

*theatre:*  
**CALGARY**

Stafford Arima, Artistic Director

# PLAY GUIDE

Presented in partnership with the  
Arts Club Theatre Company

WRITTEN BY

A NEW VERSION BY

HENRIK IBSEN AMY HERZOG

# A DOLL'S HOUSE

**APRIL 7 - MAY 3, 2026**

Generously supported by:

canada  life

Stronger  
Communities  
Together™

# TABLE OF CONTENTS

- 3**      **HOW TO USE THIS GUIDE**
- 4**      **ABOUT THE PLAY**  
Summary  
Character Breakdown  
Historical + Social Context
- 11**     **WHAT TO EXPECT AT THE THEATRE**
- 13**     **CLASSROOM ACTIVITIES**  
If you have 15 minutes...  
If you have 30 minutes...  
If you have an hour...
- 16**     **QUESTIONS FOR REFLECTION + DISCUSSION**

## SPONSOR

Thanks to our Student Learning sponsor: **canada**  **life**™

# HOW TO USE THIS GUIDE

Welcome educators!

Theatre Calgary's 2025-2026 Play Guides are intended to support your students' experience at Theatre Calgary this season. We encourage you to use some or all of these materials to provide context for your students before, during, and after their visit to Theatre Calgary. While not mandatory for students to enjoy the production, opportunities to connect art to personal life can deepen understanding and appreciation.

With that in mind, each guide provides you and your students with a range of contextual material. You will find background information on the play and playwright; social, linguistic, and historical context; expectations for the theatre; activities for you to lead in the classroom; and reflection questions to guide discussions. You'll find activities that connect to current events, are interdisciplinary, can be tied into your curriculum, and can be facilitated for various lengths of time.

Pages marked with a ★ can be photocopied and distributed to students.

We hope that you and your students enjoy your experience at Theatre Calgary this year!

# ABOUT THE PLAY

## SUMMARY. \*

### Act One

The play begins with Nora and Torvald Helmer, a married couple with two young children, preparing for the Christmas season. Nora is described as an avid spender by her husband, who has just been hired as a Bank Manager. This job has elevated their family's finances and status, especially with the holiday season underway. Torvald teases Nora by saying that she should not spend the money they do not have since his new job does not start until the new year—and anything could happen to him in that time. Nora shrugs off this possibility and changes the subject.

Nora tells her husband of all the wonderful gifts she has gotten for the children and that he will have to wait for his Christmas surprise. In her defense, she mentions that even after buying all these things for her family, she did not get anything for herself. All she wanted was more money to save up for what she really needed. Torvald jokingly claims that Nora couldn't save money if her life depended on it. Reflecting on her life, Nora wishes she could be more like her late father.

Torvald notices the change of his wife's mood and comforts her by trying to change the subject. His strict rules around the house are subtly revealed with a comment towards her eating sweets "unhealthily" while he was away. The two continue talking about past holidays until the doorbell interrupts them.

To their surprise, Kristine, an old friend of Nora's, is standing in their doorway. Nora welcomes in her old friend and the two catch up after almost 10 years. Kristine became a widow three years ago, and Nora mentions Torvald's new job. Nora and Kristine continue discussing their lives until Nora reveals a daunting secret that has forced her to lie to Torvald.

\* adapted from Arts Club Theatre Company

Years ago, when Torvald fell gravely ill and the only hope for his recovery lay in a distant doctor they could not afford, Nora knew something had to be done to keep her husband alive. As a woman, she'd need her husband's consent to take a loan, which she knew he would refuse. Instead, she borrowed the money from someone she knew. Kristine is shocked that Nora has never told her husband. Nora explains that she has been slowly using the allowance that Torvald gives her to pay off the debt and working on sewing jobs when that is not enough. Kristine presses Nora for more details until the doorbell rings again.

This unexpected guest is Mr. Krogstad, who shares a moment of connection with Kristine before he is swept away into Torvald's office as Dr. Rank, a friend of Torvald and Nora's, exits. In greeting Nora and Kristine, Dr. Rank learns that Kristine is in town to find a job and jokes about wanting to be done with work and life. The three chat about Kristine potentially working for Torvald at the bank, and when he learns of this, Torvald welcomes Kristine to his team. As they exit, Nora is left alone with the nanny and her children.

