

Rhetoric and Hitler 43795

Roberts-Miller, Patricia

Meets MWF 11:00AM-12:00PM PAR 208

Office Hours: M 1-2, W 3-4:30, Th 11-12 in the University Writing Center (PCL 2.330)

Required texts: Hitler, *Mein Kampf* (required)

Gregor, *How to Read Hitler* (recommended)

Evans, *The Coming of the Third Reich* (required)

The Third Reich in Power (recommended)

Ullrich, *Hitler* (required)

coursepack at Jenn's (required)

Jasinski, *Sourcebook* (available as an e-book through the UT Library)

If your financial situation makes it difficult for you to get hold of the coursepack or readings, please let me know immediately—there are arrangements we can make.

Grading: Paper 1.2:	10%
Paper 1.3:	10%
Paper 2.1:	10%
Paper 2.2:	10%
Paper 3.1:	10%
Paper 3.2:	20%
Microthemes:	20%
Quiz:	10%

Hitler is popularly known as an almost supernaturally powerful rhetor. Yet, there is a surprising amount of disagreement regarding Hitler's rhetorical power, and its relationship to his political power. For various reasons—his lack of originality, strategic acquiescence, hostility to democracy, narrow self-interest on the part of many Germans, and the propaganda of success—it's actually an open question as to whether Hitler's rhetoric was unique, let alone how much power we should ascribe to it. And so this course will consider the questions: what were Hitler's rhetorical strategies? how unique or unusual were his strategies? what kind of impact did his rhetoric have? to what extent (and under what circumstances) did it *work*?

This course is not a history course, although much of the reading will be historically oriented. We'll rely on consenses about events, but I highly encourage you to take a history course on this topic at some point—the historical controversies are fascinating. We're concerned with the problems that Hitler and Nazi Germany present for thinking about rhetoric.

Writing Flag. This course carries the Writing Flag. You will write regularly during the semester, completing both short and long writing projects. Furthermore, you will, and receive feedback from your instructor and your peers. Based on this feedback, you will have the opportunity to revise one or more assignments. A substantial portion of your grade to comes from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

Global Cultures Flag. Courses that carry the Global Cultures Flag increases your familiarity with cultural groups outside the United States. Courses with the Global Cultures Flag ask you to explore the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present. Many of these courses also encourage you to reflect on your own experiences within a global context.

Students will write and substantially revise three researched papers, each one between 1750 and 5000 words. There will be a short answer quiz, peer review, and short writing assignments (microthemes, which are due for almost every class meeting). This is a demanding course; make sure you read the advice to students from other students (at the end of this syllabus). Also, read the assignment prompts—you may find that you have no interest in the paper topics. And did I mention you'll be reading really offensive things? I can't do trigger warnings in this class because the whole class is about something that *should* upset you—how a nation decided to solve its self-inflicted problems through expulsion, elimination, and extermination. Issues such as racism, violence, rape, torture, and hate crimes will come up in every reading and every class meeting. And I should warn you that part of what students find so upsetting about Nazi Germany is not only that there are current defenders of it, but that, in many ways, the foundations of the later actions were set in place in the midst of normal—even familiar—ways of talking about politics, national identity, immigration, exceptionalism, and entitlement.

MICROTHEMES. Microthemes are exploratory, informal, short (300-700 words) responses to the reading. They have a profound impact on your overall grade both directly and indirectly; doing all of them (even turning in something that says you didn't one) can

help your grade substantially. And not doing them—especially the one that gets you a minus—can drop your final grade by one full letter.

Since the microthemes are on the same topics as the papers, they also serve as opportunities to brainstorm paper ideas.

The class calendar gives you prompts, but you should understand those are questions to pursue in addition to your posing questions. That is, you are always welcome to write simply about your reaction to the reading (if you liked or disliked it, agreed or disagreed, would like to read more things like it). Students find the microthemes most productive if you use the microtheme to pose any questions you have—whether for me, or for the other students. They're crucial for me for class preparation. So, for instance, you might ask what a certain word, phrase, or passage from the reading means, or who some of the names are that the author drops, or what the historical references are. Or, you might pose an abstract question on which you'd like class discussion to focus. I'm using these to try to get a sense whether students understand the rhetorical concepts, so if you don't, just say so.

A “minus” (-) is what you get if you send me an email saying you didn't do the reading; you get some points for that and none for not turning one in at all. So failure to do a bunch of the microthemes will bring your overall grade down. If you do all the microthemes, and do a few of them well, you can bring your overall grade up. (Note that it is mathematically possible to get more than 100% on the microthemes—that's why I don't accept late microthemes; you can “make up” a microtheme by doing especially well on another few.)

