

Educational Resource Packet

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THE WOLVES

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1

INTRODUCTION

Characters

Warming up with The Wolves

4

THE PLAY & PRODUCTION

The Playwright: Sarah DeLappe

Sarah DeLappe's Preface to The Wolves

Interview with the Director

7

SOCCER

Soccer: The Rules of the Game

Soccer Positions & Personality Types

9

WOMEN'S SOCCER IN THE US & GLOBALLY

Brief History of Women's Soccer in the US

1990 Women's World Cup

USWNT & The Wage Gap

The Global Game of PickUp Soccer

12

HISTORICAL REFERENCES

Title XI

The Khmer Rouge and Cambodia

Unaccompanied Refugee Children from Central America in the United States

14

GLOSSARY OF TERMS IN *THE WOLVES*

INTRODUCTION

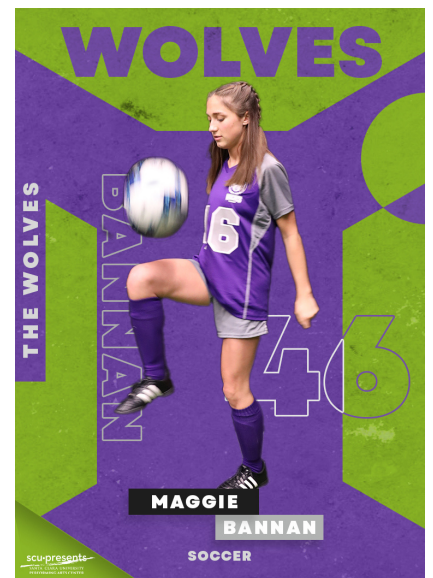
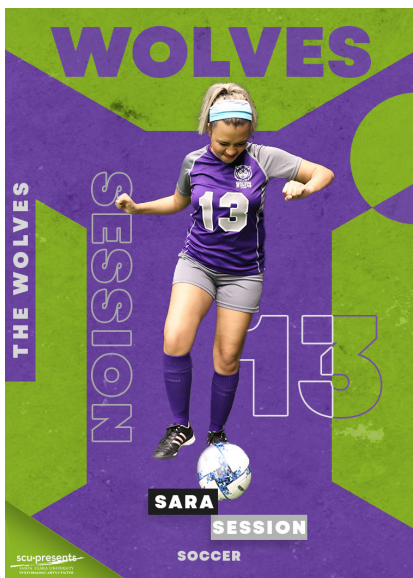
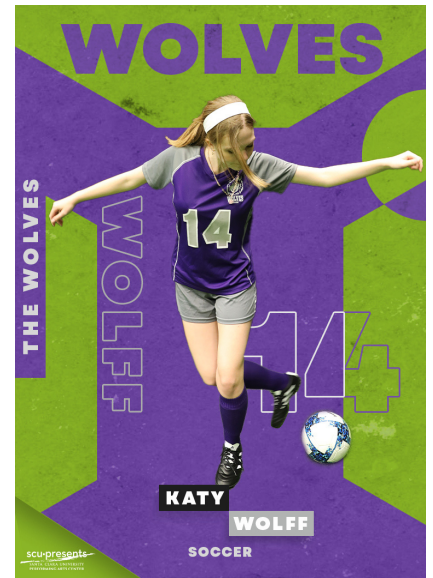
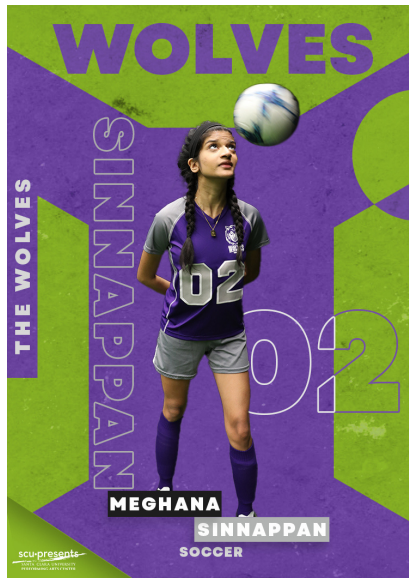
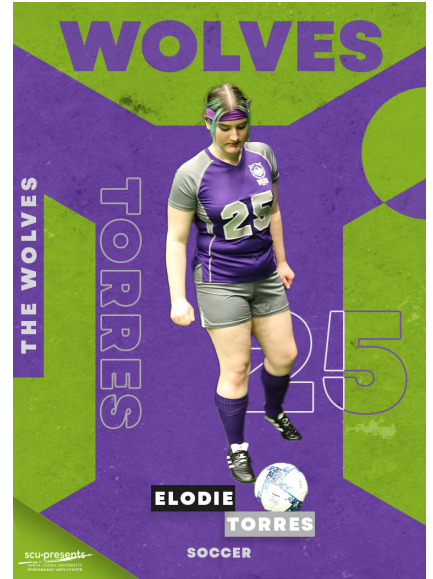
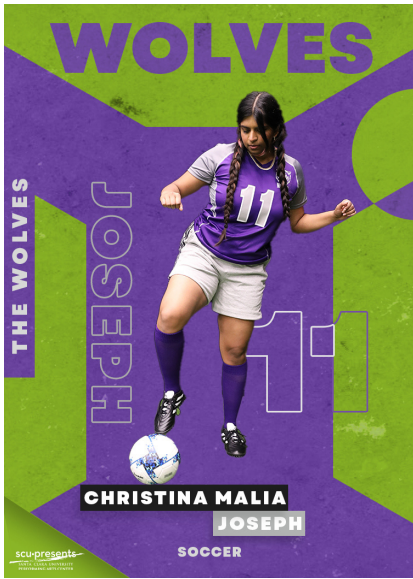
Welcome to the educational resource packet for Sarah DeLappe's *The Wolves*. *The Wolves* is a story of a high school girls' indoor soccer team. As the nine teenage girls warm up in preparation for a series of games over a few weeks, they navigate what it means to be on the horizon of young adulthood, while also grappling with the changing world around them.

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This resource guide has been created as a resource for audience members who want to explore more information about *The Wolves*. Included in this packet is material on the playwright, the characters of the play, soccer, context for topics discussed during the play and further resources for reading and engagement.

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THE CHARACTERS



WARMING UP WITH THE WOLVES

"Each scene is a warm-up for a game. The warm-up is a series of exactly-time stretches: lunges, quads, hamstrings, butterfly, etc. The team executes it wordlessly, in perfect unison, and with military precision." (The Wolves)

Butterfly Stretch: The butterfly stretch is a seated hip opener. It's effective in relieving tightness in your hips and enhancing flexibility, especially after strenuous workouts, repetitive movements, or prolonged sitting.