Nora and her children play hide and seek until they are interrupted by Mr. Krogstad. Seeing that Nora is alone, he questions her about her friend. He feels threatened by a fresh face who might take his place at the bank. Krogstad then reveals he is the one Nora owes money to and threatens to expose her secret unless she convinces her husband not to fire him. He knows that if all is revealed, Nora's marriage will be destroyed and that Nora could be in legal trouble. He claims she falsified the loan records by forging her late father's signature. Nora admits this, leaving her life in the hands of Krogstad.

Krogstad exits, leaving Nora overwhelmed and upset just as Torvald comes home. Torvald asks Nora if Krogstad tried to persuade Nora into putting in a good word for his job. Instead of answering, Nora tells her husband that she is looking forward to their event later that week and teases him with a surprise.

## THE WELL-MADE PLAY

A dramatic structure designed to satisfyingly resolve the complications and intrigues driving the story, often based on a secret known only to some of the characters (*The Oxford Encyclopedia of Theatre and Performance*)

- Plot—and, ultimately, central misunderstanding—based on facts known by the audience but not known by some or all of the characters
- Pattern of increasingly intense action and suspense
- Series of ups and downs in the main character's fortunes
- The depiction of the lowest and the highest point in the main character's adventures
- Logical and plausible falling action and resolution
- Overall structure is reflected in each act

They discuss the party until Nora spots mountains of paperwork in Torvald's office and asks why Krogstad is worried about being fired—he has also been forging signatures. Torvald then goes on a rant about trust and how dirty a person becomes when they succumb to lies. He insinuates liars are criminals who poison their homes and children. When he exits, Nora is alone once again. The nanny, Anne-Marie, enters and attempts to get Nora to spend time with her children. The act ends with Nora's refusal.

## Act Two

Nora and Anne-Marie stand in the house while Nora frantically checks the mail for a letter that Krogstad has threatened to leave in the mailbox exposing her to Torvald. Anne-Marie tells her that she should be more worried about a costume for the Christmas party. They discuss Anne-Marie's children, whom she has not seen in a long time. Both women seem saddened to be away from their children so much, but Nora continues with her endeavours, seeking out Kristine to fix her costume.

Kristine arrives at the Helmers' home, and she and Nora discuss the dinner party, her costume, and Dr. Rank. Kristine asks why Dr. Rank knew who she was, but Torvald seemed to have no idea. Nora confesses that her husband is a jealous man and does not like to share his things—including Nora—however, Kristine catches on that Dr. Rank knows more about Nora than she is revealing and suggests that he is the one to whom Nora owes money. Nora denies this, but Kristine presses on. When Nora hears Torvald coming, she shoos Kristine away as he enters, excited to see the costume his wife has planned.

Torvald tries to leave, but Nora is trying to convince him to keep Krogstad on, greatly upsetting Torvald. Nora attempts to sway him with claims that Krogstad may blackmail them or spread nasty rumours. Torvald believes that he would look like an unfit leader at the bank if he went back on his decision, so he stands firm and says no. Nora begs him to reconsider and says he is making a mistake that will ruin him. Torvald tries to comfort his wife after their altercation and promises “whatever happens, I'll do anything for you.”

## THE WELL-MADE PLAY: ACT 1

**ACT 1** presents the set-up for the story and gives the audience everything they need to know about the setting, characters, and relationships.

**Exposition** | the insertion of background information within a story or narrative

- Introduction to characters and family dynamic
- Introduction to Nora's secret loan

**Inciting Incident** | pivotal event in a story that disrupts the protagonist's life, launching the conflict and forcing them to take action

- Krogstad blackmails Nora in an attempt to save his own job

## THE WELL-MADE PLAY: ACT 2

**ACT 2** introduces the conflict and offers the audience a series of events building up to the climax of the story.

**Rising Action** | the series of events in a story that follow the inciting incident and build tension, leading up to the climax. It comprises the bulk of a narrative, focusing on increasing stakes, complications, and conflict for the protagonist

- Nora tries to convince Torvald not to fire Krogstad
- Dr. Rank admits his love for Nora
- Krogstad drops a letter into the mailbox
- Nora tells Kristine about Krogstad, and Kristine talks to him
- Nora distracts Torvald

Nora contemplates her choices and realizes she would never let Torvald take the fall for her. She needs a way out. Dr. Rank returns, snapping her out of her daze, and they discuss the terminal nature of his illness. They confide and find comfort in one another. Nora considers asking Dr. Rank for help with the loan and money she owes, but when she broaches the subject, he reveals his romantic feelings toward her. Nora shuts him down immediately and lies to him about why she needs his help. She asks him to distract Torvald, to which he obliges.