Microthemes are very useful for letting me know where students stand on the reading—what your thinking is, what is confusing you, and what material might need more explanation in class (that's why they're due before class). In addition, students often discover possible paper topics in the course of writing the microthemes. Most important, good microthemes lead to good class discussions. The default “grade is $\sqrt{}$ ”, except for ones in which you say that didn't do the reading, or check plusses, plusses, or check minus. (So, if you don't get email back, and it wasn't one saying you hadn't done the reading, assume it got a $\sqrt{}$.)

If you get a plus or check plus (or a check minus because of lack of effort), I'll send you email back to that effect. (I won't send email back if it's a minus because you said you didn't do the reading—I assume you know what the microtheme got.) If you're uncomfortable getting your “grade” back in email, that's perfectly fine—just let me know. You'll have to come to office hours to get your microtheme grade. You are responsible for keeping track of your microtheme grade.

There are 34 microtheme prompts in the course calendar; up to a 102 will count toward your final grade. There are five possible “grades” for the microthemes. Notice that the assumption is that you never have to get more than a check on a microtheme, and, if you miss a couple, you will still get an A+ on that section *if you send a microtheme saying you didn't do the reading*.

“grade”	points	Explanation	Maximum number of points if every microtheme is in this category
+	5	I give this for an extraordinarily good microtheme, one that demonstrates a clear understanding of the concept and applies it in an insightful way. These are very rare.	102 (170)
$\sqrt{+}$	4.5	I give this for a microtheme that demonstrates a strong attempt to connect the concept to the text with some close analysis. This doesn't mean you were right.	102 (153)
$\sqrt{}$	3	I give this for a good faith effort at the prompt. Getting a $\sqrt{}$ doesn't necessarily mean that you've appropriately described or applied the concept. Note that if you get a $\sqrt{}$ on every microtheme, you will have over 100% for that portion of the grade.	102
$\sqrt{-}$	2.2	I give this for something that was minimal effort, or is too short.	74.8
-	1.5	I give this for one that says you didn't do the reading. If you get a - on every microtheme, you will get 50% on the microtheme grade.	51 (an F)
0	0	No microtheme, or one that is cut and pasted from another source (which might get you an 'F' in the class). Note that 0 is below 50%, so a low microtheme grade can bring down your overall grade substantially.	0 (Below an F)

Please put RHE330D and micro or microtheme in the subject line (it reduces the chances of the email getting eaten by my spam filter). **Please, do not send your microthemes to me as email attachments—just cut and paste them into a message.** (The only exceptions are noted in the calendar.) Cutting and pasting them from Word into the email means that they'll have weird symbols and look pretty messy, but, as long as I can figure out what you're saying, I don't really worry about that on the microthemes. (I do worry about it on the major projects, though.) Also, please make sure to keep a copy for yourself. Either ensure that you save

outgoing mail, or that you cc yourself any microtheme you send me (but don't bcc yourself, or your microtheme will end up in my spam folder).

LATE PAPERS. If you turn in 1.1, 1.2, 2.1, or 3.1 late without permission, you cannot revise the paper. I have a stringent (even Draconian) late paper policy for two reasons. First, our schedule is packed, and getting thrown off even slightly will make both our lives miserable. Second, in my experience, students have trouble completing the work in a writing class because they've mis-defined the task. If I get involved, I can help. So, papers and work are due at the beginning of class. They will be dropped five points if they are turned in during class, and an additional ten points for every day late unless you contact me ahead of time. If you do contact me ahead of time (which includes sending email any time before class starts), then the late paper policy will apply to whatever the extension is. Notice that this means that turning a paper in late could get you below an F (which is 50 points).

You are better off emailing me your paper on time than you are running around campus trying to find a printer. In addition, if you turn a paper in late (even with an extension), chances are that you will not get it back before the next submission is due, and you may not be able to have a student conference.

ATTENDANCE. Official DRW policy is that if you miss over six classes (that's two weeks of class), you will receive an 'F' in the course. When I first started teaching, I distinguished between excused and unexcused absences, and I found myself getting entangled in all sorts of ways. More important, I discovered that, even with the best of intentions, students just couldn't make up the work—students who missed a lot of class did poorly. Poor attendance and poor grades are probably associated in this kind of class because one cannot "make up" the class work (in the way that one can with a lecture course).

Thus, I don't distinguish between "excused" and "unexcused" absences. It is none of my business why you miss class. It is your business to contact me ahead of time if there is any work due on the day you miss (the late paper policy applies whether or not you are present in class), and also your business to find out from other students what happened in class. The only "excused" absences are for religious holidays and National Guard service.

If there are medical reasons for your absences, please talk to me so that we can arrange a medical withdrawal. If you miss close to six classes, you can expect that it will negatively affect your grade—not because I will punitively lower your grade, but just because you will have missed the discussions and information that would help you write better papers and exam answers. In addition, coming to class more than ten minutes late, leaving class more than ten minutes early, or engaging in egregious forms of mental non-attendance (sleeping, not paying attention) constitute absences.