BUTTERFLY STRETCH

Hamstring Stretch: Caring for your hamstrings involves both strengthening and lengthening achieved through exercise and stretching. To stretch your hamstring, sit with your right leg extended out straight and your left leg bent so the sole of your foot rests on the inner thigh of your right leg.



Lunges: A lunge can refer to any position of the human body where one leg is positioned forward with knee bent and foot flat on the ground while the other leg is positioned behind. Lunges are a good exercise for strengthening, sculpting, and building several muscles/muscle groups, including the quadriceps (or thighs), the gluteus maximus (or buttocks) as well as the hamstrings.



Quad Stretch: The quadriceps are four muscles located in the anterior part, or front, of your thigh. This muscle group acts to extend the leg or strengthen the knee. A stretching program for your quads is a great way to improve flexibility in this muscle group.



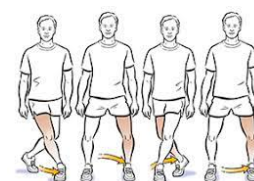
High Knees: High Knees are a cardio-intensive exercise performed at a fast pace. It engages your core, strengthens all the muscles in your legs, gets your heart rate up, and improves momentum, coordination, and flexibility. To do high knees, stand with your feet hip-width apart. Lift your left knee to your chest. Then, switch to lift your right knee to your chest. Continue the movement, alternating legs and moving at a sprinting or running pace.



Butt Kicks: Butt kicks are a type of plyometrics, or jump training, exercise. These are powerful aerobic exercises that work your cardiovascular system and boost your muscle strength and endurance using only your body weight as resistance. In particular, butt kicks may help increase the speed of hamstring contractions, which can help you run faster.



Grapevines: Grapevines exercise is a great warm-up and aerobic exercise. It works the quads, hamstrings, calves, glutes, and core. Grapevines are often done as a warm-up, cool down, or extended into an aerobic activity.



THE PLAYWRIGHT SARAH DELAPPE



When recalling the inception of writing *The Wolves*, Sarah Delappe recalls attending the “Here and Elsewhere” art exhibit at New York’s New Museum in the summer of 2014. The show centered on contemporary art by Iranian, Syrian, and Iraqi artists, who were confronting their daily political realities. As DeLappe gazed upon their artwork, something also came into view - the conversations other patrons were having as they viewed the artist's work. “There was something about being surrounded by all of these well-heeled, metropolitan people who would look at this art and then turn to each other and glibly talk about American exceptionalism and then what they were getting for brunch,” she recalls. “That experience made me start writing this dialogue on my phone on the subway which became the beginning of the play, which is these three simultaneous conversations about the Khmer Rouge and the efficacy of tampons or pads.

For Delappe, this contrast spoke volumes on the gap between what patrons were taking in and how easily they could move on to a new subject. Delappe dramatizes this ease of bouncing from one topic to another in a suburban teenage girls’ soccer team. Delappe, a former soccer player, describes this choice as a no-brainer because it presented the opportunity to stage the difference between what the body is doing and what the body is saying. The nine unnamed teenage girls (identified only by their jersey numbers) come to stand in not only for the trials and tribulations of coming of age but also for taking seriously teenage girls as multidimensional. “I hope that any audience member who sees this show walks away feeling like these characters deserve ninety minutes of their time,” she says, “and they aren’t so easily cast aside and either treated as airhead idiots of sexual objects or any fill-in-the-blank, stereotypical representation of girls.”

Delappe makes sure to capture the essence of teenage girls in her language, which she credits to being a tutor during the writing of the play. Known for its overlapping dialogue, the conversations between the teenage girls explode into a cacophony that the audience has to try to keep up with. Delappe describes the dialogue as “an orchestration of 9 voices” that finds the musicality in “the likes, the ums, and the uptalk” that marks teenage girls’ language. Delappe hopes that as audiences listen to these girls speak that they find the beauty, strength, and complexity in them.

SARAH DELAPPE'S PREFACE TO *THE WOLVES*

I wrote this play in a sports bra. I am not an athlete in my current life and hadn't worn one since high school. I would take off my shirt, take off my bra, pull the sports bra over my chest, and sit down to write. I overshare not to advocate for method writing (although...) but to suggest just what sort of play this play was from the start. Physical. Concerned with the body, with women's bodies, not as eye candy or symbolic vessels but as muscular, dexterous, capable, contradictory, and fallible individuals.

Welcome to a planet of teenage girls.

The biographical fallacy hounds writers, particularly writers who happen to identify as female. Many assume that she must be writing from her own life or how else did she think of the darn thing? I did not play soccer in high school. I was a teenage girl, I know other teenage girls, I still do. These characters are not downloaded from my yearbook. This play is not really about soccer.

So why soccer?

AstroTurf and American exceptionalism. It's essential that these girls are playing indoor soccer, deep in the suburbs, in a massive structure engineered to allow them to pursue this leisure activity in shirtsleeves in the dead of winter. The world's sport has been siloed to an Air Dome in a suburb. Their team is undefeated. These American teenagers exist, quite literally, in a bubble. At that particular age when the stakes of everyday life could not be higher, they are desperate to understand themselves and the world around them, but they can only see so far.

I thought of the play like a war movie. Instead of a troop of young men preparing for battle, we watch a team of young women warming up for their soccer game. There's a captain, a rebel, an innocent, a recent recruit, a common enemy. The arc follows an escalation of blood and viscera both in the content of their speech and the actual sustained injuries and traumas. Of course, their battlefield is a carpet of artificial grass.

And, yet, on their artificial grass, these girls are allowed to define themselves amongst themselves. Their bodies are their own and they are strong. We do not meet them as the property or accessory of a man—a boyfriend, a father, an institutional custodian in school or in government—we meet them with each other. We're on their turf. They're not on ours.

THE DIRECTOR KIMBERLY MOHNE HILL



WHAT ARE A DIRECTOR'S RESPONSIBILITIES?

