

LA RAFFLE.



A **STUDY GUIDE** BY KATE RAYNOR



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‘There are in the life of a nation times that wound the memory and the idea one has of one’s country. It is difficult to talk about such times because one cannot always find the right words to describe the horror, to evoke the grief of those who endured tragedy, whose flesh and souls are forever marked by the recollection of those days of tears and shame. It is also difficult to talk about them because those dark hours sully forever our history, and are an insult to our past and traditions. Yes, French men and women and the French state assisted the occupying forces in their criminally insane undertaking. Fifty-three years ago, on July 16, 1942, 450 French policemen and gendarmes, commanded by their officers, responded to the Nazis’ demands. On that day, in Paris and the surrounding region, nearly ten thousand Jewish men, women and children were arrested in their homes, at dawn, and horded into police stations. Atrocious scenes took place: families torn apart, mothers separated from their children, old men – some of whom were veterans who spilled their blood for France in the Great War – were manhandled into buses and police vans. Some policemen closed their eyes, as escapes were made, but for all those arrested, so began the long, painful journey into hell. How many ever saw their homes again? How many, at that moment, felt betrayed? How great was their distress? That day, France, the cradle of the Enlightenment and human rights, a safe haven for the oppressed, committed an unforgiveable sin. Breaking its word, it delivered those it should protect to their executioners. At the Winter Velodrome, the victims were left to wait several days in terrible conditions before being taken to one of the transit camps, Pithiviers or Beaune-La-Rolande, opened by the Vichy government. And yet, the horror was only just beginning ...’

– Jacques Chirac, 16 July 1995



‘It’s important to tell this story to the youth of today. It is they who will write the story of tomorrow.’ – Joseph Weisman

Introduction



Rose Bosch's powerful new film, *The Roundup*, tells of the Rafle du Vel d'Hiv or the Great Raid of the Vel d'Hiv. This was one of the darkest episodes in France's history, the roundup of 13,000 Jews – including more than 4000 children – that took place on 16 and 17 July 1942. Those captured were herded into the Winter Velodrome, where they were kept for five miserable days without any food or medical care, except for that supplied by Quakers, the Red Cross and the few doctors and nurses allowed to enter. Conditions were barbaric: of the ten available toilets, five were sealed because their windows offered a way out and the others were blocked. There was only one tap. Those who tried to escape were shot on the spot. Five people took their own lives.

The Velodrome was a brief stop on the detainees' hellish journey. From there, the prisoners were taken to camps at Drancy, Beaune-la-Rolande and Pithiviers. The children were separated from their parents by the French police immediately after their arrival in Drancy. The parents were transported to Auschwitz and gassed. The children stayed in Drancy, sometimes for weeks, without proper care or adequate food. Several babies and very young children died in Drancy due to the lack of care and the brutality of the French guards. Finally, they were all transported to Auschwitz and gassed upon their arrival.

It is estimated that 76,000 Jews were deported from France between 1940 and 1944. Only 2500 are believed to have survived the concentration camps. The Roundup depicted in this compelling and deeply moving film accounted for more than a quarter of the 42,000 Jews sent from France to Auschwitz in 1942, of whom only 811 came home at the end of the war. Of the 13,000 Jews seized on



those two days, only twenty-five survived the War. 4051 children were among those slaughtered.

For decades the France refused to examine the implications of the Roundup. As director Rose Bosch says, 'The shame lies not just in the scale of the killing and collaboration, but also in France's subsequent failure to confront it'. In 1995 Jacques Chirac became the first French leader willing to admit that the French State had played an active role in the Holocaust. His powerful words resonate still: 'There can be no great nation, no national unity ... without a willingness to remember'.

The screenplay for the film is based closely on the experiences of Joseph Weisman, who was 11 at the time, and one of the very few to escape deportation. When interviewed about the film, the elderly Mr Weisman said: 'I have seen the film twice. But I actually did not see it the first time. From the very first scene, it

was as if I was dragged right through the screen. I was back amid all that muddle of kids and old people, men, women, gendarmes, militamen. It was as if time had disappeared. Then on the second viewing, I forced myself to watch properly. No one could have told the story of the Rafle better. The cycle track, the way it looked, the way it felt, was just like in 1942'. This important story demands and deserves a broad audience. It is a symbol of French national guilt and outrage. It is a concrete manifestation of the Final Solution and the evil that was unleashed upon the world during those terrible years.

If one of the great joys of teaching arises from the opportunity to introduce young people to some of the greatest achievements of human civilisation – art, poetry, philosophy, literature – then a corollary of this must be that one of our greatest responsibilities as teachers is to confront the darkest excesses of human history. No student should be allowed to complete secondary college without having to

ponder the atrocities of the Nazi regime. We must honour the dead by bearing witness to their terrible suffering. And we now stand on something of a tipping point in terms of World War Two history – soon, there will be no survivors left. This is our last chance to have the truth of the stories told about this time verified by those who lived through it.