Krogstad bursts through the door, upset that Torvald has officially fired him from his job. Nora reveals she has not told her husband about the situation yet, and Krogstad shows her a letter he has written to Torvald that reveals everything about their deal, the loan, and Nora's forging of signatures. Krogstad tells Nora he is going through with his plan to blackmail Torvald and her, to get his life and status back. As he leaves, he drops the letter in the mailbox to which only Torvald has the key.

Kristine re-enters with Nora's costume and attempts to comfort her. In a panic, Nora confesses everything, and Kristine insists that she tell Torvald everything. Nora refuses, fearing the fallout for her family. She begs Kristine that, if she were to run away, Kristine would ensure that everyone knows Nora acted alone. Fearing for her friend, Kristine reveals that she and Krogstad were once in love and may be able to sway his opinion and retract his letter.

Before Torvald and Dr. Rank enter, Kristine tells Nora to keep Torvald away from the mailbox for as long as she can. To distract him, Nora begins to act erratic, claiming to have completely forgotten a dance she is practicing and needs Torvald's help. She performs her tarantella dance, moving more and more explosively until Torvald grabs and holds Nora to subdue her. After this performance, Torvald agrees to help her, as she clearly needs the practice. He promises not to work or check the mail until after the party the next evening. When Nora has a moment to check her watch, she states that she has "thirty-one hours to live" until Torvald discovers the letter waiting in the mailbox.

## Act Three

The third act opens on Kristine alone onstage before she invites Krogstad to join her. It's tense as the pair begin to talk with Krogstad revealing that Kristine left him for someone else. Kristine defends herself and why she had to break her promise to him. She attempts to apologize for taking Krogstad's job at the bank and the two begin to connect.

Krogstad, while hopeful about this reconciliation, is suspicious of Kristine's motives and her opinion of him. Kristine reassures him and tells him to leave the incriminating letter, explaining that Nora and Torvald "have to reach a full understanding." Krogstad exits, revealing to Kristine that he has never been this happy.

Torvald and Nora arrive home early from the party, and they are both surprised to see Kristine. Torvald shares that Nora was the star of the party, while simultaneously criticizing her "wild" dancing. He leaves for a moment giving Kristine time to explain to Nora that, while Krogstad will not be following through on his threats, she still needs to tell Torvald the truth. Torvald re-enters, pushing Kristine to leave. Once she does, Torvald compliments and attempts to seduce Nora, who is overwhelmed and resistant to his advances. Torvald questions her as Dr. Rank enters.

He apologizes for interrupting, and the trio chat about the party. Through coded language, he explains that he reveals the results of his medical test and that his death is imminent. Torvald is oblivious as Nora and Rank offer each other veiled goodbyes. Dr. Rank requests a cigar from Torvald and departs, thanking Nora for the light.

Torvald leaves to grab the mail, and, as he struggles to get the mailbox open, it is revealed that one of Nora's hairpins has been jammed into the lock. Nora blames it on the children, and Torvald ultimately opens the mailbox, finally retrieving the mail. Dr. Rank had left two of his business cards in their mailbox, with a black X on his name—announcing his death to Nora and Torvald. Seeking comfort, Torvald, again, tries to seduce Nora. She tells him he should go read the letters now, but Torvald tells her it can wait as tonight he wants to be with her.

