

STUDY GUIDE

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HOOOLIGAN THEORY

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Ages 12+ (High School & CÉGEP)

2026

2027

GEORDIE'S 2PLAY TOUR

This study guide was created as a tool for teachers to help introduce young students to the world of theatre, as well as engage them more deeply with the themes and concepts developed in Hooligan Theory. The guide contains a synopsis, character information, a summary of the themes and concepts at play, as well as discussion questions and activities that can be implemented in the classroom before and after the performance.

While listed in a suggested order, we invite teachers to adapt activities based on the needs of their classroom and curriculum. The activities include presentations and handouts that are class-ready for easy distribution to students. Additionally, most activities can be adapted to an online-learning platform.

Over the course of eight months, our 2Play Tour travels to schools throughout Eastern Canada, from the Bruce Peninsula to the Magdalen Islands. The touring company has three actors and a tour manager, and is supported by our administrative team at our Montréal office.

Geordie Theatre is located on the unceded Indigenous lands of the Kanien'kehá:ka (Mohawk) nation of the Haudenosaunee Confederacy. Tiohtià:ke (known as Montréal) has existed as a meeting place of many First Nation peoples, including but not limited to the Abenaki, Anishinaabeg (Algonquin), and the Huron-Wendat. We extend our deepest respect to the elders of these communities and to all Indigenous peoples who carry the history of this island's land and waters – caring for it and calling it home. We are honoured and privileged to share stories on this land.

$$V_{ab} = I \sum (R+r) - \sum E$$



CHARACTERS

MADISON

is 16 years old
and is played by Samira Bergeron.



RILEY

is 17 years old
and is played by Noah Deskin.



GO-CURRICULAR THEMES

- Friendship
- Trust and Betrayal
- Privilege
- Class and Structural Inequity
- Art and Activism
- Personal Choice
- Quantum Theory

GLOSSARY

Check out the glossary of theatrical terms [at this link here.](#)



INSIDE THIS GUIDE

PRE-SHOW ACTIVITIES

Three activities (quantum physics, graffiti history, choices & consequences), with free video resources; no spoilers

POST-SHOW ACTIVITIES

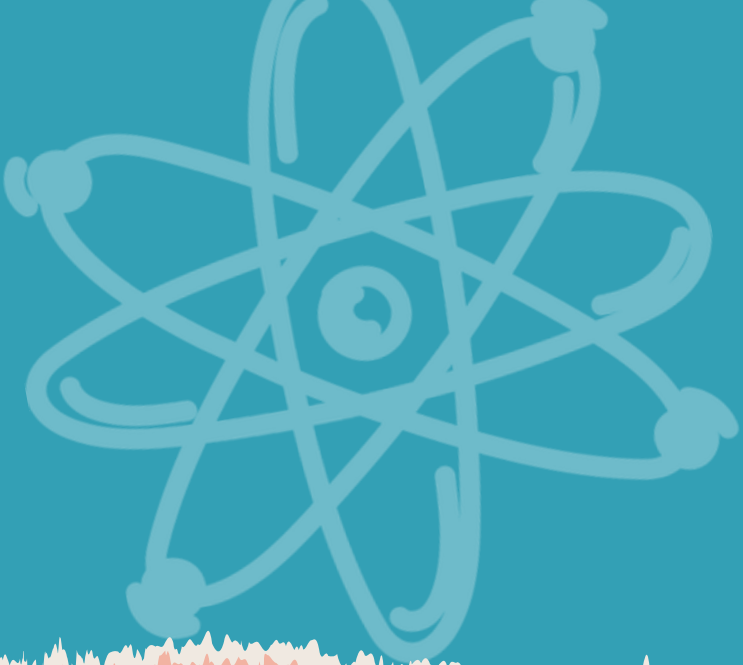
Three activities for after the show (reading the results, group discussion & creative writing)

A NOTE ON GEORDIE THEATRE'S CARE PRINCIPLE:

Activities invite students to engage imaginatively and intellectually with the play's themes, but none require or expect students to share personal stories, grief, or private experience.