SPECIFICALLY, A DIRECTOR WILL READ A PLAY MULTIPLE TIMES AND DO ALL OF THE TEXT ANALYSIS THAT GOES ALONG WITH UNDERSTANDING THE PLOT, THE THEME, AND MAIN CHARACTERS, THE OVERARCHING ACTIONS, AND ULTIMATELY THE MESSAGE OF THE STORY. AFTER THE TEXT ANALYSIS PORTION IS DONE, THE DIRECTOR STARTS TO DREAM ABOUT HOW TO MAKE IT THEATRICAL. AS THEATER DIRECTORS, WE FIGURE OUT WAYS TO MAKE REALISTIC CHOICES HEIGHTENED FOR THE SAKE OF THEATRICALITY. THEN WE PLOT OUT THE BEATS OF THE PLAY, HOW THE PLAY MOVES THROUGH THE STORYTELLING, HOW IT BUILDS THE PACING OF IT. WE CREATE CHARACTERS, BACKSTORIES AND CHARACTER ARCS, AND DESCRIPTIONS OF ALL THE CHARACTERS THAT WILL HELP US IN THE CASTING PROCESS. THEN WE CAST IT, WHICH IS PRETTY MUCH I THINK 90% OF ENSURING THAT THE STORY GETS TOLD IN THE WAY THE AUTHOR INTENDS. I KIND OF PRIDE MYSELF ON MY ABILITY TO CAST WELL AND I THINK OUR CAST OF *THE WOLVES* IS AMAZING!

WHAT IS *THE WOLVES* ABOUT TO YOU?

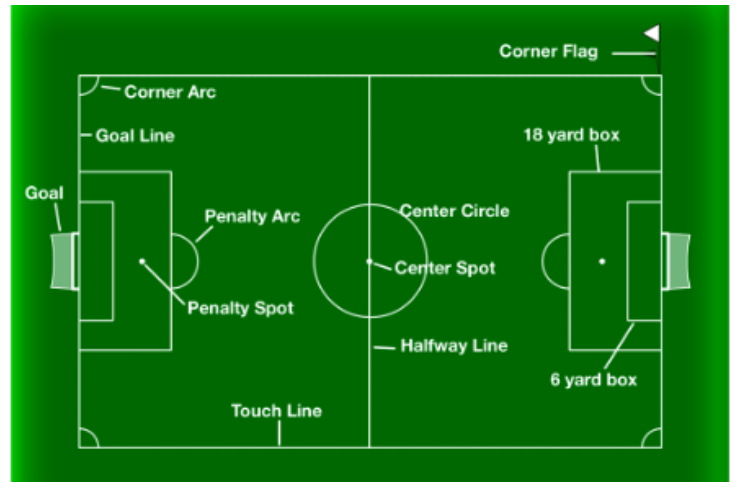
I'M MOST DRAWN TO THE MULTI-DIMENSIONALITY OF WOMEN. I LIKE THAT IT SHOWS US IN ALL OF OUR CHARACTERISTICS. I THINK IT PASSES THE BECHTEL TEST, BUT NOT TO THE EXCLUSION OF THE MENTIONING OF OR DESCRIBING RELATIONSHIPS WITH MEN. BUT IT'S NOT ABOUT THAT AT ALL. IT'S JUST ONE THING THAT THEY TALK ABOUT IN A LITANY OF THINGS THAT ARE BROUGHT TO THE TABLE. PRIMARILY, I THINK THE FOCUS IS ON THE WAYS THAT WOMEN CHALLENGE EACH OTHER, SUPPORT EACH OTHER, AND BUILD EACH OTHER TO BE THEIR VERY BEST SELVES WITH EACH OTHER WHEN THEY HAVE A SHARED GOAL. IN THIS PLAY, IT'S LITERALLY A GOAL. BUT IT'S ALSO NOT JUST AS SIMPLE AS THESE ARE JUST SOCCER PLAYERS. YOU KNOW? THESE ARE COMPLICATED, FUNNY, BEAUTIFUL, AWKWARD, BRILLIANT, STRONG, FIERCE, FEMININE, MASCULINE, PERFECTIONIST, SLOPPY, MESSY, HAPPY, AND TRAGICALLY SAD PEOPLE. AND THE PLAY IS UNAPOLOGETIC ABOUT ALL OF THAT. SO TO ME *THE WOLVES* IS ABOUT ALL OF THOSE WONDERFUL THINGS AND ALMOST A SORT OF RALLYING CRY TO LET US ALL BE WHO WE ARE AND CELEBRATE THAT.

WHAT WAS THE CHALLENGE OF DIRECTING SOMETHING THAT DOESN'T HAVE A SET LEAD CHARACTER?

THIS WAS PROBABLY THE MOST FUN PART OF DIRECTING THIS. BECAUSE AS AN ACTOR, ONE OF THE CLICHES THAT WE JOKE AROUND ABOUT IS THAT WE'RE SUPPOSED TO THINK OF OURSELVES AS THE LEAD IN EVERY PLAY. THE OLD JOKE OF THE ACTOR PLAYING THE NURSE AND BEING ASKED WHAT *ROMEO AND JULIET* IS ABOUT AND THE NURSE RESPONDING: "WELL IT'S A PLAY ABOUT A NURSE...". THIS PLAY IS LIKE THAT EACH OF THESE CHARACTERS NEEDS TO THINK THAT IT'S ENTIRELY HER STORY. IF THEY DO IT WELL, THE AUDIENCE DOESN'T KNOW EXACTLY WHO TO FOCUS ON BECAUSE THEY ARE ALL SO INTRIGUING TO WATCH. IN DIRECTING THIS, MY GOAL WAS TO EMPOWER AND INSPIRE EACH ACTOR TO DIG DEEP INTO WHO THEIR CHARACTER WAS AND HOW THAT CHARACTER WAS REVEALED PHYSICALLY AND VOCALLY. EVERY TIME THEY EXIST ON STAGE. OUR EYES SHOULD BE DRAWN TO THE ONES TALKING AND THE ONES NOT TALKING BECAUSE THE ONES NOT TALKING IS JUST AS FASCINATING. OF COURSE, THERE ARE THOSE WITH MORE HEIGHTENED MOMENTS OF CONVERSATION OR ENGAGEMENT ON STAGE. BUT THERE'S A GREAT DEAL OF WHOM DO I FOCUS ON AND WHEN DO I FOCUS ON THEM HAPPENING IN THIS PLAY. THAT WAS BOTH A CHALLENGE AND A DELIGHT.

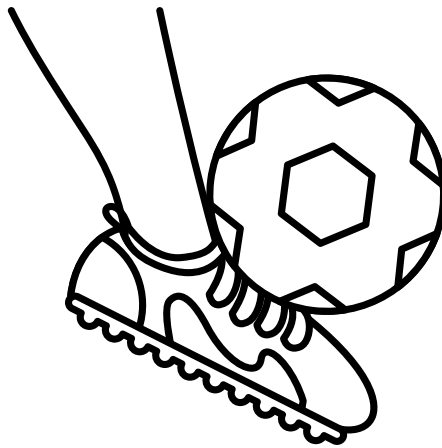
SOCCER: THE RULES OF THE GAME

THE OBJECT OF SOCCER IS TO SCORE MORE POINTS THAN THE OPPOSING TEAM BY GETTING THE BALL INTO THE OPPOSING TEAM'S GOAL. PLAYERS UTILIZE A VARIETY OF MOVES DURING A GAME, INCLUDING DRIBBLING (MOVING THE BALL WITH YOUR FEET); PASSING THE BALL; SHOOTING THE BALL TOWARDS THE OPPOSING TEAM'S GOAL; AND DEFENDING YOUR TEAM'S GOAL. PLAYERS PLAY ON A PITCH, OR FIELD, WITH TWO DESIGNATED GOALS AND PENALTY AREAS. SOCCER CAN BE PLAYED INDOORS OR OUTDOORS. WITH INDOOR SOCCER, THE NETTED WALLS THAT SURROUND THE PITCH MEAN THAT THE BALL CAN NEVER GO OUT OF BOUNDS AND THEREBY ENSURES A FASTER-PACED GAME.



