

THE WOLVES

BY
SARAH
DELAPPE

DIRECTED BY
LILA
NEUGEBAUER

LINCOLN CENTER THEATER

TEACHER RESOURCE GUIDE

**LINCOLN CENTER THEATER
AT THE MITZI E. NEWHOUSE**

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Producing Artistic Director

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Executive Director of
Development & Planning

presents

THE WOLVES

By **Sarah DeLappe**

as originally produced by The Playwrights Realm
in association with New York Stage & Film
and Vassar's Powerhouse Theatre Season
by arrangement with Scott Rudin and Eli Bush

with (in alphabetical order)

Paola Sanchez Abreu Mia Barron Brenna Coates

Jenna Dioguardi Samia Finnerty Midori Francis Lizzy Jutila

Sarah Mezzanotte Tedra Millan Susannah Perkins

Sets

Laura Jellinek

Costumes

Ásta Bennie Hostetter

Lighting

Lap Chi Chu

Sound

Stowe Nelson

Casting

**Telsey + Company
and Daniel Swee**

Stage Manager

Amanda Spooner

Director of Marketing

Linda Mason Ross

General Press Agent

Philip Rinaldi

General Manager

Jessica Niebanck

Production Manager

Paul Smithyman

Directed by

Lila Neugebauer

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Playwrights Horizons Theater School produced a workshop of THE WOLVES in 2015
in association with Clubbed Thumb, where the play had been developed previously.

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INTRODUCTION

“ I wanted to see a portrait of teenage girls as human beings - as complicated, nuanced, very idiosyncratic people who weren't just girlfriends or sex objects or manic pixie dream girls but who were athletes and daughters and students and scholars and people who were trying actively to figure out who they were in this changing world around them. ”

—Sarah DeLappe

Welcome to the teacher resource guide for *The Wolves*, a new play by Sarah DeLappe, directed by Lila Neugebauer. *The Wolves* is the story of a high school girls' indoor soccer team as they warm up for a series of games. Sarah DeLappe has written a muscular, lyrical play that will toss students into the chaos of teenage self-discovery. *The Wolves* provides students an opportunity to learn about world and personal politics, as well as to reflect on social pressure, loss, and the challenges involved in forging a personal identity and being a part of a team.

The Wolves offers many learning opportunities for students in areas related to:

- the work of Sarah DeLappe, a Pulitzer-Prize nominated playwright;
- a thematic exploration of friendship, community, power, politics, individuality and loss; and
- identifying personal issues and universal themes in the play and its performance.

HOW TO USE THIS GUIDE

This resource guide has been created to help prepare your students to see *The Wolves*. We hope to direct you to resources that can further your classroom exploration of the play. We encourage you to download and share pages of this guide with your students. In each section, look for resources, including links to materials and videos available online, as well as discussion questions and suggested classroom activities that you can use before or after seeing the production.

The overall goals of this guide are to:

- connect to your curriculum with standards-based information and activities;
- engage your students critical and analytical thinking skills; and
- provide you with the tools to have an engaging and educational experience at the theater.

THE PLAY

Synopsis

In this contemporary slice-of-life play, *The Wolves*, a girls' indoor soccer team, practice drills as they prepare for a succession of games. As they warm up and talk about life, the girls navigate the politics of their personal lives as well as the politics of the larger world, gossiping about things like war, menstrual products, genocide, sports, pop culture, and their relationships. Each team member struggles to negotiate her individuality while being a part of a group. They bond over a bag of orange slices and personal traumas. The team seems as if it may disband after the sudden death of one of the girls, but they manage to come together. In the end, the surviving team players prepare to play yet another game together – closer, stronger, wiser, and fiercer.

The Characters

“ We are the Wolves ”



A scene from Lincoln Center Theater's production of *THE WOLVES* by Sarah DeLappe. Photo by Julieta Cervantes.



#11 played by Susannah Perkins

< **#11**: Midfield. Brainy, morbid, budding elitist, thoughtful. Seventeen.

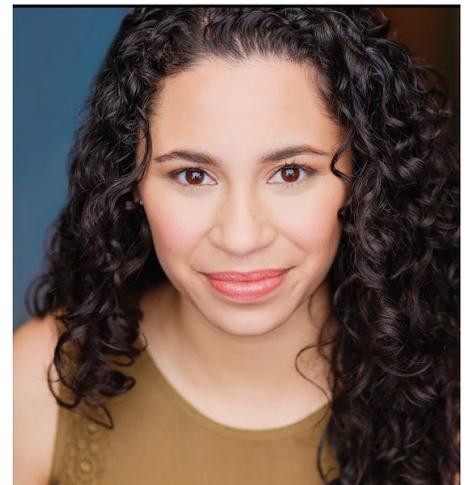
I never said we should take our liberties for granted

Midfield, #11, is curious about the world and grapples with questions of morality.