Reflection that touches personal territory is always optional and individual — never asked to be performed or disclosed to the group.





PRE-SHOW ACTIVITIES



$$V_{ab} = I \Sigma (R+r) -$$



PRE-SHOW ACTIVITIES

ACTIVITY 1: ENCOUNTERS IN THE QUANTUM WORLD

Format: Video & discussion

Time: 35–45 minutes

Goal: Students are introduced to the play's key quantum concepts and see them as ideas about how people relate in life.

THE STORY OF TWO ICE CREAM CONES

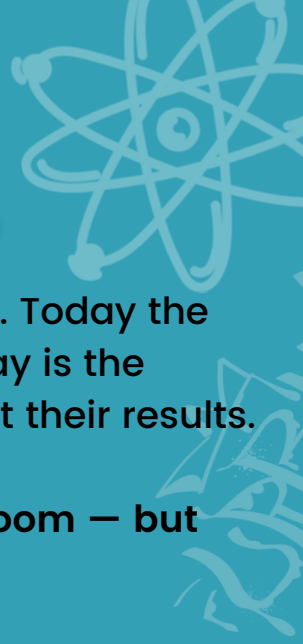
As a child I had a best friend who was also called Marta. She had black hair and I blond hair. We were inseparable. We loved to eat ice cream. She would have the strawberry and I chocolate. We raised our cones and went "tin-tin," and our cones would touch, and after that mine had a pink round and hers a brown. And that marked the strong bond we had between us.

The bond mentioned in this story is similar to what happens at the quantum level: when two particles meet, they don't simply bounce apart unchanged — each carries away a trace of the other, and something new lives in the space between them. The play Hooligan Theory puts two people on exactly that kind of collision course. Look out for what each character carries away once they have collided with each other.

$$V_{ab} = I \Sigma (R+r)$$



PRE-SHOW ACTIVITIES



ACTIVITY 1.1: SETTING UP THE EXPERIMENT

This activity is part one of an experiment that finishes after the show. Today the class records what it thinks it knows about quantum physics. The play is the observation. Afterwards, the class compares their hypothesis against their results.

Opening prompt: You and the person next to you are in the same room — but are you having the same experience?

What is quantum physics? The science of how the universe behaves at its smallest scale, where the ordinary rules break down — and even physicists still argue about what it means.

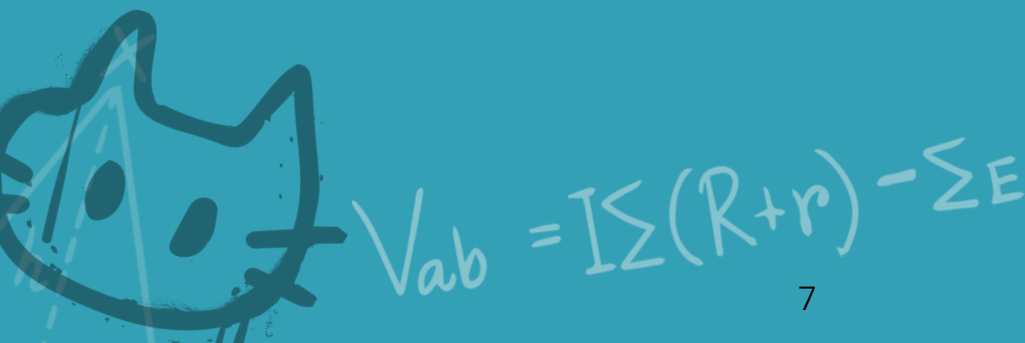
Before the show, address the following concepts:

Choices and many timelines — one choice sends a life down a single track and quietly closes the others, leaving us to wonder about the road we didn't take. In the play, watch how a few small decisions carry two people somewhere neither planned.

Wave-particle duality — two things can be true at once, and the act of looking changes what you see, whether it's a particle or a person. In the play, watch how being seen — by a friend, by a whole town — changes who someone seems to be.