## THE WELL-MADE PLAY: ACT 3

**ACT 3** follows the characters to the story's resolution.

**Climax** | the turning point and moment of highest tension, emotional intensity, or drama in a story

- Torvald reads the letter
- Torvald reacts angrily

**Falling Action** | the series of events that occur immediately after the climax and before the resolution, de-escalating tension and addressing unanswered questions

- Krogstad's second letter and Torvald forgives Nora
- Nora sees Torvald's true colors

**Resolution** | where the conflicts are resolved and the story concludes

- Nora leaves

Nora stops him, reminding him that they just found out their friend is dying. Torvald suggests they sleep in separate rooms. He wishes Nora a good night and leaves. She waits a moment and then says goodbye to her children and home, implying that she is planning to commit suicide. Suddenly, Torvald, having read Krogstad's letter, bursts back into the room to confront her. In a rage, he insults Nora, calling her a "stupid bitch" and asking her if she understands what she has done to him. He continues to blame and degrade Nora, who remains calm as she grasps the reality of her situation.

Krogstad appears at the door with another letter. Torvald reads it and lets out a cry of joy. He begins to celebrate, repeating "I'm saved! Nora, I'm saved!" Krogstad has returned the loan contract and admits that he regrets his actions, realizing the battle Nora has been fighting. He tells her they never have to speak of this again.

Torvald forgives Nora because she did what she did out of love for him. She thanks him and exits, under the guise of going to change, but Torvald continues to unpack his feelings about their conflict. When Nora re-enters, she is fully dressed and explains that she is leaving Torvald.

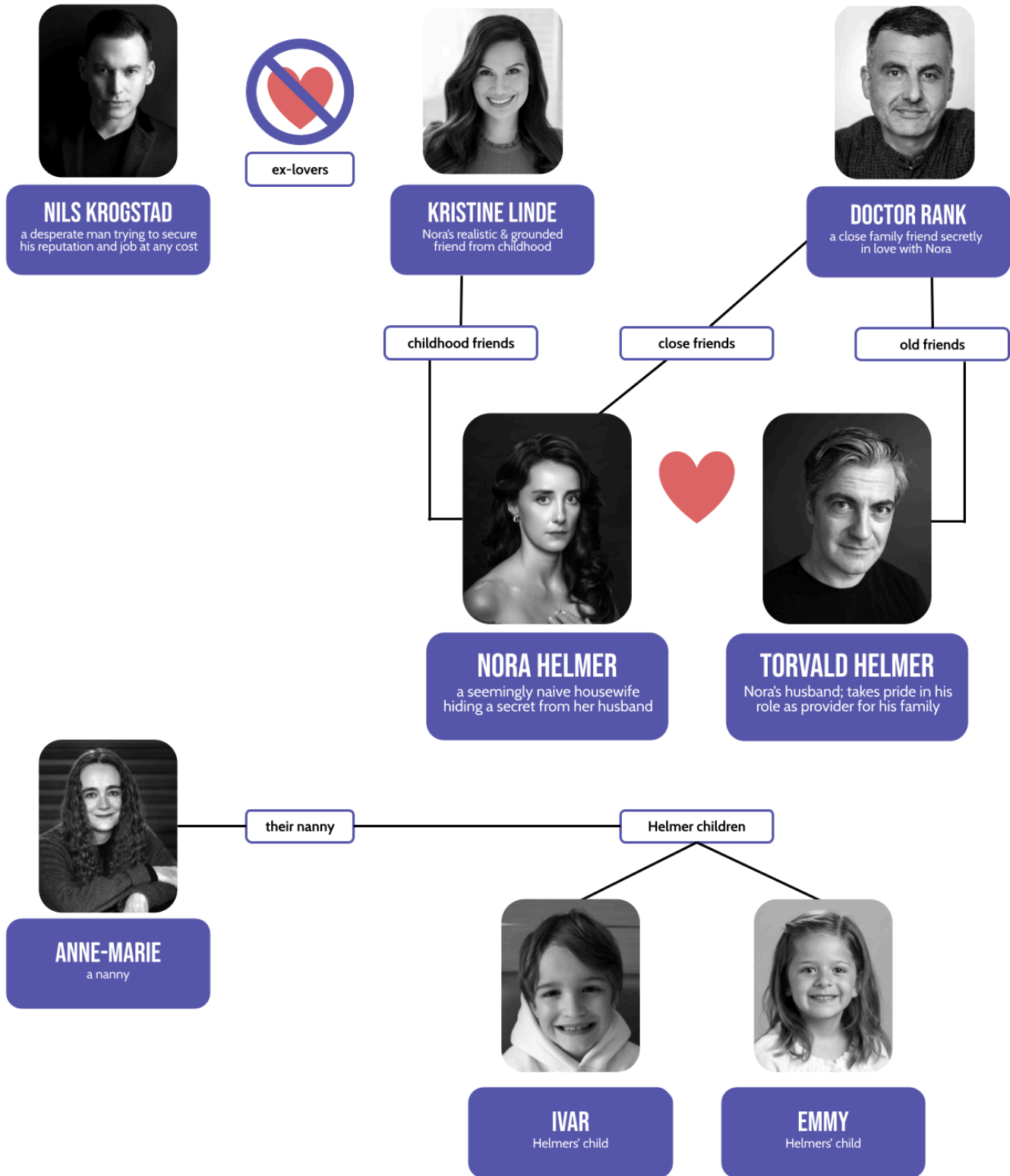
He begs Nora not to go, trying to reason with her, insult her, and warn her of the consequences of her decision. But Nora remains firm, eventually admitting that she doesn't love Torvald anymore. She tells him that realizes she doesn't know the person she married. In fact, she doesn't know anything about herself and the real world, so she must leave to discover it. Torvald asks if he will ever not be a stranger to Nora. She tells him that "the most beautiful thing of all" would have to happen—they both change so much that could have a *real* marriage. Nora exits, leaving Torvald alone onstage waiting for her to return.