Finally, I don't want to have a tardy policy, but I will mention that students who continually show up a few minutes late also tend to do poorly in writing courses. My personal crank hypothesis is that students do poorly because important announcements are made in those first few minutes, so those students keep missing important information. It's also very rude to your classmates to show up late (as there's always a disruption when someone comes in late). So, please show up on time. If there is some reason that you have trouble getting to class on time (e.g., a physical disability that slows you down, a prof who tends to keep you late), please, please let me know. If you have an issue with getting to class late, or with attendance, I will not write a letter of recommendation for you.

I'm sorry to have to do it, but I have to ban laptops, phones, and all such devices (unless you have an accommodation). I've had too many students who spent their class time facebooking, texting, working on things for other classes, or generally not paying attention who then came to my office hours because they were lost in class (or complained in teaching evaluations that I hadn't explained things). Also, those technologies distract students behind you (which is one of the ways that teachers know when you're messing around and not just taking notes—they can see the student behind you looking over your shoulder at your laptop). Just as a general piece of advice, don't underestimate the intelligence of your teachers. If you are really struggling in a class, and you look like you're paying attention, most teachers will try to work with you as best they can. But you can imagine that it's a little weird if a student doesn't pay attention in class and then wants all sorts of extra time outside of class.

RECORDING CLASS. You are not allowed to audio or video record the class without my written permission. I generally don't give that permission unless it is necessary for an ADA accommodation. Students are more hesitant to participate in class discussion if it's being recorded, so it has a chilling effect on class discussion.

OFFICE HOURS. Office hours are your time—you can come by just to chat about the class, talk about things only minimally related to the class, go over course material that's especially interesting or confusing, brainstorm your papers, go over paper comments, or even just shoot the breeze. Students sometimes come to me for help on writing statements of purpose, appeal letters, or papers for other courses—that's fine (and you're welcome to do that long after you take a course from me). Some students prefer to get help through email, which is perfectly fine by me (and can be especially convenient on weekends), but I can't guarantee I'll get back to you before the next class.

PLAGIARISM. Plagiarism is the unattributed borrowing of ideas or language. It does not matter if the original source is a published book or article, something from the web, something written (or told to you) by a student, or even work for another course. Changing a few words here and there does not solve the problem—correctly citing the source does. Any plagiarized coursework will receive a 0 (that is below an 'F'). Even a single instance of plagiarism may result in an 'F' in the course.

There's a handout in the coursepack on plagiarism, and most handbooks have good explanations of what constitutes plagiarism and how to avoid it. But, if you ever have any questions about how to cite, or if you are concerned that you have a borderline situation, just put a note in the margin of your paper saying that you are unsure.

Part of what I hope you will learn in this course is that citation of your sources is not something one does to please obsessive teachers, but a basic ethical responsibility of anyone participating in public discourse. You should always try to be clear where you have gotten your information from, and you should always insist that others tell you where they got their information. And you should know how to judge the basic credibility of those sources.

DISABILITY STATEMENT Students With Disabilities: The University of Texas at Austin provides upon request appropriate academic adjustments for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-4641 TDD. If you have a disability, please let me know immediately, so that we can make appropriate accommodations.

If you have a disability that is temporary, or not quite in the realm of ADA recognized (e.g., you sprain an ankle, and are having trouble getting to class on time, or you need to be near the board to read it), let me know, and we can easily work something out.

EMAIL NOTIFICATION. The official policy of UT is:

Electronic mail (e-mail), like postal mail, is a mechanism for official University communication to students. The University will exercise the right to send e-mail communications to all students, and the University will expect that e-mail communications will be received and read in a timely manner.

UT uses whatever email you have listed on your UT Direct page, so make sure to keep that updated. Blackboard will send notices to that address, so, if your email address is incorrect, you won't get notices when I clarify or change assignments.

CLASS CALENDAR. Following is the preliminary class calendar—as I learn more about your interests, strengths, and needs, I'll make some changes to the reading. **Work is due on the day shown on the calendar.** I need you to look over this calendar and compare the due dates of the papers with the due dates of major projects in your other classes. I don't want to have papers due on days when several students have exams or projects due in other classes, so please let me know ASAP if there are problems with any of the dates. (As time passes, it will become increasingly difficult for us to make changes.) Notice that sometimes the assignment for a particular day goes on to the next page.

If you ever have a question about a prompt (microtheme or paper), email me. Just as it is at work, lack of clarity in instructions means you need to get the instructions clarified; it doesn't mean you're free from having to do the assignment.

Sometimes things go wrong in the photocopying process, or it's hard to find reading, or the instructions are confusing. If several students ask me the same question, I'll email the class as a whole—so, it's good for you to ask me questions about the syllabus. Also, note the “necessary but not sufficient” requirements at various moments. Don't let them sneak up on you. If you try to do those at the last minute, you won't be able to, and that'll hurt your overall grade.