Schrödinger's cat — until someone truly looks, something can stay two things at once; rumour keeps it unsettled, and attention is what settles it. In the play, watch what a neighbourhood decides about a person almost nobody has actually seen.

If a teacher does nothing else, students should walk in holding these three ideas; the films in Activity 1.2 (pg. 8) go a step further for classes that want the science.



PRE-SHOW ACTIVITIES

ACTIVITY 1.2: WHAT WE THINK WE KNOW

Where have you met quantum ideas before?

The class can build a list on the board of movies, books, or media that includes quantum concepts. Be sure to make note of what the science is doing in the story. Here are some suggestions:

- ***Doctor Strange in the Multiverse of Madness (2022)*** — there are many parallel universes, and someone could view them all.
- ***Everything Everywhere All at Once (2022)*** — every choice splits the universe; your other selves are out there living the roads you didn't take.
- ***Back to the Future (1985)*** — the past can be changed, and the present rewrites itself when you do.
- ***Interstellar (2014)*** — time runs at different speeds in different places.

The list is kept for the following activities before and after the show.



$$V_{ab} = I \Sigma (R+r) -$$

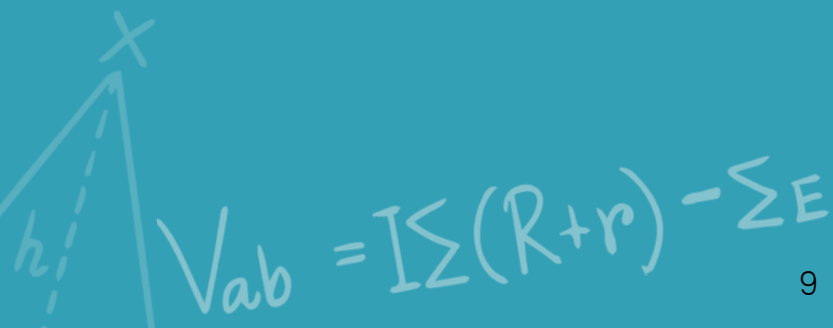


PRE-SHOW ACTIVITIES

ACTIVITY 1.3: QUANTUM THEORY MADE SIMPLE

Goal: Students are introduced to the play's key quantum concepts and see them as ideas about how people relate in life.

Video	Audience & Level	Link
TEACHER RESOURCE — Quantum Physics for 7-Year-Olds — Dominic Walliman / TEDx	For the teacher, before class — how to talk about hard science, not for projection. ~15 min	Watch
If You Don't Understand Quantum Physics, Try This! — Dominic Walliman / Domain of Science	Sec 1+ (12+). Student opener — the six key ideas (duality, superposition, entanglement, uncertainty). ~13 min	Watch
Schrödinger's Cat — Chad Orzel / TED-Ed	Sec 3+ (14+). ~5 min	Watch
What is the Heisenberg Uncertainty Principle? — TED-Ed (optional)	Sec 5 / CÉGEP (16+). ~5 min	Watch
Bonus: The Map of Physics (optional)	Sec 3+ (14+). Overview. ~8 min	Watch



PRE-SHOW ACTIVITIES

ACTIVITY 1.4: COMPARING ASSUMPTIONS

Look back at your class list – which claims survived contact with the real physics, and which belong only in science fiction?

TEACHER ANSWER KEY

Doctor Strange: half right. Branching universes come from a real physics theory (Many Worlds). But even in that interpretation, the branches can never be seen, or visited, or be in contact with each other.

Everything Everywhere All at Once: closest to the physics, with one correction – in Many Worlds it is not human choices that split the universe, but tiny events at the particle level.

Back to the Future: pure fiction. Nothing in quantum theory allows travel to the past or changing it.

Interstellar: it is about Einstein's relativity, not quantum mechanics – completely correct, and real, tested physics (GPS satellites correct for it every day).

FREQUENT QUESTIONS ASKED:

1. Does looking at something with your eyes change it?

No. In physics, 'measurement' means any physical interaction – a detector, a single particle of light. It has nothing to do with eyes, minds, or consciousness.

