacrificing husband
 - b. A selfish husband
 - c. A generous husband

- d. A precious husband
- 4. Nora now tells Helmer that, having discovered what he really is, she has made up her mind to.....**
 - a. Stay with him but without love
 - b. Try to love him again
 - c. Leave him altogether
 - d. All true
- 5. She says that he is not the man she had thought him to be. She says that he has always treated her as his doll-wife. Here, Nora is.....**
 - a. Blaming him
 - b. Discovering she is an individual in her own right
 - c. Discovering her own identity
 - d. B and C
- 6. One of the following was a reason for Nora to hesitate in taking her decision:**
 - a. Leaving her children
 - b. The teaching of religion
 - c. The fear of testing the traditions of the society by herself
 - d. None of the above mentioned
- 7. It is in the final Act that the message of the play becomes clear to us, Even though Ibsen himself denied it, the last discussion between Nora and Helmer in this Act clearly shows that the real theme of the play is.....**
 - a. Males are selfish
 - b. Love is weak
 - c. The rights and duties of a woman
 - d. The fear of society
- 8. At the end of A Doll's House Nora has discovered her.....**
 - a. own car
 - b. own house
 - c. own doll
 - d. own identity.

8th Lecture

- 1. Helmer's Reason for wanting to dismiss Krogstad was...**
 - a. Because of his act of dishonesty when he forged
 - b. Because Krogstad always speaks to Helmer in a familiar manner and this will affect his position.
 - c. Both
 - d. Neither
- 2. are the fundamental and often universal ideas explored in a literary work. This definition belongs to....**
 - a. Main ideas
 - b. Themes
 - c. Both
 - d. Neither
- 3. One of the themes of this play is The Sacrificial Role of Women. This is clear through.....**
 - a. Nora's assertion (spoken to Torvald in Act Three) that even though men refuse to sacrifice their integrity, "hundreds of thousands of women have."
 - b. Mrs. Linde's sacrifice to support her mother and two brothers
 - c. The nanny had to abandon her own child to support herself by working as Nora's (and then as Nora's children's) caretaker.
 - d. All true
- 4. Nora's abandonment of her children can also be interpreted as an act of self- sacrifice. How?**
 - a. Because their stay with their father will continue without financial problems
 - b. Because she doesn't want them to stay away from their father.

- c. Nora truly believes that the nanny will be a better mother and that leaving her children is in their best interest
 - d. All true
- 5. Another theme of this play is The Unreliability of Appearances. This is clear through...**
- a. Nora appears silly in the beginning of the play
 - b. Helmer appears as benevolent husband in the beginning
 - c. Krogstad appears to be sympathetic and merciful at the end
 - d. All true
- 6. Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes. One of the motifs of this play is Nora's Definition of Freedom. Nora's understanding of the meaning of freedom.....**
- a. Is always steady and the same
 - b. Evolves over the course of the play
 - c. She has no clear definition of freedom
 - d. All false
- 7. Nora initially seems a silly, childish woman, but as the play progresses, we see that she is**
- a. stupid and careless.
 - b. intelligent, motivated.
 - c. unintelligent and mindless
 - d. slow-witted and unmotivated.

9th Lecture

- 1. Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts. One of these symbols in the play is The Christmas Tree. It symbolizes**
- a. The happiness of Helmer's family
 - b. The end of marriage
 - c. Nora's position in her household as a plaything.
 - d. All true

- 2. Another symbol in the play is New Year's Day. It symbolizes....**
- The expectations of the new year
 - The dramatic change happens in their family
 - Both
 - Neither
- 3. “ One day I might, yes. Many years from now, when I've lost my looks a little. Don't laugh. I mean, of course, a time will come when Torvald is not as devoted to me, not quite so happy when I dance for him, and dress for him, and play with him. “ This quotation could be explained by saying that.....**
- Nora describes to Mrs. Linde the circumstances under which she would consider telling Torvald about the secret loan she took in order to save his life.
 - Her claim that she might consider telling him when she gets older and loses her attractiveness is important because it shows that Nora has a sense of the true nature of her marriage, even as early as Act One.
 - Both
 - Neither
- 4. “Free. To be free, absolutely free. To spend time playing with the children. To have a clean, beautiful house, the way Torvald likes it. “ This quotation could be explained by saying that.....**
- Nora claims that she will be “free” after the New Year—after she has paid off her debt to Krogstad.
 - She claims that freedom will give her time to be a mother and a traditional wife who maintains a beautiful home, as her husband likes it.
 - Both
 - Neither
- 5. “From now on, forget happiness. Now it's just about saving the remains, the wreckage, the appearance. “ This quotation could be explained by saying that.....**

- a. Torvald speaks these words in Act Three after learning of Nora's forgery and Krogstad's ability to expose her.
- b. Nora speaks these words to Mrs.Linde after Krogstad's insistence to tell Helmer.
- c. Both
- d. Neither

10 Lecture

- 1. From the play, we can conclude that Nora**
 - a. Is fond of being rich
 - b. Is concerned for money only to solve her problems
 - c. Is ready to do anything can make her earn money
 - d. All false
- 2. Although Torvald accuses Nora of wasting money, Nora spends her money mostly on worthy causes, whereas Torvald uses his for**
 - a. Selfish, shallow purposes
 - b. Improving his family's life
 - c. The sake of charity
 - d. All false
- 3. By the end of Act Three, both Nora and Mrs. Linde have entered new phases in their lives.Despite their apparent opposition, both Nora's and Mrs. Linde's decisions.....**
 - a. Allow them to fulfill their respective personal desires
 - b. are wrong and should be avoided
 - c. go in the same direction of being tied to a housewife life
 - d. All false
- 4. Nora's description of her years of secret labor undertaken to pay off her debt shows her.....**
 - a. Fear
 - b. Determination
 - c. Ambition
 - d. B and C

5. The fact that she was willing to break the law in order to ensure Torvald's health shows her.....
- Corruption
 - Worry
 - Courage
 - Dishonesty
6. Torvald embraces the belief that a man's role in marriage is to.....
- Make his wife happy
 - Protect and guide his wife
 - Earn more money
 - All false
7. He clearlythe idea that Nora needs his guidance, and he interacts with her as a father would.
- Feels bored from
 - Hates
 - Enjoys
 - All false
8. Torvald likes to envision himself as Nora's savior, asking her after the party, "[D]o you know that I've often wished you were facing some terrible dangers so that I could risk life and limb, risk everything, for your sake?" This shows us that Torvald is actually.....
- The stronger
 - The weaker
 - The childish
 - B and C
9. Torvald's insistence that Nora remains in the house despite his fear she might ruin his children is, in fact, because....
- He is really fond of her
 - He is concerned of saving the appearance of their household
 - He thinks she will not do it again
 - All false