A SOCCER TEAM HAS A MAXIMUM OF ELEVEN PLAYERS. ALL PLAYERS, EXCEPT THE GOALIE, ARE FIELD PLAYERS AND MAY TOUCH THE BALL WITH ANY PART OF THEIR BODIES EXCEPT THEIR HANDS. THE JOB OF THE GOALIE IS TO PROTECT THE NET AND KEEP THE SOCCER BALL FROM MAKING IT INTO HER TEAM'S GOAL.

A PENALTY KICK MAY BE AWARDED IF A PLAYER KICKS, TACKLES, PUSHES, SPITS AT, OR DOES SOMETHING TO AN OPPONENT THAT THE REFEREE CONSIDERS UNACCEPTABLE. A PENALTY KICK ALLOWS A PLAYER TO TAKE A DIRECT KICK TOWARDS THE GOAL WITHOUT INTERFERENCE BY ANYONE EXCEPT FOR THE GOALIE. REFEREES MAY ISSUE A YELLOW CARD AS A WARNING TO A PLAYER WHO HAS MADE AN ILLEGAL OR DANGEROUS MOVE. TWO YELLOW CARDS RESULT IN A RED CARD WHICH MEANS THAT THE OFFENDING PLAYER MUST LEAVE THE GAME PERMANENTLY.



POSITIONS:

- THE GOALIE CAN USE HER HANDS AND ARMS, IN ADDITION TO ANY OTHER BODY PART, BUT THIS FREEDOM IS LIMITED TO INSIDE THE PENALTY BOX.
- DEFENDERS ARE FIELD PLAYERS WHO ARE POSITIONED DIRECTLY IN FRONT OF THE GOALIE. THEIR MAIN RESPONSIBILITY IS TO STOP ATTACKS FROM THE OPPOSING TEAM, BLOCKING SHOTS TO THEIR GOAL. THEY USUALLY STAY BEHIND THE HALFWAY LINE.
- MIDFIELDERS PLAY IN FRONT OF THE DEFENDERS AND BEHIND THE FORWARDS. THEY ARE THE MOST ACTIVE MEMBERS OF THE TEAM, SPENDING MOST OF THE GAME RUNNING AS THEY PLAY A COMBINATION OF DEFENSE AND OFFENSE.
- FORWARDS, OR STRIKERS, GET THE MOST CHANCES TO SHOOT THE BALL INTO THE OPPOSING TEAM'S GOAL.

SOURCE: THE WOLVES STUDY GUIDE AT THE LINCOLN CENTER THEATRE

SOCCER POSITIONS & THEIR PERSONALITY TYPES

GOALKEEPERS: THEY ARE CHARACTERIZED BY THEIR INTUITION AND BECAUSE THEIR KNOWLEDGE DERIVES FROM THE CONCRETE, RELYING MORE ON DIRECT OR OBSERVABLE EXPERIENCE THAN IN THE PLAYERS WHO OCCUPY THE OTHER POSITIONS. THE GOALKEEPERS ARE THE PLAYERS MOST CAPABLE OF TAKING RISKS AND ARE HIGHLY DISSATISFIED WITH PREDICTABLE SITUATIONS.

MIDFIELDER: THEY ARE REFLECTIVE, THEY TEND TO PROCESS KNOWLEDGE TO A GREATER EXTENT USING LOGIC AND ANALYTICAL AND THEY CAN MAKE DECISIONS BASED ON THEIR JUDGMENT AND THEIR DIRECT AND OBSERVABLE EXPERIENCE (INTUITION). THEY ESTABLISH THE STRONGEST EMOTIONAL TIES WITH OTHER PLAYERS AND TEND TO HIDE THEIR NEGATIVE FEELINGS. THEY LOOK FOR THE ABSTRACT AND THE SPECULATIVE AND MAKE DECISIONS BASED ON THEIR AFFECTIVE REACTIONS AND GUIDED BY THEIR VALUES.

STRIKER: THEY ARE PREDICTABLE, ORGANIZED, PERFECTIONIST, AND EFFICIENT, ABLE TO ADAPT THE NEW KNOWLEDGE TO EXISTING ONES, LOOKING FOR SURE WAYS THAT GIVE THE RESULTS OF GENERATING PRODUCTIVE PLAYS AND STICKING TO THEM WITHOUT LEAVING TOO MUCH OF THAT PROVEN PATTERN. THEY ARE RECEPTIVE, DOMINANT, SOCIALLY AGGRESSIVE, AMBITIOUS, AND OBSTINATE (POLARITY OF CONTROL). THESE ARE THE PLAYERS WHO ACT MORE INDEPENDENTLY AND LESS CONFORMING TO THE PREDICTABLE, IN ADDITION TO NOT OBEYING COMMON OR TRADITIONAL NORMS, ASSUMING THE RISKS (DISCREPANCY). ALTHOUGH THEY ARE SOCIALLY FRIENDLY AND ESTABLISH GOOD LINKS WITH OTHER PLAYERS AND STRONG LOYALTIES, THEY ARE THE LEAST MOTIVATED TO FIRST MEET THE DEMANDS OF OTHERS.

DEFENSE: THEY ARE CHARACTERIZED BY BEING THE MOST INTUITIVE PLAYERS. THEY TRUST IN THEMSELVES AND ARE VERY COMPETENT AND TALENTED. THEY ARE PLAYERS WHO SEEK THEIR STIMULATION IN OTHERS AND ARE MOTIVATED TO FIRST MEET THE NEEDS OF OTHERS AND NOT THEIR OWN. THEY ARE LOCATED ON THE SUBMISSION SCALE, WHICH INDICATES THAT THEY RELATE IN A SUBMISSIVE MANNER TO OTHERS AND CONFORM TO THE NORMS HELD BY OTHERS.