2. Is the cat experiment real?

No – Schrödinger invented it as an objection, to show how absurd he found the idea when scaled up to everyday objects. No real cat is ever both alive and dead: large objects are 'measured' by their surroundings constantly. The cat illustrates superposition – a combination of states until a measurement settles it – and it shows why physicists had to keep working with a theory that defies intuition.

$$V_{ab} = I \sum (R + r) -$$



PRE-SHOW ACTIVITIES

ACTIVITY 1.5: DISCUSSIONS PRESENT IN THE PLAY

Goal: Students should leave the play able to differentiate between tested facts and the debated interpretation, and to notice when characters are leaning on each.

Main theme: things we know, things we don't know, and things we don't want to know.

1. Real Physics (tested and confirmed):

- Wave-particle duality — the act of measuring changes what you see.

2. Hypothesis (interpretations):

- Copenhagen Interpretation — nothing is settled until it is measured.
- Many Worlds — every possibility plays out, each in its own branching universe.

$$V_{ab} = I \Sigma (R+r) - \Sigma E$$



PRE-SHOW ACTIVITIES

ACTIVITY 2: GRAFFITI: A BRIEF CULTURAL HISTORY

Format: Image-based discussion + short research or group task

Time: 25–35 minutes

Before the play, it is important for students to be introduced to the cultural history of graffiti and street art — what it is, where it came from, why people do it, and what it has meant to different communities at different times.

Audio Resources:

An interview exploring the history of graffiti and street art with Joe Garque from Under Pressure, a Montréal Graffiti Festival. The conversation addresses the following topics: street art, tagging, Hip Hop and its relevance to graffiti art, and vandalism vs. street art. [Listen here.](#)

For anyone interested in learning about the history of Montréal's Under Pressure Festival check out our extended interview with Joe Garque.

[Listen here.](#)

Some of graffiti history's key moments:

- Cave paintings: the oldest marks on public surfaces
- Pompeii: slogans, love notes, insults — carved into walls
- 1970s New York subway: modern graffiti culture is born
- Philadelphia murals: community art responding to plight
- Montreal's Under Pressure festival: local muralism, founded 1996



PRE-SHOW ACTIVITIES

ACTIVITY 2.1: VIDEO LINKS

Video	Summary	Link
A — Who is Banksy? (Learn English with Story)	ESL-friendly. Clear narration, plain vocabulary. ~7 min	Watch
B — Who is Banksy, ACTUALLY?	Native speakers. Identity and anonymity. ~6 min	Watch
C — Banksy statue appears in London (Global News)	Optional. Breaking news, May 2026. ~1.5 min	Watch

Note for B: a March 2026 Reuters investigation claims to have identified Banksy. Worth raising after watching — does knowing change anything?

ACTIVITY 2.2: DISCUSSION

Prompt 1: Have you ever wanted to leave a mark somewhere — write your name, stick a sticker on something? Why?

Prompt 2: Is graffiti art, or vandalism?

Does that change depending on who does it, or who owns the wall?

Key distinction: tagging (a signature, often fast) vs. muralism (planned, intentional).



PRE-SHOW ACTIVITIES

ACTIVITY 2.3: RESEARCH & HOMEWORK (OPTIONAL)

What are the rules around graffiti and mural painting in your town?

Who decides what counts as art and what counts as vandalism — and what actually happens to someone who is caught?

HOMework:

On your way home, find one mark left in public — graffiti, a mural, a sticker, a tag, even a plaque. Photograph it (don't make one yourself).

Bring it in, and we'll sort them together: which are "art," which are "vandalism," and who gets to decide?

$$V_{ab} = I \Sigma (R+r) - \Sigma E$$



PRE-SHOW ACTIVITIES

ACTIVITY 3: CHOICES & CONSEQUENCES

Format: Discussion + scenario · Time: 20–30 minutes

Goal: Students start thinking about how one choice made by one person can land on someone else.

The real question: Do bad choices make a bad person?

ACTIVITY 3.1: SCENARIO FOR PAIRS OR SMALL GROUPS

(These are suggestions; you can also invite students to come up with their own scenarios).

