



Copa 71

STUDY GUIDE

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All SFFILM Education materials are developed in alignment with California educational standards for media literacy. SFFILM Education welcomes feedback and questions on all printed study materials.

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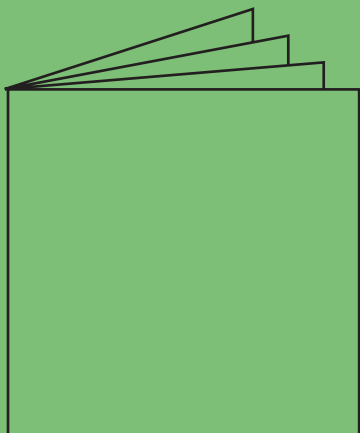
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About the Film

Rousing and infuriating, **Copa 71** unearths 50-year-old footage of the first women’s World Cup series that took place in Mexico in 1971. Six countries participated—Argentina, Denmark, England, France, Italy, and Mexico—and the filmmakers interview representatives from each team to reflect on the difficulties they encountered as female athletes as well as the tremendous joy they got from playing. Interspersed with their recollections are thrilling sequences of the matches themselves as well as the sexist and short-sighted legislation and opinions of powerful organizations like FIFA that tried to keep women off the field. Executive produced by **Serena** and **Venus Williams**, who understand a thing or two about women in sports, **Copa 71** reclaims and recenters a pivotal event in athletic history and will hopefully provoke change in a domain where white men hold much of the power.

Recommended Grades: 5–12

Teaching the Film

With extensive archival material and present-day interviews, **Copa 71** provides insight into the unprecedented events. Through providing a greater context to the first (unofficial) Women’s World Cup held in Mexico City, we learn of the extensive methods in which sexism and discrimination pervaded football—even in the form of national laws. Interviews and historical material provide a riveting experience that work to retell the **Copa 71** story with the excitement and gravity the global tournament deserved. Among the roar of 100,000 spectators, the football players—some of which are interviewed—cover the thrill of showcasing their skill and craft on a global stage. Each player is truly inspirational, driven by passion and discipline to excel in football during a time when women were barred from the sport in multiple countries.

A screening of this film complements Government, Social Studies, Gender Studies, and Journalism curricula. Central themes include civil rights, storytelling, and self-determination.

Suggested Subjects

- **Physical Education / Sports**
- **History**
- **Journalism**
- **Latin American Studies**
- **Social Studies**
- **Women and Gender Studies**

DIRECTOR
Rachel Ramsay, James Erskine

EXECUTIVE PRODUCERS
Serena Williams, Venus Williams, Alex Holmes, Jon Mone, Isha Price, Caroline Currier, Oli Harbottle, Alex Morgan

(UK 2023), English, Italian, French, Spanish 104 min



Pre-Viewing Topics

Pre-Viewing Topics

Copa 71 is an archival documentary that revitalizes a historical and unprecedented Women's World Cup with all of the proper context. The football players are properly centered through lovely talking head interviews as we also understand a larger historical perspective on the pervasive sexism within football culture.

At the 9 minute mark of the documentary, Historian **David Goldblatt** references how the Football Association in England banned women from using football facilities in 1921. This ban was based on the judgements of vocal doctors at the time. During this time, *The Irish Times* compiled the opinions of English physicians in a column entitled, "Football and Grace." Some of these quotes include claims that "kicking is too jerky a movement for women" or concerns that women playing football "will lose something of the refinement which is womanhood's peculiar grace." These unfounded and biased statements echo through the film's time period more than fifty years after the ban, all the way to our present, when women are still fighting for respect and equal pay in sports.

When discussing the film with your students, be sure to include filmmaking techniques in your analysis. Vocabulary words to keep in mind when talking about archival documentaries include:

- Reflexivity: Filmmaking style that makes the audience aware of the ongoing filmmaking process.
- Verisimilitude: Appearance of being true or real.
- Transitions: The method in which shots or scenes are combined through film editing.
- Camera movements - The way a camera moves to be expressive, including pan (pivoting the camera left and right) tilt (pivoting the tripod up and down) and track (moving the camera on a dolly track).

Before watching the film, consider asking your students the following questions:

Pre-Viewing Questions

- Are you familiar with the word 'archive'? Where did you last hear about the word? What images does the word conjure?
- What does the word archives mean?
- What does it mean when a film is an archival film?
- What is your personal relationship to sports? Have you ever been discouraged or felt doubts about playing sports? What form did that negative feedback take?
- Do you enjoy documentaries? Why or why not? What makes them different from other films?
- Do you think you have a responsibility to care about and stand up for people who have been discriminated against or lost personal rights?
- What do you know about feminism? What does feminism mean?