Please note that the reading is really heavy for the first few weeks! We aren't reading Hitler speeches in order, and remember that (cp) means the material is in the coursepack. Notice also that Gregor is a recommended and not required book—so if you decided not to buy that book, don't do that reading.

Monday	Wednesday	Friday
	8/29 First day of classes	8/31 Read “Rhetoric and Hitler: an introduction” and the course syllabus (especially the part on microthemes). Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com [not as attachment—please never send microthemes as attachments]: what questions do you have about the class? What other rhetoric classes have you taken? What other courses about Hitler have you taken? What questions do you have about the material?
9/3 Read Evans, I: 1-76; Ullrich 92-109; Gregor 57-89 (optional). Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): What	9/5 Read Ullrich 174-181, “Nation and Race” from <i>Mein Kampf</i> , and Burke’s “Rhetoric of Hitler’s ‘Battle’” (coursepack). Microtheme (due by 8:00	9/7 Read Ullrich 436-445; Evans I: 310-354. Read O’Shaughnessy (<i>Selling Hitler</i> cp) 4-5 and 170-181. Read McElligott (<i>Rethinking</i> cp) 181-207, and Hitler’s

questions do you have about the reading? What sorts of topoi did the historical and cultural circumstances provide a racist and authoritarian rhetor like Hitler?	am to patriciarobertsmiller@gmail.com): what questions do you have about the reading? Which of Burke's unification devices do you see in this chapter from Hitler?	March 23, 1933 speech (cp) and Jasinski "Case Construction" and "Stock Issues," (you can get that through the UT library—it's an ebook). Microtheme (due in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): apply the Jasinski to the Hitler speech. What kind of case does he make? Which stock issues does he use?
9/10 Read sample papers (coursepack) and "Advice on Writing" (coursepack and here http://www.patriciarobertsmiller.com/advice-on-writing/) Microtheme (due in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): how is this advice like or unlike your writing processes on previous papers? What surprises you about the papers? What aspects of them do you especially like? What are some questions you have about the prompts? What prompt do you think you'll answer?	9/12 Read "Hitler's speech to the NSDAP September 13, 1937" (coursepack) and Gregor 90-100 (optional). Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): If you were going to write a rhetorical analysis of this speech, what rhetorical concepts from the reading or Jasinski might be useful (not ethos, pathos, or logos)?	9/14 Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): read the section in the syllabus on thesis questions, and submit at least one thesis question. You're welcome to submit more than one. This is not your thesis statement.
9/17 1.1 due. If you're the sort of person who prints up drafts, please include them. Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): where is your thesis statement? Where is your thesis question? What is your primary text? How many quotes do you have from that text?	9/19 Read Longerich's explanation of Nazi evolution on genocide (from <i>Holocaust</i> coursepack) and Evans III: 3-23 (in coursepack), Hitler's August 22, 1939 speech (coursepack), and selections from his <i>Table Talk</i> (12-17; 422-26, coursepack), and article on inoculation. Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): How does Hitler inoculate his audience in the speech?	9/21 Read Hitler's interview with Johst (January 24, 1932, coursepack) and his (long and boring) speech before German industrialists (January 27, 1932, in the coursepack) and Ullrich 290-293. Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): German industrialists would later support Hitler wholeheartedly, but, as Ullrich says, this speech didn't do the trick. Apply Burke, topoi, or one of the other concepts from the reading to discuss this speech.
9/24 Return 1.1. Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): 2 Read Jasinski on "prophetic speech/ethos," article on charismatic leadership (Tourish and Vatcha) coursepack) and "Our Hitler" (1935 birthday speech) http://research.calvin.edu/german-propaganda-archive/unser35.htm Microtheme (due in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): apply either concept (prophetic speech or charismatic leadership) to the reading.	9/26 Otto Wels decided to respond to Hitler's speech in favor of "The Enabling Act." Before doing any of the reading, make some notes as to what you would do in that situation. Then, read the information on "interpellation" (coursepack) and Wels' speech (coursepack) and Hitler's response (coursepack). Also read McElligott 214-215 and Evans' discussion of the Enabling Act. Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): did Wels take the strategy you would have? How would you characterize Wels' response? Are you surprised or puzzled by it? What rhetorical strategies does he use? How is Hitler's rhetoric different in this speech from his speech earlier that evening? Why wasn't that speech in the Nazi pamphlet? How does Hitler hail Germans such that they should support him?	9/28 Class cancelled because of individual conferences.
10/1 Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): revised introductions for your first paper. Make sure that your introductions <i>sets up</i> your	10/3 1.2 due. Include all previous versions of every paper. If you're the sort of person who prints up drafts, please include them. Microtheme (due by 8:00	10/5 Quiz.