SOURCE: *THE PERSONALITY OF A FOOTBALLER ACCORDING TO HIS POSITION IN THE FIELD*

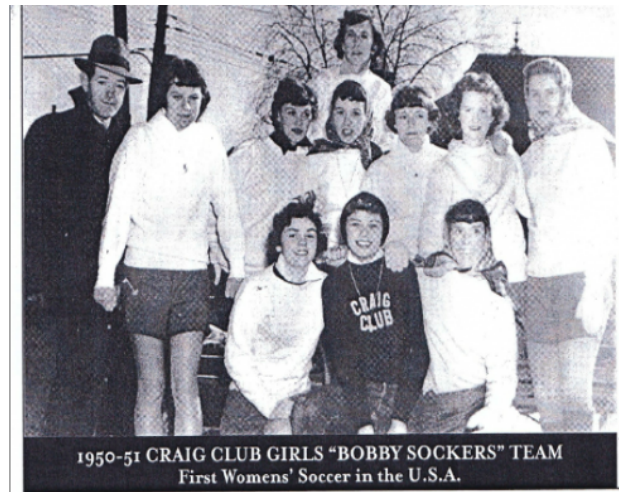


FURTHER READING/VIEWING:

- APITZSCH, E. "THE PERSONALITY OF THE ELITE SOCCER PLAYER", JOURNAL OF SPORTS PSYCHOLOGY, 89
- [WHAT YOUR SOCCER POSITIONS SAYS ABOUT YOU](#)

A BRIEF HISTORY OF WOMEN'S SOCCER IN THE UNITED STATES

THE FIRST OFFICIAL WOMEN'S SOCCER LEAGUE IN THE UNITED STATES WAS CREATED IN 1950 WHEN A DOZEN ST. LOUIS WOMEN BETWEEN THE AGES OF 16 AND 22 FORMED THE CRAIG CLUB. NAMED AFTER WALTER CRAIG, A LOCAL PRIEST, THE LEAGUE HAD FOUR TEAMS: BOBBY SOCCERS, THE COEDS, THE FLYERS, AND THE BOMBERS. THE LEAGUE DISBANDED AFTER TWO YEARS, AND WOMEN'S SOCCER DIDN'T RETURN UNTIL THE UNITED STATES CREATED TWO NATIONAL TEAMS, BUT THE WOMEN'S NATIONAL TEAM DID NOT PLAY ITS OFFICIAL FIRST GAME UNTIL 1985. AFTER THE PASSAGE OF IX LEGISLATION IN 1972 (MORE ON THIS LATER IN THE PACKET) WOMEN'S PARTICIPATION IN



SOCCER INCREASED WITH THE CREATION OF WOMEN'S COLLEGIATE TEAMS, WHICH LED TO THE FIRST WOMEN'S SOCCER GAME BEING PLAYED BETWEEN BROWN UNIVERSITY AND SMITH COLLEGE IN 1976. DESPITE THIS GROWTH, THERE WAS STILL A SIGNIFICANT LACK OF PROFESSIONAL OPPORTUNITIES FOR WOMEN SOCCER PLAYERS. IT WAS NOT UNTIL 1995 WAS UNTIL THE FIRST NATIONAL WOMEN'S LEAGUE USL W-LEAGUE WAS ESTABLISHED.

THE ESTABLISHMENT OF THE USL W-LEAGUE COULD BE CREDITED TO THE SUCCESS OF THE UNITED STATES WOMEN'S NATIONAL TEAM BEATING CHINA IN THE FIRST FIFA WOMEN'S WORLD CUP IN 1991. THE SUCCESS OF THE WOMEN'S NATIONAL TEAM IMPROVED THE POPULARITY OF THE TEAM, BUT IT WAS NOT UNTIL THE 1999 FIFA WOMEN'S WORLD CUP THAT THEY WERE CATAPULTE TO THE FOREFRONT OF THE SPORT. BUILDING UPON THE MOMENTUM OF THE WIN, TWENTY MEMBERS OF THE 1999 NATIONAL TEAM ALONGSIDE JOHN HENDRICKS (FORMER CHAIRMAN OF DISCOVER, INC.) FORMED THE EIGHT-TEAM WOMEN'S UNITED SOCCER ASSOCIATION (WUSA) IN FEBRUARY 2000. PLAYING ITS FIRST GAME IN APRIL 2001, THE WUSA BECAME THE DOMINANT LEAGUE AND THE USL W-LEAGUE DISBANDED. THE WUSA PLAYED FOR THREE SEASONS BEFORE LACK OF PUBLIC INTEREST AND FINANCIAL SUPPORT CAUSED THEM TO SEIZE OPERATIONS. LEAVING A GAP IN A NATIONAL WOMEN'S SOCCER LEAGUE, THE WOMEN'S PREMIER SOCCER LEAGUE (WPSL), A LEAGUE IN THE UNITED STATES AND CANADA ENDEAVORED TO FILL THE GAP. IN 2009, THE INAUGURAL SEASON OF THE WPSL BEGAN WITH TEN TEAMS, BEFORE SHUTTING THE LEAGUE DOWN IN 2012 BECAUSE OF THE LACK OF RESOURCES AND FINANCIAL SUPPORT. AS A SUCCESSOR TO WSPL, THE NATIONAL WOMEN'S SOCCER LEAGUE (NWSL) WAS ESTABLISHED IN 2012, WITH THE FIRST SEASON BEING IN 2013. THE NWSL STILL EXISTS TODAY AND IS CONSIDERED THE PREMIER PROFESSIONAL SOCCER LEAGUE IN THE UNITED STATES.

SINCE THE 1999 WORLD CUP WIN THE WOMEN'S NATIONAL TEAM REMAINED AS A TOP TEAM OF THE SPORT, NEVER FINISHING BELOW THIRD PLACE AND APPEARING IN FIVE OF THE SIX OLYMPIC GOLD MEDAL GAMES (IN WHICH THEY HAVE WON FOUR).



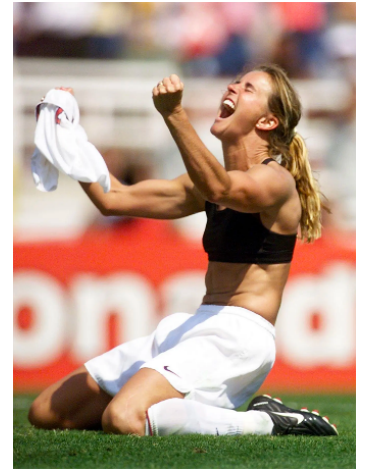
SOURCES AND FURTHER READING:

- THIRTY YEARS BEFORE ABBY WAMBACH WAS EVEN BORN, THESE WOMEN PIONEERED SOCCER IN AMERICA
- REMEMBERING THE FIRST WOMEN'S WORLD CUP FINAL
- WOMEN READY TO KICKSTART LEAGUE OF THEIR OWN
- A LEVEL PLAYING FIELD: WHY THE IS THE USA SO STRONG IN WOMEN'S SOCCER

1999 WOMEN'S WORLD CUP

"I HAVE THIS MEMORY, WHICH IS PLANTED IN THE PLAY, OF THAT CHAMPIONSHIP GAME, WHICH THE AMERICANS WON AND WHICH LED TO BRANDI CHASTAIN TEARING OFF HER SHIRT AND SINKING TO HER KNEES.