Presenter Bios



Rachel Ramsay and **James Erskine**, Co-Directors and Writers

While **Copa 71** is the first film Rachel and James have directed together (and Rachel's feature debut), they have been collaborating on a raft of acclaimed theatrical films and streamer series for a number of years, including the forthcoming **Flight of Bryan**, the Indian box office topping **Sachin: A Billion Dreams**, the hit soccer doc **The End of the Storm**, and the Amazon Originals series **Le Mans: Racing is Everything** and **This is Football** (winner of the 202 Humanitas Prize).

Rachel started out in news journalism in London and Paris and, able to work in Spanish, French and Portuguese, went on to establish herself working across a wide range of unscripted series, each one with an international perspective.

IDA-nominated for his film **Billie**, Emmy-nominated James has been working across scripted and unscripted and his other theatrical documentaries include **The Ice King**, **The Battle of the Sexes**, and **Pantani: The Accidental Death of a Cyclist**.



Discussion Questions

Overview

1. How did the film make you feel while you were watching it? What was your response to the film? Did you have an embodied or emotional response to the film?
2. At 7:08, Italian player Elena Schiavo describes growing up as the only girl who played football in her community. What do you think that felt like for Elena?
3. What does the word precedent mean? What does it mean that the Copa 71 was unprecedented?

Laws & Regulations

4. What did this film make you think about? How does this film remind you of present day issues?
5. At 9:35, we learn that in Brazil and Italy, it is a criminal offense for women to play football after the Football Association (FA) bans women from the sport. Why does this happen? How does this extreme differ from the barring going on in other countries? What role does law and legislation have in society?
6. What freedoms do you have?
7. What does "amend" mean? Is there a rule or guideline that you would amend? Why do you want this amended? How can you voice your opinion?

Filmmaking

8. Throughout the film, the subjects describe their love for football and the pain of facing discrimination. How do the filmmakers balance the tones? How do you know when the film has taken an emotional shift?
9. Does this film have a message? Summarize the message of the film.
10. How does each team's experience relate to each other? How do they differ?
11. Were you rooting for any specific team to win? How do you think the filmmakers maintained a consistent perspective?

Education

12. Why do you think this documentary was made? What does this film inspire you to do?
13. Why do you think it takes bravery to be who you really are? What gets in your way?
14. What would you have done differently in making this documentary? What or who did you want to learn more about?
15. At 26:00, the dominant media group Telesistema Mexicano (currently Grupo Televisa S.A.B.) sexualize the international football players in an effort to promote the event. How did this passage of the film make you feel? What role does media play in sports, society, and social equity?
16. Did the film impact your understanding of gender discrimination or sports history? How do the issues of the football players in the film reverberate today?
17. What disparities do you see in your community that you wish to address?



Activities

Making Primary Source Multimedia Documents

Archives play an important role in modern society as a permanent collection of records that are primary resource catalogs from the past. Within every archival record is a story that contains possible missing pieces.

Together, with your class, **watch** archivist **Dominique Luster** deliver a TED Talk (<https://www.youtube.com/watch?v=XsNPIBbi1IE&t>) describing the significance of maintaining just and equitable archives that are more aware of bias and hegemony. Through a discussion, **ask** your students to consider how Luster's practices reflect themselves in the film.

Lastly, **ask your students how they would like to be remembered in an archive?**

Allow your students to consider **multiple mediums** and, even, art forms, in addition to other school-safe documents they would be interested in including. The end result should be a Multimedia Object that is hard to define as any one medium. Some project components could include:

- Audio Recording (i.e. conversation/interview, song, audio diary, soundscape, etc.)
- A Letter or Essay (written by the student)
- Visual Art (i.e. paintings, photographs, collages, etc.)
- Video

Methods of assemblage can vary and can take physical form as an installation, digital form as a computer document or PowerPoint presentation, or other interactive mediums.

Once students have finished their projects, allow students to showcase the files openly in class as a makeshift *classroom archive* cataloging the lives of the students in class.

Encourage students to **engage** with each project as an archival record, considering what story these objects can leave behind alone and together.