Film is a powerful medium in which to contemplate these stories: the victims cannot be abstracted to a name on a page or a statistic; on the screen, they are embodied by living actors, reaching out to connect with the audience, to demand that we identify with their experiences. *The Roundup* is a powerful and compelling addition to the cinema of the Holocaust. It has application in middle and senior secondary school history. Teachers must note: it makes for harrowing viewing, and students should be allowed to express their horror, grief and outrage.

Curriculum Links

A close-up photograph of a man with dark hair and round glasses, looking slightly to the left with a serious expression. He is wearing a light-colored, button-down shirt with a yellow Star of David pinned to the chest. A horizontal strand of barbed wire is visible in the foreground, partially obscuring his face and shirt. The background is blurred, showing other people in a similar setting.

One of the aims of the new national curriculum for History (due to be implemented in 2011-2012) states that ‘through school history students develop knowledge and understanding of the past in order to appreciate themselves and others, to understand the present and to contribute to debate about planning for the future’. Study of the Holocaust allows students to:

- Gain an understanding of the concepts of diversity, culture, community, prejudice, and human rights, acting morally, and taking a stand.
- Share a vision of a world where people are embraced for their similarities and appreciated for their difference.
- Gain an understanding of the harm caused by prejudice and an ability to confront prejudice individually and as part of a community.
- Demonstrate an ability to think critically about human behaviour.
- Demonstrate a desire to act morally.

The United States Holocaust Memorial Museum provides the following guidelines for teaching in this area. Teachers are advised to visit this website and explore the Museum’s recommendations carefully before planning a unit of work.

See <<http://www.ushmm.org/education/foreducators/guideline/>>.

1. Define the term ‘Holocaust’.
2. Do not teach or imply that the Holocaust was inevitable.
3. Avoid simple answers to complex questions.
4. Strive for precision of language and try to avoid stereotypical descriptions.
5. Strive for balance in establishing whose perspective informs your study of the Holocaust.
6. Avoid comparisons of pain.
7. Do not romanticise history.
8. Contextualise history.



9. Translate statistics into people.

The Museum identifies the following important areas of learning that arise from a study of this topic:

- Democratic institutions and values are not automatically sustained, but need to be appreciated, nurtured and protected.
- Silence and indifference to the suffering of others, or to the infringement of civil rights in any society can – however unintentionally – perpetuate problems.
- The Holocaust was not an accident in history – it occurred because individuals, organisations, and governments made choices that not only legalised discrimination but also allowed prejudice, hatred and ultimately mass murder to occur.
- The Holocaust was a watershed event, not only in the twentieth century but also in the entire course of human history.
- Study of the Holocaust assists students in developing an understanding of the roots and ramifications of prejudice, racism and stereotyping in any society.
- Thinking about these events can help students develop an awareness of the value of pluralism and encourages acceptance of diversity in a pluralistic society.
- The Holocaust provides a context for exploring the dangers of remaining silent, apathetic and indifferent in the face of the oppression of others.
- Holocaust history demonstrates how a modern nation can utilise its technological expertise and bureaucratic infrastructure to implement destructive policies ranging from social engineering to genocide.
- A study of these topics helps students to think about the use and abuse of power, and the roles and responsibilities of individuals, organisations and nations when confronted with civil rights violations and/or policies of genocide.
- As students gain insight into the many historical, social, religious, political and economic factors that cumulatively resulted in the Holocaust, they gain awareness of the complexity of the subject and a perspective on how a convergence of factors can contribute to the disintegration of democratic values. Students come to understand that it is the responsibility of citizens in any society to learn to identify danger signals and to know when to react.



Looking at History

Background Questions

- Where is Germany?
- How much of Europe was conquered by Hitler? Map the countries involved in World War Two.
- Where was Hitler defeated?
- Why did Hitler persecute the Jews?
- How many Jews died during World War Two?
- How did some Jews survive the Holocaust?
- How did Hitler come to power?
- How did Hitler die?



Timelines

- Have students work in small groups to create a detailed timeline of the Holocaust. The period could be broken up in the following ways:

Rise of the Nazi Party (1918-1933). During the fourteen years following the end of World War One, the Nazi party grew from a small political group to the most powerful party in Germany.

Nazification (1933-1939). Once Hitler became Chancellor and later Reichsführer, the Nazi party quickly changed Germany's political, social and economic structure.

The Ghettos (1939-1941). Confining Jews to ghettos was another critical step in Hitler's Final Solution.

The Camps (1941-1942). The concentration camps were Hitler's final step in the annihilation of the Jews.

Resistance (1942-1944). People resisted by any means possible, from stealing a slice of bread to sabotaging Nazi installations.

Rescue and Liberation (1944-1945). Some survived through the heroism of neighbours; others were liberated by the Allies.

Aftermath (1945-2000). After the war, Nazi perpetrators faced punishment for

their war crimes and survivors began rebuilding their lives.