> **#25**: Defense, Captain. Classic (ex)coach's daughter. Seventeen.

I mean we like to have fun but you know uh 'if you can't say something nice don't say anything at all'?

The team's Captain, #25, works to keep everyone in line, both physically and socially, while also making an attempt to strike out on her own with a new relationship.



#25 played by Paola Sanchez Abreu

The Characters



#13 played by Jenna Dioguardi

< **#13:** Midfield. Stoner, older pot dealer brother, into her wackiness. Sixteen.
We should be like very very thankful for our liberties you know
#13 self-medicates with marijuana and attempts to understand the complexity of relationships.

> **#46:** Bench. New girl. Awkward, different, just wants to fit in. Sixteen.
why can't I make a pregnancy joke?
#46 struggles awkwardly, and often unsuccessfully, to fit in, but eventually proves that she is a worthy teammate.



#46 played by Tedra Millan

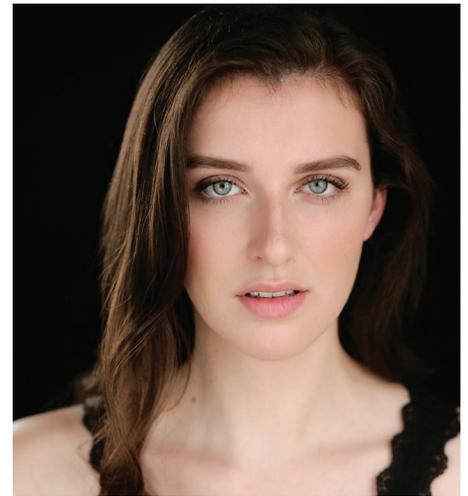


#2 played by Sarah Mezzanotte

< **#2:** Defense. Innocent, unlucky, kind, skinny. Sixteen.
I eat plenty of protein I like basically live on peanut butter and cheese!
#2, more innocent than the other girls, has strong religious beliefs and a secret eating disorder.

> **#7:** Striker. Too cool for school. Sarcastic. "fuck," thick eyeliner. Almost seventeen.
We don't do genocides 'til senior year

The very cool #7, loses a bit of her cool factor when she gets injured and has to miss the last game in the season. She watches in dismay as #46 appears to usurp her position as striker.



#7 played by Brenna Coates



#14 played by Samia Finnerty

< **#14:** Midfield. #7's insecure sidekick. Just switched to contacts. Sixteen.
alright um look fierce
#14 tries to be as cool as her friend #7, but struggles with the pressure of sex and growing up before she is quite ready. She brings orange slices to practice and the team takes a photo with orange slices in their mouths, growing closer.

> **#8:** Defense. Plays dumber than she is. Sixteen.
I am getting such a bad grade in social studies
#8 acts less intelligent than she is so that people will like her



#8 played by Midori Francis

The Characters



#00 played by Lizzy Julita

< **#00:** Goalie. Intense performance anxiety, perfectionist, high achiever. Seventeen. *hey my ACL's acting up*
#00 copes with intense anxiety which causes her to vomit before every game.



> **Soccer Mom:**
you're not getting any younger you know?
Soccer Mom shows up at practice after the death of her daughter, bringing with her a bag of orange slices and grief.

Soccer Mom played by Mia Barron

THEMES TO EXPLORE

The Wolves explores a range of ideas. Explore the themes described below and uncover others with your students.

Coming-of-Age: Playwright Sarah DeLappe put a Gertrude Stein quote on the first page of the script for *The Wolves*: “We are always the same age inside.” What does this quote mean to you? How does the play contribute to your understanding of this quote?

Identity: All of the characters struggle in their own ways to fit in and to stand out. How does each girl distinguish herself while also being a good team player?

Politics: The players struggle with a growing realization of world politics and world events, as well as the politics that exists within their own team structure. Are there moments in the play when team members take comfort in each other? How do the conversations about politics illuminate the relationships among the girls?

Status: Each girl plays a specific role on the team. What are these roles and how do they relate to each girl’s status? What is status based on in this play? At what points do the girls’ status shift?

Loss: One of the team members dies in a tragic accident. How does the team deal with this loss?



A scene from Lincoln Center Theater’s production of *THE WOLVES* by Sarah DeLappe. Photo by Julieta Cervantes.

The Playwright: Sarah DeLappe

SARAH DELAPPE (*Playwright*).

LCT debut. *The Wolves* (Pulitzer Prize finalist; Relentless Award; Lortel, Outer Critics Circle nominations) premiered at The Playwrights Realm, following an engagement with New York Stage and Film, and development with Clubbed Thumb. She is currently an LCT3 Writer in Residence and a member of Ars Nova Play Group. Other fellowships and developmental support include The MacDowell Colony, The Ground Floor, Page One Fellowship at The Playwrights Realm, SPACE on Ryder Farm, and Sitka Fellows Program. Education: MFA, Brooklyn College.