I'D NEVER SEEN SOMETHING LIKE THAT ON TV BEFORE – A MAJOR MOMENT WHEN A WOMAN CELEBRATED HER VICTORY AND HER STRENGTH WITH AN ACTION BORROWED FROM THE MALE HERO." - SARAH DELAPPE



THE 1999 FIFA WOMEN'S WORLD CUP WAS HOSTED BY THE UNITED STATES, AT EIGHT VENUES ACROSS THE COUNTRY (SAN FRANCISCO, WASHINGTON, D.C., NEW YORK, CHICAGO, BOSTON, PORTLAND, AND SAN JOSE) AND WAS THE MOST SUCCESSFUL FIFA WOMEN'S WORLD CUP UP UNTIL THIS POINT. THE TOURNAMENT HELPED PROPEL THE POPULARITY OF WOMEN'S SOCCER, ON AVERAGE HAVING 37,000 FANS PER MATCH AND AN OVERALL ATTENDANCE OF 1.194 MILLION. THE FINAL WAS PLAYED AT THE ROSE BOWL IN PASADENA, CALIFORNIA AGAINST THE UNITED STATES AND CHINA. AFTER A DRAW DURING REGULATION AND EXTRA TIME, THE FINAL WENT TO A PENALTY SHOOTOUT. THE UNITED STATES WOMEN WERE VICTORIOUS AFTER BRANDI CHASTAIN SCORED THE WINNING PENALTY KICK, DEFEATING CHINA IN A 5-4 SHOOTOUT. IN CELEBRATION, BRANDI CHASTAIN REMOVED HER JERSEY AND WAVED IT IN THE AIR BEFORE DROPPING TO HER KNEES IN CELEBRATION. A PHOTO OF CHASTAIN IN HER SPORTS BRA BEGAN TO CIRCULATE ACROSS MEDIA CHANNELS WITH SOME CALLING IT FREEDOM AND VULNERABILITY, WHILE SOME CRITICS CALLED CHASTAIN TAKING OFF HER SHIRT INAPPROPRIATE. THE LARGEST OFFICIAL CROWD EVER TO WATCH WOMEN'S SOCCER, OF THE TIME, THE 1999 WOMEN'S WORLD CUP WAS A DEFINING MOMENT FOR THE GAME OF SOCCER IN THE UNITED STATES. IT INCREASED PARTICIPATION IN WOMEN'S SOCCER AND LED TO THE NEW PROFESSIONAL LEAGUE, WUSA.

SOURCES:

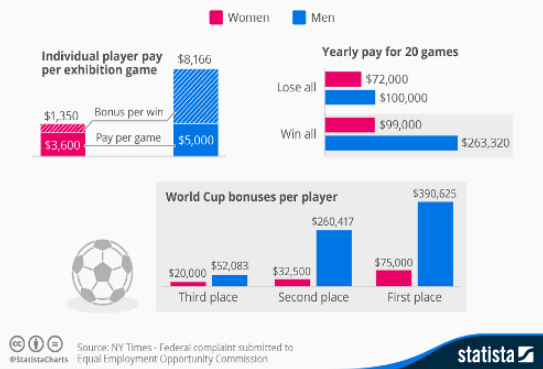
- U.S. EFFORT NETS SECOND WORLD CUP TITLE
- THE BRA SEEN AROUND THE WORLD HAS NEW MEANING 20 YEARS LATER
- SOCCER; 1999 WOMEN'S WORLD CUP" BEAUTIFUL GAME TAKES FLIGHT



FURTHER READING/VIEWING:

THE GREATEST MOMENT IN US SOCCER HISTORY, 20 YEARS LATER (FULL STORY)
HOW THE WOMEN'S WORLD CUP AND USWNT WERE BUILT FROM SCRATCH

The U.S. National Soccer Team's Gender Pay Gap



THE USWNT & THE WAGE GAP

IN 2016, AFTER A SUCCESSFUL CAMPAIGN AT THE 2015 WOMEN'S WORLD CUP, SIX MEMBERS OF THE NATIONAL SOCCER TEAM (ALEX MORGAN, CARLI LLOYD, MEGAN RAPINOE, HOPE SOLO, AND BECKY SAUERBRUNN) FILED A COMPLAINT ABOUT WAGE DISCRIMINATION AGAINST THE U.S. SOCCER FEDERATION WITH THE EQUAL EMPLOYMENT OPPORTUNITY COMMISSION. THE COMPLAINT ARGUED THAT THE WOMEN NATIONAL TEAM PLAYERS ARE PAID LESS THAN THE MEN'S SOCCER TEAM, DESPITE THEIR SUPERIOR ACHIEVEMENTS (FOUR WORLD CUP TITLES &

FOUR OLYMPIC GOLD MEDALS) ON THE SOCCER FIELD. ON AVERAGE, THE WOMEN SOCCER PLAYERS MAKE 89 CENTS PER MEN'S DOLLAR FOR REGULAR-SEASON MATCHES AND THE MEN MAKE DOUBLE THE AMOUNT IN BONUSES FOR WORLD CUP APPEARANCES. IN 2019, JUST BEFORE THE WOMEN'S WORLD CUP, THE TWENTY-EIGHT PLAYERS ON THE TEAM FILED A GENDER DISCRIMINATION LAWSUIT, ESCALATING THE PREVIOUS COMPLAINTS OF THEIR TEAMMATES. THE SUIT DETAILED THE LACK OF COMPARABLE WAGES TO THE MEN SOCCER PLAYERS BUT ALSO DETAILED THE GENDER DISCRIMINATION INFLUENCED THE TYPE OF SURFACES THEY PLAYED ON, MEDICAL TREATMENT, AND ACCOMMODATIONS WHEN TRAVELING TO GAMES. IN MAY 2020, THE SUIT AGAINST THE U.S. SOCCER FEDERATION WAS DISMISSED BECAUSE THE WOMEN WERE BEING PAID ACCORDING TO THE CONTRACTS THAT THEY SIGNED. THIS DID NOT DETER THE WOMEN'S NATIONAL TEAM AS THEY CONTINUED TO FIGHT FOR GENDER EQUALITY ON THE PITCH. MORE RECENTLY, IT WAS ANNOUNCED IN SEPTEMBER THAT THE U.S. SOCCER FEDERATION WILL OFFER THE MEN'S AND WOMEN'S TEAMS THE SAME CONTRACT PROPOSAL.