Unprecedented World Cup

To create an event of the magnitude of the 1971 Women's World Cup, there is an intense logistical challenge in addition to the already fraught political moment during a time when the Football Association did not wish to acknowledge women in the sport. Using **Copa 71** as inspiration, urge your students to think about what World Cup they would want to build that has never happened before. The players of **Copa 71** reveled in the opportunity to showcase their skill and love for football on a stage, and tournaments are simply another way to showcase and encourage **dedication to a craft**.

Ask your students to split up in groups and decide what World Cup they want to build precedent for. Students must **write** a joint proposal for their unprecedented World Cup, make sure students include the following components:

- A name for the event
- A location and time
- A process to admit interested participants
- A promotion strategy to encourage spectatorship
- A safety and fairness practice to make sure participants and spectators feel respected and excited to participate.

These World Cups can take on many forms, including a non-competitive watercoloring world cup or a paper airplane world cup.

After proposing World Cups, and possibly hosting more feasible World Cups, **discuss** the following questions with your students.

- Why do people come together to watch events like World Cups?
- Did the World Cup change how you felt about the main event? Why or why not?
- What are some purposes World Cups serve? What makes a World Cup successful or a failure?
- What would you want to improve for the next World Cup?



Activities (Cont.)

Women's Liberation Movement: Title 7 and Title 9

Undergirding the history of the 1971 Women's Soccer World Cup is the Global Feminism Movement briefly depicted in the film through archival footage. This critical social movement extended rights and protections including **Title 7** of the **Civil Rights Act of 1964** prohibiting discrimination in employment on the basis of gender. But this movement also allowed a conversation surrounding **intersectionality** to complicate and deepen how we think about societal issues.

Together, with your students, follow the Women's Liberation Lesson Plan (<https://www.mcny.org/sites/default/files/LessonPlanWomensLiberation.pdf>) created by the Museum of the City of New York compiling photography of the movements and answering questions for each document.

After completing the activity with your class and reflecting on the stages and possible futures of gender equity, read the first 37 words of Title IX together with your class:

"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." —Title IX's first thirty-seven words

With your students, **list** ways in which Title IX impacts their lives, and by extension, the Women's Liberation Movement.

Once the list is complete, **brainstorm** ways this equal rights can extend to protect liberties for people today. As a class, decide what rights they want to ensure everyone is given access to in their community.



What is a documentary?

A documentary is a film whose goal is to capture truth, fact or reality as seen through the lens of the camera. But there are many kinds of documentaries, and not everyone's idea of truth is the same. The Scottish filmmaker **John Grierson** coined the term "documentary" in 1926 to describe American filmmaker **Robert Flaherty's** romanticized culture studies, but nonfiction filmmaking dates back to the earliest motion picture reels.

The definition of documentary expanded as filmmakers experimented with technology and the goals of nonfiction. Avant-garde documentarians, like **Dziga Vertov** in the 1920s, believed that the mechanical eye of the camera gave a truer image of reality than the human eye and pointed his lens at newly industrialized cities. **Leni Reifenstahl's** propaganda films from Nazi Germany used the nonfiction form to convey a political message, a slanted truth

The international cinema vérité or observational movements of the 1960s attempted to remove authorship from the documentary. The observational filmmaker hovered like a "fly on the wall" watching the world without commentary. Modern documentaries often seek to raise awareness about a social, environmental or political issue, guiding their audiences toward civic participation and activism.

While watching a documentary, it is important to remember the core concepts of media analysis: who made the film, for what audience and why? The nonfiction format can be deceptively subjective, as all filmmaking involves an inherent selection process: in the images that are shot, the music and narration that accompanies them and, most significantly, the way in which they are all edited together. Media literacy means always analyzing a documentary for its message and authorial intent.

Even though they are nonfiction films, most modern documentaries structure their content around a traditional story arc: with a beginning, middle, and end, as well as characters, and a conclusion, theme or thesis to impart to the audience. Documentary filmmakers begin their projects with an idea or an issue that they wish to explore more deeply. Through research and planning, they develop a comprehensive plan before they begin shooting.