Sarah DeLappe, playwright

An Interview with Sarah DeLappe

Where did the play come from?

I played soccer and other sports as a kid, but I never played at the elite level as the girls who are on the *Wolves*. I quit when I was fourteen so I could do theater and act in plays. They didn't have a soccer team at my high school so, in a way, this is wish fulfillment: I got to write about the team that I was never a part of in high school.

A couple of summers ago, I went to an exhibit at The New Museum that was a survey of contemporary art from the Middle East and North Africa.

I was walking around and watching all of these metropolitan New Yorkers look at their iPhones in the middle of this incredibly affecting art about suicide bombings, and Syria, and the civil war in Lebanon, and then go back to drinking cold brew or talking about what they were doing that weekend. They would say something intelligent about the art and then just move quickly along with the rest of their life. There was something about the obvious gap in the experience of these people and the world that they were consuming briefly that made me think, "What could be further away than a bunch of suburban girls on an indoor soccer field warming up for a soccer game?"

On the subway on the way back to my apartment, I started writing the first scene of the play. At the time, I didn't know it was [the first scene] - it was just two simultaneous conversations, one about the Khmer Rouge and one about the efficacy of tampons or pads. While I was writing it, I quickly began thinking of it as a war movie. But instead of a bunch of men who are going into battle, you have a bunch of young women who are preparing for their soccer games.

Why did you choose to identify the characters by their numbers and not their names?

I wanted the characters to exist only as members of the team on the turf. This is the only place where they are athletes, first and foremost. I was interested in creating a world where teenage girls could define themselves, as opposed to being defined by parents or boyfriends or the male gaze. They get to set the rules, but they're also moving through this simultaneous, synchronized warm up, physically moving as one organism. Each of them existing as a number is related to the idea of them moving and existing as one organism on the field.

How long did it take you to write the play?

It was fast. The first draft was written in three weeks, a month. I spent at least two years refining it through a series of workshops, but seventy-five percent of the first draft is still intact. My changes are probably unnoticeable to the naked eye. I heard each of the nine voices orchestrally, so there would be a moment when I could just intuitively feel that we needed more piccolo here, or more cello here.



Courtesy New Museum, New York. Photo: Dean Kaufman.

What made you want to become a playwright?

I reached a point in college when I felt disenchanted by my own abilities and limitations as an actor, but also at the roles that were available for women, especially young women. I took a playwriting class with Paula Vogel. I felt like everything about the [theater's] attention to “liveness” and actually being in the room - the way that it forces audience members to pay attention to the ways we’re not paying attention in our day-to-day life – was really attractive to me.



A scene from Lincoln Center Theater’s production of *THE WOLVES* by Sarah DeLappe. Photo by Julieta Cervantes.

What is your ideal relationship with a director, actors, designers, and the people who become a part of the production process?

My ideal collaborators are a lot of the people I’ve gotten to work with on *The Wolves*. Lila is an incredible director, fiercely intelligent and rigorous and generous to every single person involved with the process. She really understands these characters, and she really understands actors. Working with all of the designers and the actors is amazing. I had an idea of things going into it, but their vision, talent and skill exceeded any of my expectations. That’s what’s so great about theater. When you write a play it’s just a blueprint for a production. You’re one member of this very large team that’s hopefully going to create an extraordinary event.

What are the questions that you want people to be thinking about when they watch the play?

The play has a certain ‘choose-your-own-adventure’ aspect to it because there’s so much overlapping dialogue and so much action. I hope that the audience doesn’t catch every single word or every single moment of the play. In a way, you’re a fly-on-the-wall. I want the audience to be wondering who each of these girls are as they slowly reveal themselves over the course of the play.

Where do you like to write?

I write in my apartment at my desk. I like to write where it’s quiet. I can’t write in a library or a coffee shop because I need the silence to feel like I can hear my own thoughts.