thesis question, and that your thesis statement is delayed till the end of your paper.	am to patriciarobertsmiller@gmail.com): what changes did you make to your paper? Where is your thesis statement? How much close analysis do you have in your paper?	
10/8 In class: return 1.2 and go over sample student material.	10/10 Read William Shirer on Hitler's April 28, 1939 speech 397-404, coursepack), and then that speech. Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.) what seems weird to you about Hitler's speech? What rhetorical strategies does Hitler use?	10/12 Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): read the section in the syllabus on thesis questions, and submit at least one thesis question. You're welcome to submit more than one. This is not your thesis statement.
10/15 2.1 due. Include all previous versions of every paper. If you're the sort of person who prints up drafts, please include them.	10/17 Read <i>Mein Kampf</i> 176-186, 394-412, 579-589, selection from <i>Table Talk</i> (480-482) and this material on propaganda: "The Nature" http://research.calvin.edu/german-propaganda-archive/dietz.htm "First Course" http://research.calvin.edu/german-propaganda-archive/lehrgang.htm "Directive" http://research.calvin.edu/german-propaganda-archive/bolshevist.htm and Kershaw 386-400 (cp). Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): As always, just feel free to react to the material, and don't worry about reading the <i>Mein Kampf</i> carefully (the Kershaw will also have a lot of references you don't get). What rhetorical strategies are constant in this material, and what changes?	10/19 Read background to the "Night of Long Knives" (Ullrich 458-473) and Hitler's July 13, 1934 speech justifying the massacre (coursepack). Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): As always, just feel free to react to the material. What rhetorical strategies does he use? This happens to be one speech where there is reasonably good evidence (which Ullrich mentions) that it was persuasive. Can you speculate as to why it worked?
10/22 [Return 2.1] Read these articles about American Nazis: https://the-avocado.org/2018/08/11/how-we-got-here-the-mad-legions-of-america/ and https://the-avocado.org/2018/08/11/how-we-got-here-the-mad-legions-of-america/ (you can see footage from the rally here https://www.theatlantic.com/video/index/542499/marshall-curry-nazi-rally-madison-square-garden-1939/) and https://www.vox.com/science-and-health/2017/8/15/16144070/psychology-alt-right-unite-the-right . Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): how similar (or not) are the rhetorical strategies?	10/24 This reading is fairly disturbing: it's about how various groups (such as "ordinary Germans" or military officers) rationalized supporting the regime. Selection from <i>Tapping Hitler's Generals</i> (30-62, coursepack), Kershaw, "Popular Opinion" (197-209, coursepack), selection from <i>They Thought They Were Free</i> (166-173, coursepack), and selection from <i>Account Rendered</i> (coursepack). Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): these readings all concern the complicated interactions of coercion, rhetoric, compliance, and belief. What role do you see rhetoric playing for these various kinds of Germans?	10/26 Read Hitler's speech announcing the invasion of Poland (https://fcit.usf.edu/holocaust/resource/document/HITLER1.htm), "dog whistle politics" (coursepack), and excerpts from Shirer's radio broadcasts (coursepack and here http://www.patriciarobertsmiller.com/excerpts-william-shirers-berlin-1999/). Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): As always, just feel free to react to the material. Also, how is Hitler framing the situation? Are there dog whistles and, if so, what are they and how do they function?
10/29 1.3 due. Include the marked copies of 1.1 and 1.2.	10/31 Read background to invasion of the USSR; (Snyder [<i>Black Earth</i>] in coursepack and this: https://www.ushmm.org/wlc/en/article.php?ModuleId=10005164) read Hitler's speech on Stalingrad (http://comicism.tripod.com/421108.html) Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): what are Hitler's main	11/2 Quiz.