- Create parallel timelines to put this historical information into a broader context. Categories could include:

- the War and major political events;
- inventions and discoveries;
- people, arts, theatre, music, film and sports; and
- the students' family histories of this period.

SOME IMPORTANT DATES:

September 27, 1940: First German decree requiring Jews to register with the authorities

October 3, 1940: First Jewish Statute

May 14, 1941: Roundup in Paris's 11th arrondissement

June 2, 1941: Second Jewish Statute

August 20-21, 1941: Second major roundup in Paris

March 27, 1942: First convoy of Jews from France to the concentration camps

June 6, 1942: Enforcement of a German decree obliging all Jews over six to wear a yellow star

July 16-17, 1942: Winter Velodrome roundup

August 26, 1942: Roundup in the Free Zone

August 11, 1944: Final convoy leaves Lyon for Auschwitz

The Simon Wiesenthal Centre's 36 Questions About the Holocaust

(See <<http://www.jewishvirtuallibrary.org/jsource/Holocaust/36qs.html>>.)

There is a huge array of resources available online for teachers researching the history of the Holocaust. The following key questions could be used as the basis for small group research activities and presentations; or as guidelines for lesson planning; or as a culminating assessment test.

1. When speaking about the Holocaust, what time period are we referring to?
2. How many Jews were murdered during the Holocaust?
3. How many non-Jewish civilians were murdered during World War Two?
4. Which Jewish communities suffered losses during the Holocaust?
5. How many Jews were murdered in each country and what percentage of the pre-war Jewish population did they constitute?
6. What is a death camp? How many were there? Where were they located?
7. What does the term 'Final Solution' mean and what is its origin?
8. When did the 'Final Solution' actually begin?
9. How did the Germans define who was Jewish?



10. How did the Germans treat those who had some Jewish blood but were not classified as Jews?
11. What were the first measures taken by the Nazis against the Jews?
12. Did the Nazis plan to murder the Jews from the beginning of their regime?
13. When was the first concentration camp established and who were the first inmates?
14. Which groups of people in Germany were considered enemies of the state by the Nazis and were persecuted?
15. What was the difference between the persecution of the Jews and the persecution of other groups classified by the Nazis as enemies of the Third Reich?
16. Why were the Jews singled out for extermination?
17. What did people in Germany know about the persecution of Jews and other enemies of Nazism?
18. Did all Germans support Hitler's plan for the persecution of the Jews?
19. Did the people of occupied Europe know about Nazi plans for the Jews? What was their attitude? Did they cooperate with the Nazis against the Jews?
20. Did the Allies and the people in the Free World know about the events going on in Europe?
21. What was the response of the Allies to the persecution of the Jews? Could they have done anything to help?
22. Who are the 'Righteous Among the Nations'?
23. Were Jews in the Free World aware of the persecution and destruction of European Jewry and, if so, what was their response?



24. Did the Jews in Europe realise what was going to happen to them?
25. How many Jews were able to escape from Europe prior to the Holocaust?
26. What efforts were made to save the Jews fleeing from Germany before World War Two began?
27. Why were so few refugees able to flee Europe prior to the outbreak of World War Two?
28. What was Hitler's ultimate goal in launching World War Two?
29. Was there any opposition to the Nazis within Germany?
30. Did the Jews try to fight against the Nazis? To what extent were such efforts successful?
31. What was the Judenrat?
32. Did international organisations such as the Red Cross aid victims of Nazi persecution?
33. How did Germany's allies, the Japanese and the Italians, treat the Jews in the lands they occupied?
34. What was the attitude of the churches in terms of the persecution of the Jews? Did the Pope ever speak out against the Nazis?
35. How many Nazi criminals were there? How many were brought to justice?
36. What were the Nuremberg Trials?



Paris: City of Lights?

In 1939, on the eve of World War Two, there were about 300,000 Jews in France, forming a sociologically and politically diverse community from many different backgrounds. 60 per cent were French Jews (110,000 by birth, 70,000 naturalised) and 40 per cent (roughly 120,000 people) were foreign Jews, mostly recent immigrants from central and eastern Europe. The core of France's Jewish community (200,000 people) was in Paris, living in neighbourhoods that reflected their social standing or geographical origins. The wealthiest lived in west Paris, while recent arrivals from Poland, Hungary, Romania or Russia, moved into the Marais, the 11th arrondissement, Belleville and, from the 1920s onwards, Montmartre and the 18th arrondissement.

Roughly three-quarters of French and foreign Jews were middle-class, ranging from wealthy upper middle-class to vulnerable lower middle-class: small businessmen, medical and legal professionals, civil servants, shop owners and craftsmen. But nearly 25,000 Jewish immigrants lived in poverty in Paris, and sometimes in abject poverty. Several thousand of them scraped a living as underpaid piece-workers in the textile, leather and furniture industries, often without working papers or union representation. The wave of Jewish immigration in the

1920 and '30s included a relatively high number of political activists, Bundists, Communists and Zionists. The left-leaning working-classes were relatively apolitical, but the cultural and sports wings of a wide range of associations and political organisations were very popular.