A BRIEF TIMELINE OF THE DOCUMENTARY

- 1895
The Lumiere brothers develop the first motion picture film reel, capturing brief unedited clips of life around them called 'actualities.'
- 1900-1920
Travelogue or 'scenic' films become popular showcasing exoticized images from around the globe.
- 1926
Dziga Vertov, with the Soviet Kino Pravda movement, released the experimental nonfiction film, **Man With A Movie Camera**.
- 1939
John Grierson collaborated with the Canadian government to form the National Film Board of Canada, with the initial goal of creating Allied propaganda in support of war.
- 1960s
The 'cinema vérité' movement began in Europe, followed by the 'direct cinema' in the US. Portable cameras and sync sound allowed filmmakers to capture intimate footage with minimal intervention.
- 1968
The Argentine film, **La Hora de los Hornos**, opened the door to activist cinema of the 1970s, using film as a tool to counter capitalist politics in Latin America.
- 1988
Independent Television Service (ITVS) was founded.
- 2000s
The widespread use of digital cameras and editing software made the documentary medium more affordable to independent filmmakers.
- Present Day
The term 'documentary' comes to encompass a wide range of nonfiction cinema. Contemporary filmmakers continue to push the boundaries of truth in film and to explore new avenues and applications for the medium.



Media Literacy Resources: Screening with Meaning

We live in a world where technology mediates a large portion of human interaction and the exchange of information. Every projected image, every word published on a page or a website, and every sound from a speaker reaches its audience through the language of the medium. The ability to parse the vast array of media messages is an essential skill for young people, particularly in a mainstream commercial culture that targets youth as a vulnerable, impressionable segment of the American marketplace. Many students already have a keen understanding of the languages different media use and the techniques they employ to inspire particular emotions or reactions, but they often lack the skill or awareness to fully deconstruct the messages they continuously receive. Analysis of a media message, or any piece of mass media content, can best be accomplished by first identifying its principal characteristics:

1. **Medium:** the physical means by which it is contained and/or delivered
2. **Author:** the person(s) responsible for its creation and dissemination
3. **Content:** the information, emotions, values or ideas it conveys
4. **Audience:** the target audience to whom it is delivered
5. **Purpose:** the objectives of its authors and the effects of its dissemination.

Students who can readily identify these five core characteristics will be equipped to understand the incentives at work behind media messages, as well as their potential consequences. Media literacy education empowers students to become responsible consumers, active citizens and critical thinkers.

MEDIA LITERACY STANDARDS

MEDIUM

All Media Is Constructed.

- What is the message, how is it delivered and in what format?
- What technologies are used to present the message?
- What visual and auditory elements comprise the media content?
- What expectations do you bring to the content, given its medium and format?

AUTHOR

All Media Is Constructed by Someone.

- Who is delivering the message?
- Who originally constructed the message?
- What expectations do you have of the content, given its author(s)?

CONTENT

Media Is A Language For Information.

- What is the subject of the media message?
- What information, values, emotions or ideas are conveyed by the media content?
- What tools does the author employ to engage the viewer and evoke a response?
- To what extent did the content meet your expectations, given the format/author?

AUDIENCE

All Media Messages Reach an Audience.

- Who receives the message?
- For whom is the message intended?
- What is the public reaction to the media content and/or its message?
- What is your reaction to the media content and/or its message?
- How might others perceive this message differently? Why?

PURPOSE

All Media Messages Are Constructed for a Reason.

- Why was the message constructed?
- Who benefits from dissemination of the message? How?
- To what extent does the message achieve its purpose?
- What effect does the message have on the audience it reaches, if any?



Common Core Standards

CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-LITERACY.RI.9-10.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-LITERACY.RI.9-10.7

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

CCSS.ELA-LITERACY.RI.9-10.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

CCSS.ELA-LITERACY.RI.9-10.9

Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

CCSS.ELA-LITERACY.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-LITERACY.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.



California Media Standards

Analysis and Evaluation of Oral and Media Communications

Grades 9 & 10: Standard 1.14 Identify the aesthetic effects of a media presentation and evaluate the techniques used to create them (e.g., compare Shakespeare's *Henry V* with Kenneth Branagh's 1990 film version).

Grades 11 & 12: Standard 1.14 Analyze the techniques used in media messages for a particular audience and evaluate their effectiveness (e.g., Orson Welles' radio broadcast "War of the Worlds").

Organization and Delivery of Oral Communication

Grades 9 & 10: Standard 1.7 Use props, visual aids, graphs, and electronic media to enhance the appeal and accuracy of presentations.

Grades 11 & 12: Standard 1.10 Evaluate when to use different kinds of effects (e.g., visual, music, sound, graphics) to create effective productions.

Comprehension

Grades 9 & 10: Standard 1.2 Compare and contrast the ways in which media genres (e.g., televised news, news magazines, documentaries, online information) cover the same event.

Grades 11 & 12: Standard 1.1 Recognize **strategies** used by the media to inform, persuade, entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language); Standard 1.2 Analyze the impact of the media on the democratic process (e.g., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels; Standard 1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news photographers).