	rhetorical problems and constraints with this speech?	
11/5 2.2 due. Include all previous versions of every paper. If you're the sort of person who prints up drafts, please include them.	11/7 Read Hitler selection from <i>Table Talk</i> 75-79, Spicer 105-120, Hitler's April 12, 1922 speech and Perelman on dissociation (all in coursepack) and Jasinski on dissociation (ebook). Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): How does he use dissociation? Also, note his use of religious rhetoric.	11/9 Read "Duties of a Law-Abiding Citizen" (from Arendt's <i>Eichmann in Jerusalem</i>). Arendt is a tough read because she engages in a lot of indirect paraphrase (so she is often describing a point of view she does not have, such as that Eichmann was a victim) and the selection from <i>Eichmann Interrogated</i> (both in the coursepack). You might also find this background helpful: https://www.ushmm.org/wlc/en/article.php?ModuleId=10007412 Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): do you see any of Hitler's topoi in Eichmann's rhetoric about himself or his situation? What is Eichmann's argument, and how does he make it?
11/12 Return 2.2. Read Hitler's September 30, 1942 speech and background information from Kershaw 534-555 (both in coursepack) Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com):	11/14 Read selection from <i>Hitler and His Generals</i> (coursepack). Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): how is this private and deliberative rhetoric like or unlike his more public rhetoric?	11/16 Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): Introductions for 3.1.
11/19 Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com necessary but not sufficient for getting an A on 3.1 or 3.2). Draft of 3.1.	11/21 Thanksgiving break	11/23 Thanksgiving break
11/26 Read the speeches by Speer and Goebbels trying to make the best of a bad situation: (Speer) http://research.calvin.edu/german-propaganda-archive/tatsachen.htm and (Goebbels): http://research.calvin.edu/german-propaganda-archive/goeb40.htm Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com) : what rhetorical strategies do they use? How is their rhetorical approach different (from each other, or from previous speeches of theirs) or alike?	11/28 3.1 due. Include all previous versions of every paper. If you're the sort of person who prints up drafts, please include them. For class, read http://www.cracked.com/blog/5-stupid-ways-alt-right-destroying-itself-from-within/ Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): What do you think about the strategy of humor in regard to Nazis?	11/30 Read selection from <i>Ordinary Men</i> (coursepack). Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): this is a difficult reading, and it's challenging for thinking about rhetoric—what difference did rhetoric make in the "persuasion" of these "ordinary men"?
12/3 Return 3.1 In class: quiz. Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): what's a concept from this course that you used outside of class? How did you use it? Or what's a concept from this class you've found really useful outside of class?	12/5 Read this article about modern Nazis' use of digital spaces: "Killing 8chan: The Heart of Modern Nazi Terrorism [CW]" https://c4ss.org/content/51110 Microtheme (due by 8:00 am to patriciarobertsmiller@gmail.com): In what ways are these Nazis like the Nazis they admire? What rhetorical concepts help us understand these groups? What surprises you (or not) about them?	12/7 Read Goldblatt's speech before the Congressional Committee on Japanese internment ("Committee on National Defense Migration" coursepack) Microtheme (in email, patriciarobertsmiller@gmail.com , by 8:00 a.m.): what rhetorical strategies does Goldblatt use?
12/10 Last day of classes 3.2 due. Include all previous versions of every paper, your filled-out gradesheet, and printed versions of any plus or check-plus microthemes. If you're the sort of person who prints up drafts, please include them.		

Guest lecture: Adam Roberts will be talking about <i>Cabaret</i> . So, if you have a chance, you should try to watch it.		
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PAPERS A "good faith" submission is at least 1250 words, responds appropriately to the assignment, does not violate the academic honor policy, has a substantial number of quotes from the relevant primary material, and makes an interpretive argument. It does not have asides (e.g., "In the next version, I'll...") You should expect that it will take you ten to twelve hours to do a good faith submission, not including the time for reading and research. If a single piece of student work violates the academic honor policy, you will receive an 'F' in the course; there may be additional penalties.

Papers 1.2, 1.3, 2.2, and 3.2 must be substantially revised. Substantially revising a paper means, at a minimum, you respond to every comment the teacher makes (teachers get really irritated if they remark on a misspelling in one version that remains in the next). But simply changing things at points with a margin comment is rarely enough to change a grade. Research on paper commenting shows that it doesn't help students if teachers remark on every single error—what is more effective is for the teacher to note an example of a recurrent problem, and for the student then to try to find all the other cases of that problem. (Since, after all, to become a good writer you need to become a critical reader of your own writing.) If you don't understand (or can't read) a comment, or you understand it, but don't have great ideas as to how to respond to the criticism, please come see me; that's what office hours are for.

You have what rhetorical theorists call a "composite audience" for your papers. You have to write to two sorts of readers—other members of class who are familiar with your primary texts and have an alternative interpretation (an intelligent and informed opposition reader), and other members of class who are not familiar with your primary text. Writing to such an audience (not to me) means that you are not just announcing and supporting your position, but that you are trying to move someone who disagrees with you. You will often be able to rely on the class discussion and readings to find your opposition audience, but you may need to imagine a reasonable opposition to your position. If there is no reasonable opposition, then you don't really have an argument—you probably just have summary. (You should be able to phrase your argument as "At first glance, it might look like this, but when you look more closely you see that.")

The most common problem for the first paper is that students have far too many assertions and very little evidence from the primary texts to support their assertions. Students often have enough claims in the first paper for two or three papers. For the second paper, students have often narrowed their topic, but still fail to provide adequate evidence.

It's really easy to see if you have enough evidence. Your papers will have quotes from primary and secondary material: that is, you'll be using a secondary (e.g., Burke) to talk about a primary (e.g., *Triumph of the Will*). Make sure you have more than one quote or example from your primary to support every one of your claims.

PAPER TOPICS. Notice that the students recommend that you look over all the paper topics now, and get started well before the paper is due. The prompts are designed to get more complicated and more time-consuming as the semester progresses—you'll need a lot of time just for research for the final paper. I've made an effort to come up with topics that are comparable in terms of work and difficulty. Sometimes we can work out other topics, but only if you come talk to me at least two weeks before the paper is due.

Whether or not you do outside research, remember that you have to cite the sources of ideas as well as language—it doesn't matter if the source is another student, another class, a paper for another course, the Internet, a book, or an article. If you have any questions about how to cite appropriately, or if you are nervous that you are plagiarizing, just write a note in the margin of your paper to that effect. Any handbook tells you how to cite sources, including webpages; papers without appropriate citation will be considered late.