Although a large number of immigrants remained quite religious, the majority was drifting away from religion. Their Judaism was increasingly restricted to social and cultural outlets, such as the use of Yiddish. For native French Jews, however, religion remained an important part of their identity.

The above information was taken from THE ROUNDUP information pack produced by two history teachers under the supervision of an inspector in history at the Paris Board of Education.

- What can you find out about mass-arrests that had previously taken place in Paris on May 14, August 20-23 and December 12?
- Discuss the idea that these events are all the more horrifying because they took place in Paris. What do we associate with this city?
- What can you find out about the camps in France: Drancy, Noe, Gurs and Rebecedou?

- Conduct some research into Petain and the Vichy Government.
- Did the French officials really have any choice but to become accomplices in the genocide?
- Write a history of the Winter Velodrome. What can you find out about the decision to destroy the Vel d'Hiv after the war?
- Conduct some research into the memorial for the victims of the Roundup at the site of the Vel d'Hiv.
- Himmler speaks of '8,000 units processed in the crematorium'. What is a unit and what does it mean to process it? Why is this bureaucratic language so chilling? Discuss the idea that we are appalled by the Holocaust because of the ruthless and systematic way in which the Nazis implemented and catalogued their plans – industrial scale slaughter conducted with machine-like efficiency.
- Why were the children a stumbling block in negotiations between the French and Nazi officials?
- Why was the original date proposed for the Roundup, the 14th of July, changed?



- Is it true that Spain fought for every single Jew, while France let the Final Solution play out?
- Consider Doctor Scheinbaum's statement: 'One day they'll be called to account, the men who ordered this. They'll have to pay'. What can you find out about the fate of those involved in planning and executing the Roundup after the War?
- Choose one of the figures involved in planning and executing the Roundup and write a profile of them. Consider:
 - Adolf Eichmann
 - Rene Bousquet, the French government's Secretary of Police
 - Theodor Dannecker, Eichmann's representative in Paris
 - Pierre Laval
 - Emile Hennequin, Paris Municipal Police Director
 - Jean François, Director of Police
 - André Tulard
 - Carl Oberg
 - Helmut Knochen
 - Hebert Hagen
 - Kurt Lischka
 - Ernst Heinrichsohn

Examining Prejudice & Discrimination

- Is prejudice learned, inherent, or both? Explain.
- How can frustration cause prejudice?
- Is there a connection between social

customs and prejudice? Explain and give examples.

- Discuss the stages of prejudice: Discrimination, Isolation, Persecution, Dehumanisation, Violence, Genocide.
- The code name of this operation was 'Vent printanier' (Spring Wind). The term 'roundup' sounds like a pesticide or something you do to cattle. What steps had been taken to isolate and dehumanise the Jews prior to this order? Discuss the isolation of the victims via visual symbols (for example, the yellow stars).
- The Jews targeted were so-called 'stateless Jews'. Where were they from and why was this approach taken?
- Discuss the relationship between prejudice and stereotypes.
- Are literary, theatre and cartoon caricatures of ethnic and minority groups a form of prejudice? Explain and give examples.
- Ask students to discuss how prejudice and discrimination are not only harmful to the victims, but also to those who utilise these practices.
- Which sectors of our community today experience discrimination and prejudice?
- Discuss scapegoating. Where does the term come from? What is the at-

traction of using a scapegoat? What are the results of scapegoating for both the perpetrators and victims of this practice?

- Is it possible to grow to adulthood without harbouring some prejudice?
- What can you do to fight prejudice in your neighbourhood or school?
- Discuss the responsibilities of the following groups to protect individual rights:
 - the government
 - the law
 - the police
 - the media
 - citizens
 - aid organisations
- Class brainstorm: what human rights were violated by the Nazis?

If time permits, Jane Elliott's Blue Eyes/ Brown Eyes exercise can have a profound impact on children's understanding of the workings of racism. See <<http://www.janeelliott.com>> and <http://www.holocaust.com.au/jn/teachers/l_simulation.htm>

Examine Chirac's important speech on the Roundup. Can his words be applied to any other contexts?

Teachers may wish to explore current attitudes to asylum seekers, refugees and boat people in conjunction with this topic.



Questions of Evil & Human Nature: A Time for Philosophical Discussion

The following statements are intended to be thought-provoking or controversial and can be used in a number of ways: as a focus for general class discussion, debate or oral presentations; and as a direction for further research, analysis or creative writing tasks.