## STORY WHOOSH

*an interactive storytelling technique that enables any kind of plot to come alive, even without participants having prior knowledge.*

- The teacher facilitates the shared storytelling by bringing individuals and groups in and out of the action.
- As soon as characters, objects, places, or events in the story (i.e., servants, bad thoughts, ships, etc.) are mentioned, the first students step into the circle and make a shape or pose that represents what has been narrated.
- At any time the teacher can say "Whoosh!," and students quickly return to their 'places' in a circle.
- Continue the story around the group, so that different students get to play various characters and everyone gets a chance to try several roles, regardless of gender.

# CHARACTER BREAKDOWN.



# HISTORICAL + SOCIAL CONTEXT.



## 5 FACTS ABOUT A DOLL'S HOUSE

- 1 Henrik Ibsen's *A Doll's House* was first staged in 1879, and many critics believed the play was immoral and unrealistic.
- 2 In an 1880 production in Germany, the actor playing Nora refused to portray the character as written, and Ibsen reluctantly rewrote the ending so that Nora wouldn't leave her husband.
- 3 Ibsen spoke strongly against *A Doll's House* as a feminist play, saying that it depicts a human struggle—not just a woman's.
- 4 It is rumoured that a real woman and friend of Ibsen's, Laura Kieler, had confided in and trusted him with intimate details about her life. When she recognized the personal details of her story in *A Doll's House*, she accused Ibsen of theft.
- 5 In 2017, playwright Lucas Hnath published *A Doll's House Part 2*, imagining Nora's return to her family 15 years after Ibsen's *A Doll's House* ends.



“

There are two kinds of moral laws, two kinds of conscience: one for men and one, quite different, for women.

They don't understand each other, but in practical life, woman is judged by masculine law, as though she weren't a woman but a man.

A woman cannot be herself in modern society. It is an exclusively male society with laws made by men and with [those] who assess feminine conduct from a masculine standpoint.”

– Henrik Ibsen

## DON'T GET HYSTERICAL!

For centuries, doctors diagnosed women with “hysteria,” a supposed mental illness used to explain behaviors that made men uncomfortable—a love of writing, depression, even infertility.

In the 18th and 19th centuries, *hysteria* became one of the most common diagnoses, rooted in older beliefs that women were “naturally unstable.” Some physicians even blamed women's “lazy and irritable” nature. Hysteria became a vague label for many unrelated symptoms, reinforcing harmful gender stereotypes. Historians argue it gave a name to “any behavior men found unmanageable in women.”

Although medicine has advanced, women remain underrepresented in research, affecting diagnosis accuracy and treatment and showing the persistent inequality in today's healthcare.

Source: [Medical News Today](#)

# WHAT TO EXPECT AT THE THEATRE



## **An open mind.**

Let the performance surprise you! Stay open to what can happen. Look for moments of theatrical magic (how did they change that costume so quickly?) and unexpected dialogue.

## **Assigned seats.**

Every seat in the theatre offers a unique perspective on the action. Appreciate what you can see from your seat that someone else might not.