I've grouped the assignments on the basis of course readings, but, if you discuss it with me at least a full week before the paper is due, you can do an assignment from another part of the course. I just need to make sure that you write on a range of topics, and that your papers remain within an appropriate range of difficulty. If you simply turn a paper in from another part of the course, you can expect icky consequences.

The prompts ask that you apply a concept from rhetoric. You can use anything (other than ethos, pathos, or logos) from Jasinski, and here is a list that is likely to help:

- any of Burke's terms from "Rhetoric of Hitler's 'Battle'"
- art of masculine victimhood (Johnson)
- the four terms described by O'Shaughnessy (pages 4-5)
- condensation symbols (Jasinski)
- dissociation (the rhetorical concept)/paired terms (it's rare that you can do one without the other)
- dog whistle politics

- enthymematic reasoning (beginning from common ground)
- identification through transcendence/common ground
- inoculation
- interpellation/constitutive rhetoric
- jeremiad
- prophetic ethos
- rhetoric of survivance (Powell)
- specific or universal topoi
- stock topics (policy argumentation)
- ultimate terms

Some good resources for the papers include:

- The Domarus collection of Hitler's speeches and proclamations. Available here: <https://archive.org/details/TheCompleteHitler19321945Vol14>
- This collection of Nazi propaganda: <http://research.calvin.edu/german-propaganda-archive/>
- Here is a link to the official records of speeches in the Reichstag (in German). This is July 13, 1934—for other dates, just use the forward or backward arrows. https://www.reichstagsprotokolle.de/Blatt2_w9_bsb00000142_00025.html

Paper One. Use a concept from rhetoric (from Jasinski or the list above—NOT ethos, pathos, or logos) to explain something puzzling about one of these speeches by Hitler:

- April 12, 1922 speech in Munich (<https://archive.org/details/AdolfHitlerCollectionOfSpeeches19221945>)
- Something from *The New Germany desires Work and Peace* (not the March 23 speech)
- “Sportsplatz speech” (you can hear it here: <https://www.youtube.com/watch?v=zu9aBznOIC8>)
- April 28 1939 speech (coursepack)
- Deliberations with his generals (from *Hitler and His Generals: Military Conferences 1942-1945*; edited by Helmut Heiber, David M. Glantz) (some is in the coursepack, but a lot of it is really fascinating)
- Invasion of Poland (<https://fcit.usf.edu/holocaust/resource/document/HITLER1.htm>)
- February 20, 1933 “Speech to the Industrialists” (<https://web.archive.org/web/20120213004038/http://www.mazal.org/archive/nmt/07/NMT07-T0557.htm>)
- Announcement of the Soviet invasion June 22, 1941 (<http://research.calvin.edu/german-propaganda-archive/hitler4.htm>)
- November 8, 1942 (“Stalingrad speech” <https://www.jewishvirtuallibrary.org/adolf-hitler-speech-on-the-19th-anniversary-of-the-beer-hall-putsch-november-1942>)
- November 8, 1943 speech (https://en.wikisource.org/wiki/Adolf_Hitler%27s_Speech_on_the_20th_Anniversary_of_the_Beer_Hall_Putsch) (a recording is here: <https://www.youtube.com/watch?v=emsb7OdpwfQ>)
- His “last speech” (https://archive.org/stream/AdolfHitlerLastRadioSpeechJan301945/AdolfHitlerLastRadioSpeechJan301945_djvu.txt)

For these papers, your audience is other class members, and so the “puzzling” something should be something that you find interesting or weird about the text—that it doesn't fit your image of Hitler, for instance, or that it seems completely different from other things we've read, or that you can't imagine it being effective, or something along those lines. In class, we'll go over thesis questions (that is, a statement of the puzzle you're pursuing) so that we can make sure that you've got a manageable topic.

Paper Two

1) Trace out the development (or not) of a specific rhetorical strategy (use Jasinski or the list above—NOT ethos, pathos, or logos) from at least three speeches within a set such as these:

- Hitler's speeches about the Soviet Union
- Goebbels' birthday speeches for/about Hitler
- Hitler's declarations of war/speeches at the moment of invasion
- Hitler's speeches about (references to) the United States/FDR
- If you didn't do this for the first paper, you can write about Hitler's deliberations with his generals (from *Hitler and His Generals: Military Conferences 1942-1945*; edited by Helmut Heiber, David M. Glantz)
- If you'd like to do a different set, you need to get written approval from me by 2/27
- Nazi theories of propaganda: in addition to what Hitler says in *Mein Kampf*, Goebbels' *Knowledge and Propaganda* (<http://research.calvin.edu/german-propaganda-archive/goeb54.htm>), and *Our Battle Against Judah*. (<http://research.calvin.edu/german-propaganda-archive/rim3.htm>).