- 'Life is a constant struggle: those not powerful enough to rise to the top deserve whatever they get'.
- 'People find it easier to do evil than to do good'.
- 'Most people are likely to conform rather than act on their own individual values'.
- 'Most people avoid the truth if it is painful'.
- 'War is a natural outgrowth of human nature'.
- 'Most people need authority to tell them what to do.'
- 'Genocide can never be eliminated because it is deeply rooted in human nature'.
- 'Hitler can never be anything more than a caricature of evil now'.
- 'The road to Auschwitz was built by hate, but paved with indifference' - Ian Kershaw.

Writing Activities

- No one likes to be different. It is difficult to stand up to your peers and disagree with them. Think of a time in your life when you stood up for what you believed, even in the face of ridicule from your peers. Describe the situation.
- One person can make a difference. Think of situations in your own life or the lives of your family or friends where one person's help has made a difference. Write about this experience.
- What is a hero? What qualities do heroes have? Think of people you regard as heroes and explain why you feel the way you do. These people can be personal heroes in your life, or heroes from movies and books.
- Explore the idea of *moral* courage: what might students have done in these extraordinary circumstances?
- What do you need to be happy? Create a hierarchy of the group's list.
- What does freedom mean to you?

Annette Monod was named a Righteous Among the Nations for her efforts during and after the Roundup. 2,740 French people received this honour. Choose another individual who endeavoured to help in the face of barbarism and complacency and write an account of their wartime experiences.

- Use one of the following quotes from the film as the starting-point for a nar-

rative writing activity:

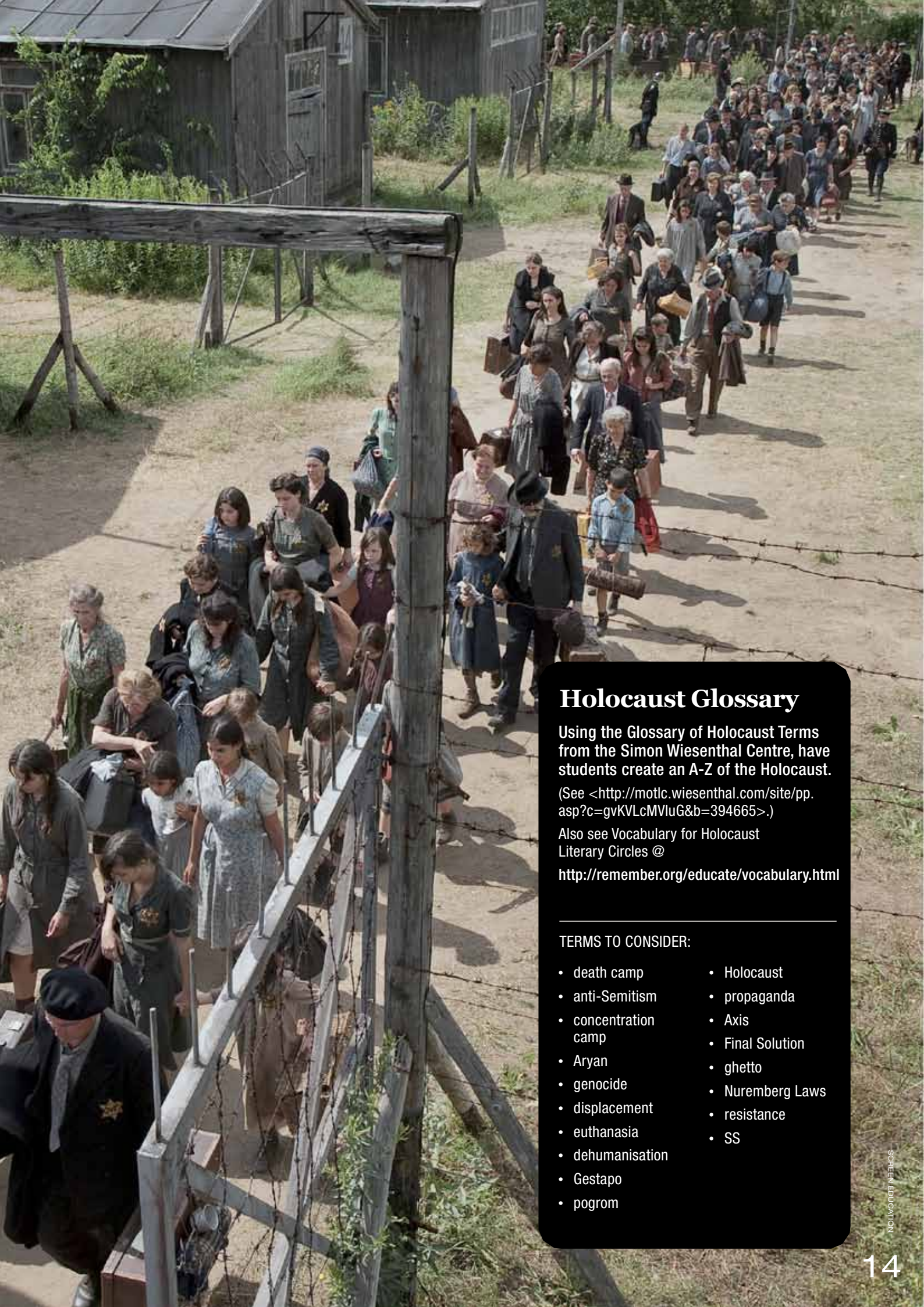
- 'It's good to cry if it's not real'.
- 'To fight Hitler is to fight the anti-Christ'.
- 'You think they'll hurt my teddy?'
- 'I lost my eye but the other misses nothing'.
- 'Why can't I leave if I've been a good boy?'
- 'They don't just want us dead: they want us to suffer first'.
- 'It's not the dead you need to watch out for. It's the living'.
- 'You will never succeed. You'll never destroy us'.