Situation A: your friend makes a decision that gets you both in trouble — you had no part in it. It can be ordinary: posting something without asking, using your email/Instagram handle, taking you somewhere off limits without you knowing it. You both get caught.

Question: Is sharing the consequence of their choices fair?

Situation B: you've made a decision that results in a bad consequence, not knowing it would land on your friend too. Ex. taking a picture and sharing it, suddenly revealing your friend in the photo lied about where they were that night. They get in trouble with their parents.

Question: Is it fair to blame you when you were not aware of their circumstances? Groups share their reasoning: who had room to choose? Who had pressure closing in?

It's easier to justify when you know your/someone else's intentions vs when someone gets you in trouble and you assume they had bad intentions/you blame them. It's not harder to be empathic when others make the bad decisions, it's easier to be judgemental.

ACTIVITY 3.2: DISCUSSION ON CLASS & PRIVILEGE (OPTIONAL)

Does the same action land differently on different people, depending on privilege, context, and stakes?



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POST-SHOW ACTIVITIES

POST-SHOW ACTIVITIES

ACTIVITY 1: POST-SHOW DISCUSSION: COMPARE

Format: Discussion · Time: 15–20 minutes

Goal: Students test the physics against what the characters believe.

Reading the results — Refer back to the class list of popular science fiction ideas.

Discussion question — Which did the play use? What did it do with them? Who noticed the difference between the physics and the version the characters believe in?

OUR RELATIONSHIPS SHAPE WHO WE ARE.

Code-switching:

A linguistic term to describe how people speak differently depending on context. You already speak and act a little differently with a teacher, a parent, or your closest friend, and the relationship shapes the version of you that shows up.



POST-SHOW ACTIVITIES

ACTIVITY 2: THE HOUSE ON CENTENNIAL DRIVE

Format: Discussion · Time: 20–30 minutes

Goal: Students examine how rumours grow when no one looks closely.
(Copenhagen Interpretation)

Before Riley ever meets Christina, they already ‘know’ all about her. The rumours, from Scene 7 in the shed:

RILEY: I heard the lady who lives there never goes out because she’s on house-arrest. Like, because she murdered somebody—

RILEY: ...a whole mattress stuffed with cash... And one time, a burglar tried to rob her while she was sleeping but she woke up and STABBED him... With. A. Chicken skewer.

MADISON: Seems unlikely.

- What stories do the neighbourhood tell about the woman on Centennial Drive?
- Where does Riley get these stories? Madison asks for sources — can Riley give any?
- What do the rumours have in common? (Nobody has actually checked to see if they are true. The less anyone sees Christina, the wilder the stories grow.)
- What does Riley actually find inside the house (Scene 15)?

RILEY: Black turns grey and I see...paper. Tons of paper stacked everywhere, a giant computer... And all this other stuff...it’s worthless. Totally worthless.

The play maintains the suspense around Christina’s reality and fate.

We wonder, “Is she dead or alive?” (Schrödinger’s Cat)

Closing question: How did each character learn the truth?

Answer: Riley breaks in and Madison calls in to inquire about her and that is how we as an audience know she is okay.

Note: It’s better if the discussion stays inside the play’s fictional world. If it bridges to students’ own experience, places are safer rather than real people or neighbours.



POST-SHOW ACTIVITIES

ACTIVITY 3: CREATIVE WRITING: WRITE YOURSELF INTO ANOTHER REALITY

Format: Individual writing (private unless shared) · Time: 20–30 minutes, or homework

Goal: Students turn the play's roads not taken inward, privately.

Write a short scene (one page or less): you, as you are, make one different choice at a specific recent moment — turn left instead of right, say yes instead of no.

What happens next? Stay specific and physical regarding the sequence of future consequences.

The point of this creative writing exercise isn't regret. It's noticing that the other you, who went the other way, could also be having a completely different experience.

Private reflection, not an assessment, unless reframed as fiction — the student invents a character making a different choice.





STORIES
that
MOVE



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$$I < (R+r) - \sum E$$