SOURCES/FURTHER LISTENING & READING

- UNLADYLIKE PODCAST - EPISODE 63: HOW TO SCORE EQUAL PAY IN SOCCER
- ARE U.S. WOMEN'S SOCCER PLAYERS REALLY EARNING LESS THAN MEN?

THE GLOBAL GAME OF PICKUP SOCCER

#46: THIS IS ACTUALLY MY FIRST TEAM WITH JERSEYS

#13: REALLY DUDE?

#46: YES [...] OH I MEAN I PLAYED BEFORE. I'VE PLAYED A LOT.

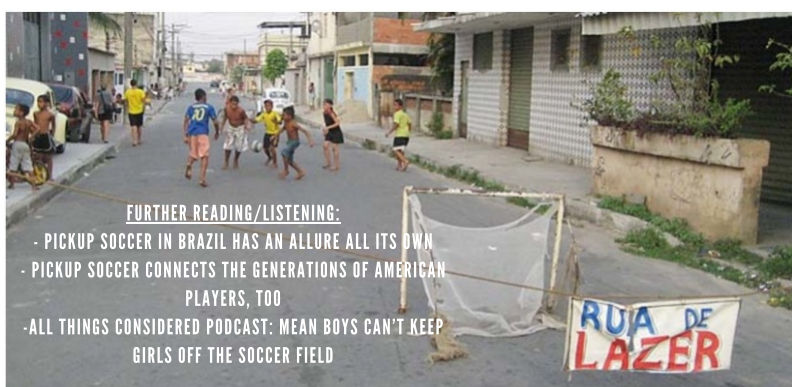
#2: WHERE?

#46: UH WELL. ALL OVER THE WORLD ACTUALLY. [...] AND EVERYONE PLAYS FOOTBALL... UMM SOCCER LIKE EVERYWHERE



IN COUNTRIES OUTSIDE OF THE UNITED STATES, PICKUP SOCCER IS A STAPLE. BOTH GIRLS AND BOYS PLAY PICKUP SOCCER, OFTEN STARTING AT A YOUNG AGE AND PLAYING CO-ED SOCCER IN BOTH TRADITIONAL SOCCER SPACES AND CREATING THEIR SOCCER FIELDS IN THE STREET. MANY INTERNATIONAL PROFESSIONAL SOCCER PLAYERS CREDIT THEIR TIME PLAYING PICKUP SOCCER AS DEVELOPING THE GIFT OF IMPROVISATION THAT ORGANIZED SOCCER OFTEN LACKS.

SOURCE: FINDING THE GAME: THREE YEARS, TWENTY-FIVE COUNTRIES, AND THE SEARCH FOR PICKUP SOCCER



HISTORICAL REFERENCES IN THE PLAY

TITLE IX

ESTABLISHED IN 1972 UNDER THE EDUCATION AMENDMENTS ACT, TITLE IX MADE GENDER EQUALITY MANDATORY IN EDUCATION. TITLE IX STATES THAT “NO PERSON IN THE UNITED STATES SHALL, BASED ON SEX, BE EXCLUDED FROM PARTICIPATION IN, BE DENIED THE BENEFITS OF, OR BE SUBJECTED TO DISCRIMINATION UNDER ANY EDUCATION PROGRAM OR ACTIVITY RECEIVING FEDERAL FINANCIAL ASSISTANCE.”

FOR HIGH SCHOOL AND COLLEGIATE SPORTS, TITLE IX REQUIRED WOMEN AND MEN ATHLETICS TO RECEIVE EQUAL OPPORTUNITIES TO PARTICIPATE IN SPORT, INCLUDING THE SAME ACCESS TO FUNDING AND RESOURCES. BEFORE THE IMPLEMENTATION OF TITLE IX, IT WAS BELIEVED THAT EVERY 1 IN 27 GIRLS PLAYED SPORTS, AND TODAY THAT NUMBER IS BELIEVED TO BE 2 IN 5.

SOURCES AND FURTHER READING/VIEWING:

TITLE IX AND SEX DISCRIMINATION

TITLE IX AND THE RISE OF FEMALE ATHLETES IN AMERICA

TED-ED: EQUALITY, SPORTS, AND TITLE IX



UNACCOMPANIED REFUGEE CHILDREN FROM CENTRAL AMERICA IN THE UNITED STATES

#2 MENTIONS THAT SHE IS WORKING WITH AMNESTY INTERNATIONAL AND HER CHURCH GROUP TO KNIT SCARVES TO RAISE MONEY FOR CHILDREN FROM CENTRAL AMERICA WHO ARE LIVING IN DETENTION FACILITIES IN THE U.S.

#2 I'M TALKING ABOUT MEXICAN CHILDREN IN CAGES

#11 NOT JUST MEXICAN MOSTLY LIKE GUATEMALAN AND HONDURAN AND LIKE ALL OVER ALL OVER CENTRAL AMERICA.

“SINCE THE EARLY 2000S, TENS OF THOUSANDS OF UNACCOMPANIED MINORS HAVE CROSSED THE SOUTHERN U.S. BORDER. THE INFLUX OF THESE CHILDREN IN RECENT YEARS HAS CREATED A HUMANITARIAN CRISIS. THE U.S. GOVERNMENT HAS STRUGGLED WITH HOW TO COPE WITH YOUNG REFUGEES WHO ARE AT RISK OF GREAT HARM, OR DEATH IF THEY ARE DEPORTED BACK TO THEIR HOME COUNTRIES. SOME OF THE CHILDREN WHO COME TO THE U.S. HAVE FAMILY WAITING FOR THEM, OTHERS DO NOT. UNDER CURRENT LAW, THE U.S. BORDER PATROL IS REQUIRED TO TAKE CHILD MIGRANTS, EXCEPT THOSE FROM MEXICO, INTO CUSTODY AND TRANSFER THEM TO THE OFFICE OF REFUGEE RESETTLEMENT WHICH REVIEWS THEIR CASES. IN AUGUST 2017, THE DEPARTMENT OF HOMELAND SECURITY ENDED THEIR PRACTICE OF GRANTING THE RIGHT TO STAY (PAROLE) TO MINORS FLEEING VIOLENCE IN CENTRAL AMERICA WHO HAD BEEN DENIED REFUGEE STATUS.”