The Director, Lila Neugebauer

LILA NEUGEBAUER (*Director*). LCT: Zoe Kazan's *After the Blast*, Abe Koogler's *Kill Floor* (LCT3). Recent theater: *The Wolves* (The Playwrights Realm, New York Stage and Film), Annie Baker's *The Antipodes*, Branden Jacobs-Jenkins' *Everybody*, Albee's *The Sandbox*, Fornés' *Drowning*, Kennedy's *Funnyhouse of a Negro* (Signature Plays), A.R. Gurney's *The Wayside Motor Inn* (Signature); Mike Bartlett's *An Intervention* (Williamstown Theatre Festival); Amy Herzog's *After The Revolution*, *4000 Miles* (Baltimore Center Stage); Zoe Kazan's *Trudy and Max in Love*, Eliza Clark's *Future Thinking* (South Coast Rep); Lucas Hnath's *Red Speedo* (Studio Theatre); Dan LeFranc's *Troublemaker* (Berkeley Rep); *Partners*, *O Guru Guru Guru* (Humana Festival); Annie Baker's *The Aliens* (San Francisco Playhouse, Studio Theatre). As co-artistic director of The Mad Ones: *Samuel & Alasdair: A Personal History of the Robot War*, *The Essential Straight and Narrow*, *Miles for Mary* (returning at Playwrights Horizons this winter). Upcoming: Albee's *At Home at the Zoo* (Signature), Lily Thorne's *Peace for Mary Frances* (The New Group), Tracy Letts' *Mary Page Marlowe* (Second Stage). Awards: Obie, Drama Desk, Princess Grace awards.



Lila Neugebauer, director

An Interview with Lila Neugebauer

What are your key responsibilities as a director?

The director is responsible for the artistic stewardship and the practical management of the production process. I function as part curator, part team leader, part manager, part facilitator, part acting coach, and part guru. My job is to control space and time. [They] are the mediums in which theater operates. I am technically responsible for every element that inhabits both space and time... material realities, intangible realities, emotional realities, and aesthetic realities.

In the case of a new play, I'm helping the writer to 'find the play' for the first time. Another part of my job involves interfacing with the institutions at which I work, so I'm also managing more practical, production oriented aspects of the enterprise that have to happen for the ship to keep sailing.

*Is there a difference in approach when directing a new play like **The Wolves** versus a classic play that has been produced and directed many times?*

I try to discourage myself from making any kinds of assumptions. This is especially vital when you're working on a new play: you can't have a received idea of what it is because it has never existed before. I think there is a heightened kind of elasticity, agility, and openness required in a new play process because you are collaborating with the writer to discover what the play is through the first production. I take the stakes of the first production of a new play very seriously.

What is The Wolves about for you?

There are many answers to this question. First, it charts some very important thresholds in identity formation for a group of young women. It contains an important thesis that there is a particular kind of love that is forged between women at an early moment in their lives that is eternal. There's a Gertrude Stein quote that Sarah put on the first page of the play that says, "We are always the same age inside." There is something about certain thresholds that are passed in this play. The way that these women are bonded to each other that is a forever kind of bond.

The events of the play chart five weeks in the life of an indoor girls' soccer team. We mostly encounter them when they are warming up before their games. The production functions in some ways like a dance theater piece because it's so tightly choreographed.

The play is also about a loss of innocence. The girls in this play begin the play insulated from a lot of different kinds of realities – political realities, social realities – and then the bubble gets burst. We are charting the shifting dynamics and stakes of identity formation for a group of sixteen and seventeen-year-old women.

What are the challenges of creating a cohesive ensemble for a play that does not have a true main character?

I derive a particular pleasure and satisfaction from ensemble plays. This is the kind of play where every member of this team is onstage almost all of the play and no member of the team is more important than any other to the fabric of the play.

The process of ensemble formation reveals itself very organically because the roles are so beautifully and evenly individuated and balanced. One of the great joys of this particular process is that I trained this cast to play soccer. We did our first iteration of this production in Poughkeepsie on the Vassar campus through New York Stage and Film. We sweat together. The girls lived in dorms together. That was an incredibly formative,

invaluable experience in which they really became a team.



A scene from Lincoln Center Theater's production of *THE WOLVES* by Sarah DeLappe. Photo by Julieta Cervantes.

I hope that I create a space in a rehearsal room where people are invited to be their most vulnerable selves. Ultimately, this group felt that way and I think that's part of what allowed them to become so close and inspired them to take very good care of each other.

An Interview with Lincoln Center Theater's Director of Marketing, Linda Mason Ross

What are you responsible for as Lincoln Center Theater's Director of Marketing?

My job is to bring in as many ticket buyers as possible by representing each show appropriately. We want to make sure that people understand the nature of each piece: Is it a comedy? Is it a straight play? Is it a musical? Is it lively? Somber? You can't capture all of that in a poster, but you want to do something intriguing that gives people a sense of what they're coming for.

As Marketing Director, I oversee the creative and strategic development of the marketing campaign. In addition, the marketing department runs the Membership Program at Lincoln Center Theater. LCT members get to choose what shows to see and when to see them. Members can buy tickets before the general public at a reduced ticket price. The marketing department also oversees the LCT website and all of our social media, as well as the relationship with the advertising agency that creates the advertising materials for us.



Linda Mason Ross

Does the marketing department create the poster image for the show?