## **Live actors.**

The performers on stage can see you, hear you, and feel your energy. And actors love student audiences! Laugh when something is funny! Gasp when you're surprised! Applaud when you're impressed! The actors thrive on audience reactions.

## **A break from reality.**

Theatre-makers ask the audience to "suspend their disbelief." If someone on stage says the red ribbon is blood, then it is! If an actor takes flight, then imagine you can't see the strings. This is what the actors ask of the audience. Embrace the magic of theatre.

## **Questions.**

Listen carefully to the story being told. If you have a question, keep your voice to a whisper so it doesn't disturb others. (See the call out on Q + As to help you form great questions for the team behind the show.) Let yourself be challenged by the content. What new ideas or perspectives are you hearing?

## **Disconnection.**

Put your phone away and immerse yourself in the technology of the theatre. The sounds and lights from your device are distracting to the actors, fellow audience members, and you! Plus, the law says that photos and videos aren't allowed, anyway.

## **PREPARING Q'S FOR A Q + A**

While you watch the show, consider how the creative team (see pg. 12) brings the story to life on stage for you.

Consider questions about the process:

- How did the lighting / set / costume / sound designer...
- What made the director choose to...
- How did the playwright decide to...

Ask questions about the story:

- Why did [character] make the decision to...
- Can you explain how...
- Why didn't \_\_\_\_\_ happen?

Learn more about each job:

- Why did you decide to become a...
- What do I need to do to become a...
- What has been your favorite...



# THEATRE TEAM TALKBACK

*Theatre is a 'team sport,' and it's not the actors alone who bring a production to life. After your show, you'll have a chance to ask questions of the creative team. Here are some of the folks you might expect to speak with:*

---

**The Playwright** writes the script, sometimes from an original idea, and sometimes adapted from a book or story—decides what the characters say and, often, gives the designers guidelines on how the play should look.

**The Director** creates the vision for the production, how it will look on stage, and works closely with the actors, costume, set, and lighting designers to make sure everyone tells the same story.

**The Actors** use their bodies and voices to bring the playwright's words and the director's ideas to life on the stage.

**The Designers** imagine and create the lights, scenery, props, costumes, and sound that will compliment and tell the playwright's story in a way that matches the director's vision.

**The Stage Manager** assists the director during rehearsals by taking detailed notes and making sure the actors and designers understand these ideas. They run the show during each performance by making sure the actors' entrances and exits and the lights and sound all run smoothly.

# CLASSROOM ACTIVITIES

## IF YOU HAVE 15 MINUTES...

### What Would You Do?

Adapted from Digital Theatre+

*In A Doll's House, Nora's decision-making is under constant scrutiny from others. This short self-reflection activity is intended to highlight the power of choices and consideration for their consequences.*

**Focus Question.** How would you respond in morally questionable circumstances?

**Objective.** Students will be able to consider the consequences of their choices in a series of challenging hypothetical moral situations.

#### Procedure.

1 Hang the following signs ([you can print them here](#)) around your classroom space:

- Take the blame and say it was you
- Walk away from everything
- Lie and say it wasn't you
- Tell your best friend
- Confide in someone you trust
- Tell the truth
- Get angry
- Ask for a favour

2 Have students start in the middle of the space. They can only use each prompt one time. This should be self-policed—not by you or other students.

- For each prompt, ask students to move to the sign that best reflects how they might address this situation.
- This exercise is best completed in silence, if possible.
- Encourage them to be honest with themselves—as there are no consequences for their answers

3 Pause throughout the activity to prompt discussion

- How did you decide what your response would be?
- At what point in this activity did you stop to consider the consequences of your choices?
- Did any of your responses surprise you?

#### PROMPTS

1. You have a secret that no one else can find out about.
2. Someone close to you has spent your money without telling you.
3. You learn that you are living a lie.
4. You have fallen out of love with the person you thought you'd spend the rest of your life with.
5. You have stolen treats that you aren't supposed to have.
6. You lose your job the same day your best friend gets a promotion.
7. Your reputation has been destroyed by a choice you made.
8. You forged someone's signature to get something you needed.