Holocaust Pictures

Visit <<http://www.phdn.org/histgen/schmitz/indexeng.html>> or <<http://www.jewishvirtuallibrary.org/jsourc/Holocaust/phototoc.html>>.

Also see Yitzhak Arad (ed.), *The Pictorial History of the Holocaust*, New York, Macmillan Publishing Company, 1990.

- Have students respond in writing to selected images. Warning: this material is very intense and confronting and should be used with caution.



Holocaust Glossary

Using the Glossary of Holocaust Terms from the Simon Wiesenthal Centre, have students create an A-Z of the Holocaust.

(See <<http://motlc.wiesenthal.com/site/pp.asp?c=gvKVLcMVluG&b=394665>>.)

Also see Vocabulary for Holocaust Literary Circles @

<http://remember.org/educate/vocabulary.html>

TERMS TO CONSIDER:

- death camp
- anti-Semitism
- concentration camp
- Aryan
- genocide
- displacement
- euthanasia
- dehumanisation
- Gestapo
- pogrom
- Holocaust
- propaganda
- Axis
- Final Solution
- ghetto
- Nuremberg Laws
- resistance
- SS



Holocaust on the Screen: Looking at the Film

- How does this film position itself as a document of historical events? Consider for example:
 - the opening statement: 'All events in this film, even the most extreme, truly occurred in the Summer of 1942';
 - the inclusion of archival footage of Hitler and the Nazis in Paris, by the Eiffel Tower; and
 - the script's basis in Joe Weisman's memoirs.
- Director Rose Bosch is a former investigative journalist and spent two and a half years researching the events of the Roundup. What steps might she have taken in researching this topic? What sources would have been important? What difficulties or challenges might she have confronted during the research aspect of this project? (Bosch contacted three eye-witnesses who were still alive: Fernand Bodevin, one of the firefighters at the Winter Velodrome; Joseph Weismann; and Anna Traube. She read the letters thrown onto the tracks by children being sent to Auschwitz and watched Eva Braun's 'home movies'.)

- How do the filmmakers create such a convincing sense of the period in which the film takes place?

Shooting for the film began in May 2009 and lasted for thirteen weeks. Nine thousand extras were used and facsimiles of the Vélodrome d'Hiver and a concentration camp were reconstructed in Hungary. What sort of logistical difficulties might the film have encountered?

Serge Klarsfeld, the veteran French campaigner to keep memories of the Holocaust alive, has said that the film's greatest achievement is to 'compensate for the complete absence of historical images. Not a single photograph exists to recall what happened at the Vél d'Hiv'. Discuss the idea of film as testimony, a medium for bearing witness.

Make a list of the types of materials used in the film (for example, archival footage, nurses training film, re-enactments, radio broadcasts, bulletins and public notices).

Discuss the film's opening sequence: the sounds of children, happy Nazis on a merry-go-round, the 'No Jews' sign ... How does the ending reuse some of these motifs?

What do you make of the film's epilogue? List the elements: fairy floss, the merry-go-round, couples kissing ...

The tone of the opening parts of the film is quite bright. In the early sequences, how is humour used by the characters to alleviate fear and tension?

'If that's all there is, then let's keep dancing': discuss the scene at Drancy where the detainees dance. Why does the gendarme leave the radio on?

'At the heart of this film is the sound of women screaming for their children'. Discuss.

'The need to make films such as this grows increasingly urgent with the passage of time'. Discuss.

- Imagine you are the film's producers, seeking funding for this project. Write an outline of your intentions, the purpose and value of the film.
- Design a poster to promote this film. Annotate your design choices, font, colour scheme, layout, etc. How would you select a representative image/s?
- Write a review of the film to be published in a daily newspaper.
- Write a fifty-word synopsis of the film to be published in a television guide.
- Who is the audience for this film?



- Which character's story moved you the most? Why?
- Consider the film's title. Make a list of other possible titles.
- What did you learn from watching this film?
- Find a review of the film online and analyse its approach.
- Discuss the idea that we evaluate films about the Holocaust according to different criteria than entertainment films. What does this film need to accomplish in order to be considered a success?
- In what ways might this film be more effective in educating audiences about these terrible events than a documentary?
- Imagine you had the opportunity to interview the film's director, Rose Bosch. Write a list of five questions that intrigued you about this project. Exchange these with another student and formulate hypothetical responses.
- Choose one of the web sites listed in the Resources section at the end of this guide and write a review of it. Include information about the nature

of sources (reputable? clearly cited?); layout of the web pages (easy to navigate? clear links to other sources? appealing design?); and quality of information.