We have a meeting with the ad agency where our Producing Artistic Director, André Bishop, will discuss the nature of the play. Everyone will have read the play and we have a long discussion about the themes, what the production will be like, the history of it, and the context. The ad agency creates a dozen to three dozen different poster options for us to consider. They present them to us and we narrow them down. We share the narrowed down options with the author and director for their input and then we eventually come down to the one. If we're lucky, it feels like it's always been inevitable that the image we've chosen is the right one. In the case of *The Wolves*, I think the art feels right for the show.

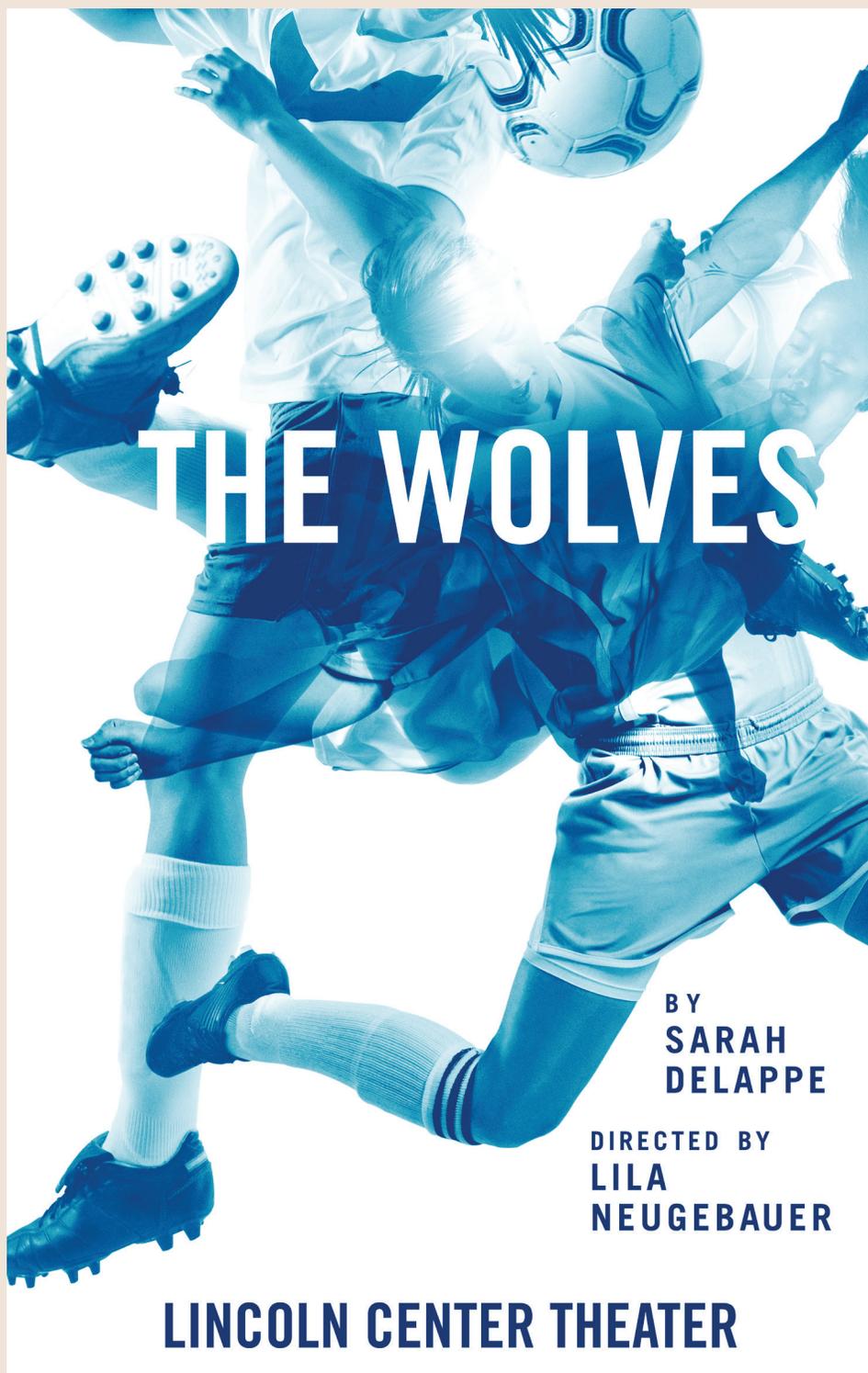
Graphically, we came up with a tangle of women's bodies playing soccer and it's all this one color blue. These women are not delicate. I think we're getting across the message that these are strong, powerful young women on this team; all together, but all individuals who become this entity that is the Wolves. We didn't want anything pink, we didn't want anything girly, we wanted it to be strong. We thought it was a clean way to make it about soccer but not with a green field and a soccer ball. We wanted it to be about the women and the powerful nature of these women. You see limbs, you see kicking, you see this fierceness.