# IF YOU HAVE 30 MINUTES...

## Original vs Adaptation

---

Like many classic dramas, *A Doll's House* has had countless adaptations since it debuted in 1879. This activity gives students a chance to see the script's evolution side-by-side by examining the start of Act 2 across three versions of Ibsen's classic.

**Focus Question.** How can the same story convey different messages when it is told differently?

**Objective.** Students will be able to identify playwrights' choices in adapting a story.

**Procedure.**

- 1 Divide students into groups of 3.
- 2 Each group gets three versions of the first scene of Act 2:
  - [Henrik Ibsen](#) (1879)
  - [Frank McGuinness](#) (1996)
  - [Amy Herzog](#) (2023, Theatre Calgary's version)
- 3 Students should cast parts (Nora, Nanny / Anne-Marie, Stage Directions), which they will keep across all three scenes.
- 4 They can read the scenes in any order. After each one, they should discuss the following questions:
  - What is the relationship like between these two women?
  - What is the playwright trying to tell us about Nora's life?

After the 2nd and 3rd readings:

  - How does this script differ from the previous version?
  - How did your perception of the characters change in this version?
- 5 Come back together as a whole class. If time permits, share each version all together. Then ask:
  - How can the same story convey different messages when it is told differently?
  - Was there one version that excited you more than the others? Why do you think that is?

### GET YOUR HANDS ON THESE OTHER INNOVATIVE ADAPTATIONS OF IBSEN'S *A DOLL'S HOUSE*

#### *Mabou Mines DollHouse* (2003)

This dollhouse is a man's world, and only doll-like women, who allow their men to feel grand, can hope to live in it

#### *A Doll's House* by Tanika Gupta (2021)

A re-imagining of Ibsen's gender politics through the lens of British colonialism, exploring themes of ownership and race

#### *Dollhouse* by Teresa Rebeck (2001)

A contemporary adaptation of Ibsen's *A Doll's House* that sheds a fresh new light on Nora's struggle to reclaim herself.

# IF YOU HAVE AN HOUR...

## Dance Break

---

*In A Doll's House, Nora's feelings of being trapped are represented through her exploration of the dance, the tarantella. The movement of the dance grows more frenzied and fast-paced, reflecting Nora's increasing need to escape her situation. This activity can be easily adapted for more or less time and dance or movement experience.*

**Focus Question.** How do we use movement to express emotion or tell a story?

**Objective.** Students will be able to choreograph a combination by layering single movements in sequence.

**Procedure.**

- 1 Create an open playing space in your classroom.
- 2 Use [these slides](#) to introduce students to the role of dance in *A Doll's House*, including contextual history, images, and a video clip from a Norwegian production of the show.
- 3 Introduce students to the [Dance Break](#)—using this [Choreography Alphabet](#) to create an original dance combination.
- 4 Break them into pairs or small groups to design their own choreography that might be used as a cure for what may ail them—physically or emotionally—as the tarantella once did.
- 5 Once students have had time to try out several possibilities and practice their chosen combination, use one of the following options so they can share with one another:
  - A. Snowball pairs together to make larger groups that will combine their choreography to form a new dance piece
  - B. Give students a chance to choose a piece of music to accompany their choreography
  - C. Have students share their combinations for the whole class, giving the audience a chance to title the piece
- 6 Reflect with students on the process:
  - What decisions did you make to determine which movements appropriately communicated the story you wanted to tell?
  - How did you see those decisions in others' choreography?

# QUESTIONS FOR REFLECTION + DISCUSSION

A theatrical experience is not complete without reflection. What is the audience talking about when they leave the theatre? Here are some questions to pose to your students following their experience with *A Doll's House* at Theatre Calgary.

---

- 1 Discuss the title. Why is this play called *A Doll's House*?
- 2 What pressures and expectations are put on us by our families? Which of these carry through to adulthood?
- 3 How do societal pressures differ in terms of race, class, and gender? How do these expectations impact who we are and how we act?
- 4 Name some examples of ways in which we live in a patriarchal system that make it difficult for a woman to go back to work after having a child? How does this differ for men? In what ways does the workplace offer (or not) parental leave?
- 5 What do you think will become of Nora after she leaves her home? How will her life be different?

**THEATRE CALGARY PLAY GUIDES DEVELOPED BY**

Aliza Sarian

[www.alizasarian.com](http://www.alizasarian.com)