- How does the film deftly establish a sense of the latent anti-Semitism of many French people? (Consider some of the language broadcast over the radio: 'Paris is crawling with Jews'; 'A victim of its own generosity, France has been swamped'; 'Jewish vermin'; 'Jews who infested France like parasites'; the figure of the baker's wife; the increasing restrictions and prohibitions on people's freedom ...)
- In what ways was the Chief Fireman at the Velodrome a hero?
- How does Anna Traube demonstrate her bravery?

Jo and his Family

- Examine the cut from Jo caricaturing Hitler for the amusement of his family, to Hitler speaking of annihilating and obliterating the Jews in a radio address. What effect does this dramatic shift in tone have? Does it compound the sense that families such as Jo's had little understanding of the fate in store for them?

- Discuss Jo's family life and the values embodied in this representation (Chopin, ballet, homework, humour, ingenuity, observing the Sabbath).
- Discuss how the filmmakers create tension by intercutting domestic scenes of Jo and his family with negotiations at Gestapo HQ between Vichy officials and Nazis over how many Jews to roundup.
- Why is it significant that we recognise Jo as a promising student?
- Jo's teenage sister, Rachel, is forced to quit her ballet lessons. Her father tries to console her: 'They can ban you but they can't ban your talent'. In light of subsequent events, this optimism seems misguided. Rachel is the only one of the Weismans who seems gripped by a sense of foreboding. Discuss the idea that the steps to their annihilation were so incremental, the scale of the Nazis' plans so unspeakable and unfathomable, people failed to take decisive action because it seemed unbelievable that innocent people could be exterminated. But what could they have done? How could they have got out? Where could they have gone?



- Jo's father Schmuël says, 'How can they hurt us? There's too many of us. It's too much work'. Even after they leave the Velodrome and find themselves at the Beane-la-Roalnde internment camp, 100 kilometres south of Paris, he remains quite hopeful: 'We haven't left France and we're all together'. But the group's singing trails off as they enter the grounds of the camp.
- At one point some children are talking and a boy asks Jo: 'Do you think you'll be grown up one day?' and Jo answers, 'I don't know'. What must it have been like to live in such fear and uncertainty?
- Why do the women stash their jewellery down the latrine prior to departure from the internment camp? What does this act indicate about their sense of what lay ahead? What do Jo's desperate efforts to retrieve money from the filthy toilet reveal about his determination to escape?
- What does Jo's mother make him promise her?
- What do you think the real Jo might feel watching this film, seeing actors playing his family members, all of whom died during the War?

Annette

- What motivates Annette Monod? What were her first impressions of the Velodrome, where there were six nurses for more than eight thousand people?
- Describe conditions at the Velodrome.
- Why does the older nurse tell Annette that conditions at the Front in World War One were better?
- What were detainees instructed to bring with them? (one pair of shoes, two pairs of socks, two shirts, two pairs of underwear, a sweater, a set of sheets, a bowl, a cup, a razor, two days food per person)
- What were some of the medical needs the nurses struggled to meet? (Consider that some of those who were brought to the Velodrome came from hospitals, old folks' homes and mental asylums.)
- What were Annette's orders prior to coming to the Velodrome? (To stay silent about what she saw, not to mix with the detainees, and to keep her distance.)
- The detainees suffer under horrendous conditions of brutality, starvation and neglect. Why does Annette go on the detainees' rations? What

point does she hope to make? Does she believe that these conditions must somehow be a matter of misunderstanding rather than deliberate calculation?

- How would Annette have felt when the doctor from Becure told her about the fate of the children and their parents?
- Write a letter to Doctor Scheinbaum from Annette.

Suffer the Little Children: Nono

- Telling the story through the eyes of children is a popular device in this genre. Why is it so powerful? Consider the figure of Nono Zygler in this film and the poignancy that he generates. His confusion and vulnerability tug at the viewer's emotions. (He thinks they're at the Velodrome to watch a bike ride.) And Annette's devotion to him serves a powerfully symbolic purpose.
- Discuss the scene in which the children play 'the roundup game' and one of them says he doesn't want to be a Jew this time.
- In several of the scenes featuring Hitler at Berghof, he is depicted with his godchildren. Why might the filmmakers have chosen to emphasise this?