Are you thinking about who your audience is?

Absolutely. The people who are going to buy the most tickets are going to be the people who have bought tickets at Lincoln Center Theater before; people who are New York City theatergoers, but we always want to make sure that we're reaching new audiences as much as possible. Linc-Tix is a free membership program for twenty-one to thirty-five year olds that lets them see everything we do for \$32 a ticket. We have more than 50,000 people in the New York area in the program. In this way, we are able to bring younger audiences to see a show at a price they can afford, barely more than a movie for a night of theater. This program has been very helpful to us in making it easier for younger audiences to see what we do.

Can you describe the importance of social media in Lincoln Center Theater's marketing efforts?

We do a ton of marketing online, but it might not be on Facebook, or Twitter, or Instagram. We do that, but we're also doing traditional advertising, some of it in print, some of it still direct mail. We still do radio and television. There's still an important role for traditional media in what we do, but we do a ton of online advertising.



Poster, *THE WOLVES*

HISTORICAL REFERENCES IN THE PLAY

The Khmer Rouge and Cambodia

The Cambodian

#11: but it's like he's old

#25: he murdered 1000s of people

The Wolves begins with a lengthy discussion about war and genocide, kicked off by #11. In keeping with the playwright's desire to contrast conversation that is profound and prosaic, the girls puzzle over ethical questions about the Khmer Rouge, while simultaneously debating the efficacy of tampons over sanitary pads.



New Kampuchean arrivals waiting for medical checkup before entering holding camp set up by UN High Commissioner for Refugees with the aid of UNICEF and International Red Cross relief workers. UN Photo by Saw Lwin

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 an 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 being 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.

Discussion Questions:

What relationships may be drawn between war and sports? Why are sports games often compared to “battlefields”?

The Wolves juxtaposes the banal with events of horrifying significance and magnitude. What is the effect of this juxtaposition?

Resources:

FrontlineWorld

<https://www.pbs.org/frontlineworld/stories/cambodia/index.html>

The Khmer Rouge Killing Machine

<https://www.youtube.com/watch?v=7uBA1UGI5JE>

Kiernan, Ben, *The Pol Pot Regime: Race, Power and Genocide in Cambodia under the Khmer Rouge, 1975-79*. Connecticut: Yale University, 1996

Unaccompanied Refugee Children from Central America in the United States

Todos Los Niños

#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

#2: in cages! Cages!

In *The Wolves*, #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. The team discusses the humanitarian crisis of refugee children, grappling with the heaviness of the topic, while also discussing things like *The Lord of the Rings* and political correctness.

Since the early 2000s, tens of thousands of unaccompanied minors have crossed the southern U.S. border. These children are generally fleeing gang violence or other violence at home. Many of the children who come across the border have been exploited by human smugglers. The influx of these children in recent years has created a hu-



Guatemalan children living in refugee camps. UN Photo by Pat Goudvis

manitarian 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 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, with the exception of 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 American who had been denied refugee status.

Discussion Questions:

How do the Wolves negotiate their sense of privilege when discussing children who are less fortunate? How does each girl deal with the serious political and social issues cited in the play?

Resources:

<https://www.vox.com/2014/6/16/5813406/explain-child-migrant-crisis-central-america-unaccompanied-children-immigrants-daca>

<https://www.nbcnews.com/news/latino/are-border-children-refugee-crisis-u-s-n121441>

<https://supportkind.org>

ADDITIONAL BACKGROUND INFORMATION

A Brief History of Title IX

The participation of women and girls in sports was not always common in the United States. Title IX became federal law under the Education Amendments Act of 1972. It states that, “No person in the United States shall, on the basis of 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.”

Girls playing soccer by Sarah Jones



Under Title IX, women and men are required to receive equal opportunities to participate in sports. In order to receive federal funding, schools and universities have to make their programs for young women on par with those for young men. After Title IX was enacted, women suddenly received access to supplies, facilities, training, and sports scholarships that had previously been denied to them. Title IX paved the way for the explosion of female soccer teams and female participation in amateur and professional soccer.

In addition to sports, Title IX opened the door for girls and women to receive more opportunities in math and science. The law also protects students against bullying and sexual harassment.

Resources:

<https://ny.pbslearningmedia.org/resource/018750b9-33e6-4db0-b877-2b30bf664c26/title-ix-and-the-education-amendments-of-1972/#.WcWTRK3Mzrc>

<http://www.titleix.info>

<http://www.ncaa.org/about/resources/inclusion/title-ix-frequently-asked-questions>

Women's Soccer in the United States

Soccer can be traced back to ancient China, ancient Greece, and ancient Rome; it is difficult to determine which country originated it. England is generally credited with making soccer, or “football,” the game we know today. Soccer has been in the U.S. since the mid-nineteenth century. It grew in popularity in the 1960s as a result of the creation of two national teams. The participation of women in soccer grew after Title IX was enacted in 1972, but it wasn't until the U.S. team's victory over China in the first Women's World Cup in 1991 that women catapulted to the forefront of the sport. The first women's professional soccer league



Mia Hamm



in the U.S. formed after the success of the U.S. Women's National Team at the 1999 Women's World Cup and featured soccer stars such as Mia Hamm, Michelle Akers, and Brandi Chastain.