THE KHMER ROUGE AND CAMBODIA

THE WOLVES BEGINS WITH A LENGTHY DISCUSSION ABOUT WAR AND GENOCIDE, SOME OF THE GIRLS DISCUSS KHMER ROUGE, WHILE SIMULTANEOUSLY DEBATING THE USE OF TAMPONS VS PADS.

#11: BUT IT'S LIKE HE'S OLD

#25: HE MURDERED 1000S OF PEOPLE

#13: LITERALLY 100S AND 1000S OF PEOPLE

"CAMBODIA IS A FORMER FRENCH COLONY IN ASIA. IT GAINED ITS INDEPENDENCE IN 1953. BECAUSE IT SHARES A BORDER WITH VIETNAM, CAMBODIA WAS DRAWN INTO THE VIETNAM WAR, CAUSING INSTABILITY IN THE REGION. THIS INSTABILITY LED TO THE CAMBODIAN CIVIL WAR, A CONFLICT BETWEEN THE KHMER ROUGE POLITICAL PARTY AND ITS ALLIES, AND THE KINGDOM OF CAMBODIA, THE RULING POLITICAL PARTY. THE KHMER ROUGE OVERTHREW THE KINGDOM OF CAMBODIA, OR THE KHMER REPUBLIC, AND INSTALLED A TOTALITARIAN REGIME IN CAMBODIA THAT IT CALLED DEMOCRATIC KAMPUCHEA. POL POT, A FORMER SCHOOLTEACHER, BECAME THE LEADER OF CAMBODIA IN 1975 AND HAS BEEN DESCRIBED AS A GENOCIDAL TYRANT. THE KHMER ROUGE AND ITS LEADERS, POL POT, NUON CHEA, IENG SARY, SON SEN, AND KHIEU SAMPHAN, ARE RESPONSIBLE FOR THE CAMBODIAN GENOCIDE WHICH OCCURRED FROM 1975 UNTIL 1978.

UNDER THE KHMER ROUGE, CAMBODIA WAS ISOLATED FROM ALL FOREIGN INFLUENCES. SCHOOLS, HOSPITALS, AND FACTORIES WERE CLOSED AS CITIZENS WERE FORCED INTO WORK CAMPS. THE GUARDS AT THE WORK CAMPS WERE MOSTLY TEENAGERS FROM RURAL, AGRICULTURAL BACKGROUNDS. INSPIRED BY MAO ZEDONG, WHO LED THE CULTURAL REVOLUTION OF COMMUNIST CHINA, THE KHMER ROUGE INSISTED ON SELF-SUFFICIENCY AND AGRARIAN SOCIETY. THE REGIME FORCED MILLIONS OF CAMBODIANS TO BECOME FARMERS, INCLUDING THOSE WHO HAD NO EXPERIENCE IN AGRICULTURE. LACK OF KNOWLEDGE ABOUT FARMING LED TO FAMINE AND DEATH FOR MILLIONS OF CAMBODIANS. IN ADDITION TO STARVATION, WORK EXHAUSTION, AND LACK OF TREATMENT FOR TREATABLE ILLNESSES, MILLIONS OF CAMBODIANS WERE EXECUTED DUE TO THE GOVERNMENT'S SOCIAL ENGINEERING POLICIES AND INTOLERANCE OF PERCEIVED SUBVERSIVE ELEMENTS. THE GENOCIDE WAS ESTIMATED TO HAVE CLAIMED BETWEEN 1.4 MILLION AND 2.2 MILLION LIVES, HALF DUE TO EXECUTIONS AND THE OTHER HALF FROM STARVATION AND DISEASE.

THE KHMER ROUGE GOVERNMENT AND THE CAMBODIAN GENOCIDE OFFICIALLY ENDED WHEN VIETNAM WON THE CAMBODIAN-VIETNAMESE WAR IN 1991 BUT FIGHTING BY THE KHMER ROUGE DID NOT TRULY END UNTIL THE MID-1990S. IN 2014, TWO KHMER ROUGE LEADERS, NUON CHEA AND KHIEU SAMPHAN WERE FOUND GUILTY BY THE UNITED NATIONS OF CRIMES AGAINST HUMANITY AND WERE RESPONSIBLE FOR THE DEATH OF UP TO TWO MILLION CAMBODIANS. POL POT, AND OTHER LEADERS OF THE KHMER ROUGE, DIED BEFORE THEY COULD BE BROUGHT TO JUSTICE FOR THEIR CRIMES."

THE GLOSSARY

Skype: A video conferencing and voice calls application. It also supports instant messaging, file transfer, and calls to landline and mobile telephones.

Speaking in Tongues: A practice in which people utter words or speech-like sounds, often thought by believers to be languages unknown to the speaker.

Emphysema: A condition in which the air sacs of the lungs are damaged and enlarged, causing breathlessness.

Circus Circus: A hotel and casino in Las Vegas, Nevada. It features circus and trapeze acts, as well as carnival games, at its Carnival Midway. The resort also includes the Adventuredome, an indoor amusement park.

Amnesty International: An international non-governmental organization focused on human rights, with its headquarters in the United Kingdom.

Yurt: A portable, round tent covered with skins or felt and used as a dwelling by several distinct nomadic groups. The structure consists of an angled assembly or latticework of wood or bamboo for walls, a door frame, ribs (poles, rafters), and a wheel (crown, compression ring) possibly steam-bent.

Charlie's Angels: A 1976 television series and 2000 and 2019 American action-comedy film featuring three women detectives.

Tearing an ACL: The ACL is a tissue that connects the thighbone to the shinbone, at the knee. Most ACL injuries occur during certain sports such as basketball, soccer, football, skiing, and tennis. When the ACL is torn and the signature loud "pop" is heard, intense pain follows and, within an hour, swelling occurs. .

Bicycle Kick: A bicycle kick, also known as an overhead kick or scissors kick, is an acrobatic strike where a player kicks an airborne ball rearward in midair. It is achieved by throwing the body backward up into the air and, before descending to the ground, making a shearing movement with the lower limbs to get the ball-striking leg in front of the other.

Olympic Development Program: A program that identifies high potential soccer players and facilitates their development and creates a pathway to play for the U.S. National Soccer Teams.

Side Tackle: A side tackle is when a player comes in from the side of another player and takes the ball off their opponent.

Elite Clubs National League (ENCL): ENCL is a club-based development program, training, and competition platform for youth boys' and girls' soccer players in the United States.

U12/U14/U17: Designations for soccer age groups. For example, U12 is under 12.

ID Camp: ID Camp provides aspiring college players a snapshot of collegiate soccer in a competitive environment like that of a soccer academy. Also, these camps serve as an opportunity for youth soccer players interested in playing at the collegiate level the ability to get seen and recruited by a college program.