Resources

Web Sites

The Roundup @

Sharmill Films website for the trailer, images, interviews and information <http://www.sharmillfilms.com.au>

[http://en.wikipedia.org/wiki/The_Round_Up_\(film\)](http://en.wikipedia.org/wiki/The_Round_Up_(film))

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Roselyne Bosch's *The Roundup*, 3 November 2009 @

<http://www.fangirltastic.com/content/roselyne-boschs-round-aka-la-rafle-french-holocaust-horrors>

Deportation of Jews from France During WW2

The Velodrome d'Hiver

http://en.wikipedia.org/wiki/Vel'_d'Hiv_Roundup

<http://joedresch.wordpress.com/2010/06/06/la-rafle-du-vel-dhiv-drancy-transit-camp/>

'Case Study: The Vélodrome d'Hiver Round-up: July 16 and 17, 1942', Online Encyclopaedia of Mass Violence @

<http://www.massviolence.org/The-Vel-d-Hiv-round-up>

Jewish Virtual Library

<http://www.jewishvirtuallibrary.org/jsource/Holocaust/Drancy.html>

Jews Deported From France

<http://www.genealoj.org/ENtexte/page17.html>

'Vichy Government Found Responsible For Deporting Jews in WWII' @

<http://www.haaretz.com/jewish-world/news/vichy-government-found-responsible-for-deporting-jews-in-wwii-1.270263>

Massacres & Atrocities of World War Two

<http://members.iinet.net.au/~gduncan/massacres.html#France>

French Deportation Camps

<http://www.deathcamps.org/reinhard/drancy.html>

<http://german-camps-in-france.holocaust.klup.info/>

<http://www.jewishgen.org/ForgottenCamps/Camps/DranEngl.html>

<http://www.saij-netart.net/25-s5-Vel-d-Hiv-Drancy.html>

<http://www.ushmm.org/wlc/en/article.php?ModuleId=10005298>

Jon Henley, 'Letters from Drancy', *Guardian*, 18 July 2002 @

<http://www.guardian.co.uk/world/2002/jul/18/worlddispatch.jonhenley>

German Occupation of France During WW2

http://en.wikipedia.org/wiki/German_occupation_of_France_during_World_War_II

<http://www.history.ucsb.edu/faculty/marcuse/classes/33d/projects/france/JewsInFrance.htm>

Vichy France

http://en.wikipedia.org/wiki/Vichy_France

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France in Defeat @

<http://www.eyewitnesstohistory.com/francedefeat.htm>

Occupied France, Resistance & Collaboration

<http://www.suite101.com/content/occupied-france-resistance-and-collaboration-a185887>

Pétain

The World At War

<http://worldatwar.net/biography/p/petain/>

http://www.bbc.co.uk/history/historic_figures/petain_philippe.shtml

The Holocaust

<http://www.holocaust.com.au/home.htm>

This tremendous web site has some great teaching activities and a lot of well-presented information.

<http://ddickerson.igc.org/holocaust.html>

The Centre for Advanced Holocaust Studies

<http://www.ushmm.org/research/center/>

Holocaust Encyclopaedia

<http://www.ushmm.org/wlc/en/>

<http://fcit.usf.edu/holocaust/resource/resource.htm>

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Eye of Vichy (Claude Chabrol, 1993)

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The Pianist (Roman Polanski, 2002)

Fateless (Lajos Koltai, 2005)

Night and Fog (Alain Resnais, 1955)

Shoah (Claude Lanzman, 1985)

Sophie's Choice (Alan Pakula, 1982)

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The Boys of Buchenwald, Canada, 2002, 47 minutes

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Secret Lives: Hidden Children and their Rescuers During WW2, US, 2002

Voices of the Children, 1997, 88 minutes

Who Shall Live and Who Shall Die, US, 1982, 90 minutes

Tracks To Terezin, 2007

Credits

The Roundup

Running time: 124 minutes

Year of production: 2009

Director & Writer	Rose Bosch
Assistant Director	Nicolas Guy
Producer	Ian Goldma
Executive Producer	Marc Vade
Associate Producer	Catherine Morisse
Cinematographer	David Ungaro
Costume Designer	Pierre-Jean Larroque
Editor	Yann Malcor
Music	Christian Henson
Production Designer	Olivier Raoux
Sound	Laurent Zeilig, Raphael Sohier & Jean-Paul Hurier
Visual Effects	Thomas Duval
Casting	Olivier Carbone & Agathe Hassenforder

Cast:

Mélanie Laurent	Annette
Jean Reno	Dr Sheinbaum
Gad Elmaleh	Schmuel Weismann
Sylvie Testud	Bella Zygler
Raphaëlle Agogué	Sura Weismann
Hugo Leverdez	Joseph Weismann
Thierry Frémont	Capitaine Pierret
Anne Brochet	Dina Traube
Catherine Allegret	Concierge Tati
Mathieu and Romain Di Concetto	Noé Zygler
Udo Schenk	Adolf Hitler
Isabelle Gélinas	Hélène Timonier
Barnabás Réti	Monsieur Goldstein
Catherine Hosmalin	La Boulangère
Holger Daemgen	Helmut Knochen
Thomas Darchinger	Heinrich Himmler
Adèle Exarchopoulos	Anna Traube



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