In the 1990s and early 2000s, the number of high school soccer players more than doubled, making soccer the fastest growing of all major U.S. sports. Today there are several national youth soccer club leagues, including the U.S. Youth Soccer Association and the American Youth Soccer Organization. Many high schools in the U.S. offer boys' and girls' soccer. Soccer is the third-most played team sport by high school girls today. Young soccer players may graduate from house leagues or rec leagues and local soccer games, to travel leagues, in which they travel to different cities to play against more competitive teams.

Brandi Chastain after winning the 1999 World Cup

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; defending your team's goal and kicking. Players play on a pitch, or field, with two designated goals and penalty areas. A game is officiated by a referee and the referee's decisions are final. 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 minimum of seven and 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. 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.

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 has to leave the game permanently.



Soccer field (pitch)



Resources:

Soccer Rules: The Basic Rules of Soccer for Kids and Adults

<https://www.youtube.com/watch?v=M18UNJDspO4>

Dare to Dream: The Story of the US Women's Soccer Team.

Dir. Ouisie Shapiro. HBO, 2005.

https://www.youtube.com/watch?v=pkASh_mjIts

A scene from Lincoln Center Theater's production of *THE WOLVES* by Sarah DeLappe. Photo by Julieta Cervantes.

Women in Contemporary American Theater

“ Discussing the status of women in the theatre feels a little like debating global warming. I mean, why are we still having this discussion? ”

— Marsha Norman

Lincoln Center Theater’s production of *The Wolves* is special for many reasons, including that it has an entirely female cast of characters, and was written and directed by women. Even in 2017, this is a rarity in the American theater.

The degree to which men have historically dominated the American theater has been documented in study after study, including the StageSource Gender Parity Task Force study in 2013-2014. One of their key findings was that men outnumber women by at least 2 to 1 in the fields of directing, playwrighting, scenic design, lighting design, sound design, projection design, and music direction. According to The Broadway League’s report, *Demographics of the Broadway Audience 2015-2016*, women make up 67% of all Broadway audiences. So, what gives?

The question of why women playwrights remain underrepresented in the American theater is a complicated one, rooted in the discrimination women still face in the broader culture. Title IX does not apply to the artistic choices theater institutions make. Theaters are not required by law to produce male and female playwrights equally, nor are they required to hire female directors.

Often, these issues trickle down from Broadway to plays performed in schools. The Educational Theater Association’s 2016 survey found that most of the top 10 plays and musicals performed in schools across the country were created by predominantly white men.

Another question is: what can be done about this problem? Much advocacy work has been and continues to be done to produce the work of female playwrights.



The Kilroys

One such advocacy group is The Kilroys. Founded in 2013, this collective of women in theater have dedicated themselves to increasing the visibility of female playwrights. Every year, they release a list of plays written by female-identified individuals that is compiled by consulting a diverse range of theater professionals. Theaters and schools can consult the list as a resource when making decisions about what plays to produce.

Resources

<https://thekilroys.org/list-2017/>

<http://howlround.com/a-brief-history-of-the-gender-parity-movement-in-theatre>

<http://www.nytimes.com/2009/06/24/theater/24play.html?mcubz=3>

https://www.npr.org/sections/ed/2016/09/29/427138970/the-most-popular-high-school-plays-and-musicals?utm_campaign=storyshare&utm_source=twitter.com&utm_medium=social

Before the Performance: Classroom Activities

Archetypes: A Creative Writing Activity

Playwright Sarah DeLappe works from archetypes, using them as a way to generate characters in her plays. An archetype is a typical example of a certain kind of person or thing.

Discuss the following archetypes with students, deciding what qualities they possess and having students provide examples of each from literature and film: The Innocent, The Rebel, The Hero, The Explorer, The Jester.

Have students create specific characters based on each archetype that was discussed as a class:

- What is their favorite object?
- What do they like to eat for a snack?
- What do they wear on a regular day?
- What do they wear for a special day?
- What is their favorite song?
- They send a text. Who do they send it to?

Once students have answered these questions for each archetype, have students pick two of their invented characters and write a scene for them, incorporating as many of the details generated from their lists as they can.

Further Research: http://www.soulcraft.co/essays/the_12_common_archetypes.html

Alphabet Ball Game: A Team-Building Activity

Everyone stands in a circle. One player starts by pantomiming a ball and throwing it along with a word that begins with A to another player. As fast as possible, that player throws a word that begins with B to someone else. Continue this way until the circle gets through the entire alphabet. Students can signal that they have already received the ball by holding their hands behind their back.

Add a time constraint by encouraging students to get through the alphabet in two minutes – or less. Each student is responsible for coming up with their own word without help from the group. You can divide students into two circles, giving each circle a team name. The two circles can compete to see which one can get to Z first.

After students have done the exercise, discuss the following:

- How difficult was it to play this game with others?
- What did we learn about team dynamics doing this exercise?

The Mood Board: A Marketing Activity

Marketing departments often create marketing campaigns well before they see the play in performance. Based on conversations with the artistic director, playwright and director, marketing departments work with advertising agencies to produce an image that will capture the “spirit” of the play and the production.

Based on the words listed below, or your own list, have students create a collage using images from magazines or the internet. Once students have created their collage, they can share it with the rest of the class, explaining the choices they made and how the collage relates to the words from their list.

- Soccer
- Community
- Adolescence
- Girls (not girly)
- Fierce
- Aggression
- Strength
- Intensity

At the Performance: An Observation Activity

Write down words that relate to each character based on what they say and what others say about them on the character chart. What did you learn about each character? How does each member of the team evolve over the course of the show?

#00/Goalie	#11/Midfield	#25/Defense (Captain)
#46/Bench	#13/Midfield	#2/Defense
#7/Striker	#14/Midfield	#8/Defense

The Wolves Character Investigation

Ask students to choose one of the characters from *The Wolves* that they feel most connected to.

Using the handout provided, have students consider the following:

- What is my character good at?
- What is my character curious about?
- What does my character want the most and what is getting in the way of that want?
- What is my character afraid of?
- What are my character's secrets?

My character is:

My character is good at:

My character is curious about:

My character really wants:

My character is afraid of:

One of my character's secrets is:

After the Performance: A Writing Activity

Using the chart created during the performance, or the character investigation sheet, write two diary entries for at least two characters, one entry from the beginning of the soccer season and one from the end of the soccer season after the death of #14. How do they feel about the other members of the team? What might be going on in their lives that they are unwilling to share with their team members? What are their lives like when they are not on the field?

After you have written diary entries for these characters, have students write a dramatic scene for them that takes place off the soccer field.

Large empty rectangular box with a dotted border, intended for writing a diary entry.

Large empty rectangular box with a dotted border, intended for writing a dramatic scene.

Discussion Questions

- What is the difference between a friend and teammate? Which team members appear to be friends? How do we know? What is the role of friendship in the play? In what ways is friendship a source of stress for the girls?
- All of the girls in the play wear the same uniform and their names are not revealed. What details does the playwright include that help the audience differentiate between each girl? How did the actors distinguish themselves? Is there a main character, or main couple of characters, in *The Wolves*, and if so, who is it/who are they?
- Is there a major conflict in the play? What is each character struggling with? Which conflicts, or problems, remain unresolved by the end of the play? What is the dramatic effect of leaving certain conflicts unresolved?
- How would you describe the relationships between the girls on the team? Based on what the team players say, what are the team's strengths? What might be the team's weaknesses?
- According to Rosalind Wiseman in her book, *Queen Bees and the Wannabes*, group cohesion is based on loyalty to its leaders and a sense of "us" versus "them". Who is the leader in *The Wolves*? Is there more than one? Does leadership shift during the play? How cohesive are *The Wolves* at the beginning of the play? How does this compare to the end of the play?
- How does competition function in the play? How does competition drive a wedge between players, while also bringing the team closer? Who is competing against whom on the team, and towards what end?
- A greater degree of confidence in teenagers has been attributed to their participation in youth sports. Who in *The Wolves* appears confident and how is this expressed? How does this confidence compete with the girls' insecurities? What does each girl's insecurity stem from and how does she express it?
- In the last scene of the play, we learn the names of #7 (Alex) and #14 (Megan). We also hear a series of other names in the last scene. What is the effect of suddenly being able to name people after knowing them only by their number beforehand?
- How integral is the choreography to the play? How does movement contribute to the storytelling? What does the choreography reveal about the psyche of the team, as well as of individual teammates?
- What is the role of adults in this play? How are adults discussed by the Wolves? How does the adult world contrast to that of world created by the Wolves on the pitch? What is the effect of Soccer Mom's appearance at the end of the play? How does her presence influence the Wolves?
- Coming-of-age stories focus on the passage of children into adulthood. What marks this passage for the individual teammates in the Wolves? How do individual characters appear to grow psychologically and/or morally throughout the play? By the end of the play, which teammates, if any, appear to be more adults than children?

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