2) Or, write about the rhetorical strategy of one of these texts resisting/criticizing Hitler and/or Nazism. Use a concept from Jasinski or the list above (you can also use “rhetoric of survivance”—you can't use ethos, pathos, or logos).

- Otto Wels' March 23, 1933 speech against "The Enabling Act" (http://germanhistorydocs.ghi-dc.org/sub_document.cfm?document_id=1497). This one is harder than it looks, since it's short. You'll need to talk a lot about it in the context of Hitler's speech and the rhetorical situation.
- Various responses to the "Aryan Paragraph" (you'll need to talk about all of them probably, since they're all pretty short—you can find them in M. Solberg's *A Church Undone*)
- von Papen's "Marburg Speech" (You'll find Evans' discussion of that speech helpful [II; 27-41] and Ullrich)
- Clara Zetkin's 1933 Reichstag speech (if you can find the full text in English, or can read German)
- July 2017 speech by President of France (<https://newyork.consulfrance.org/Speech-by-the-President-of-the-French-Republic-at-the-Vel-d-Hiv-Commemoration>)
- Thomas Mann's "This Man is My Brother" (coursepack)

Paper Three. For this paper, write about characteristics of Hitler's rhetoric in other places. Use terminology from this class (that is, again, something from Jasinski or the above list, and not ethos, pathos, or logos). Thus, you won't just be showing that they were praising Hitler or repeating what he said—you need to show that a concept from rhetoric helps us understand what is or is not the same about this rhetoric.

- Adolph Eichmann's testimony and/or interrogation answers (pick *one* section from this <http://www.nizkor.org/hweb/people/e/eichmann-adolf/transcripts/Sessions/index-04.html>). You can also watch Eichmann's testimony here: <https://www.youtube.com/watch?v=aVOXYMUW4qo&list=PLoEkNPm--paZiqfz4XKdLfKwz9Eq5YqG->
- The Nazi Generals' discussion of their situation (from *Tapping Hitler's Generals*)
- The *Daily Stormer* style guide (https://www.huffingtonpost.com/entry/daily-stormer-nazi-style-guide_us_5a2ece19e4b0ce3b344492f2)
- Hermann Goering, *Reconstruction of a Nation* (1934)
- Aryanism.net or something from David Duke's website: <https://davidduke.com/>
- This site: <http://www.bugsbuddy.co.nf/>
- Gertrud Scholtz-Klink's speeches about women and Nazism (<http://research.calvin.edu/german-propaganda-archive/ww2era.htm>)
- A pamphlet released after things started going badly in Stalingrad: *What Does Bolshevization Mean in Reality?* Be forewarned, it's really grim and deliberately horrifying—even I find it almost unreadable. (<http://research.calvin.edu/german-propaganda-archive/bolshevism1943.htm>)
- Theodore Bilbo's *Take Your Choice*. Bilbo was a segregationist who cited the same authorities the Nazis cited. He was an Alabama governor and Senator, and his book is from 1948.
- How Nuremberg defendants framed/explained their actions (see *Interrogations*), showing that a rhetorical concept explains their strategies (so you have to think rhetoric does).
- F. von Bernhardi's 1912 *Germany and the Next War*

QUIZ. On three different days, you'll get a quiz with the following terms. You will receive two points for every good definition (which can be a quote) and two points for an apt example (which should be your own). I'm not wild about hypothetical examples, or examples from your own life, as I don't always know what you mean. You're welcome to ask about these in class, or to run by examples with me. You can take the quiz three times.

Argumentum ad hitlerum
 Charismatic leadership
 Cognitive dissonance
 Commercial use
 Compliance-gaining model
 Dissociation
 Fundamental attribution bias
 Good faith argumentation
 Identification through division (unification via common enemy)
 In-group/out-group
 In-group confirmation (epideictic)
 Inoculation
 Just world model (or just word hypothesis)
 Liberalism
 Machiavellianism
 Motivism
 Naïve realism
 Paired terms
 Red herring (shifting the stasis)
 Sacralizing the secular (bastardization of religious forms of thought)

Stock issue: narrative of causality
 Stock issue: inherency
 Stock issue: feasibility
 Stock issue: solvency
 Ultimate terms

ADVICE FROM STUDENTS WHO TOOK A CLASS WITH ME PREVIOUSLY

"Do the microthemes. Go to office hours. Take it seriously. Read, re-read, and re-re-read Burke, because he is worth it." "It will teach you a subject, which English teachers have failed to teach during most of your academic career: practical, effective writing. It will refine your writing skills to a new level, and you'll be thankful for it. In short, this is a must-take class for anyone serious about writing." **"Be ready to work—to relearn how to write and, in a way, forget everything else you have been taught. It's a tough course, but you come out a much better writer."** "DO IT!! But know it's hard work. Start early. Do your microthemes. Go to office hours." "The class is not the easiest but it never seemed to matter because I was constantly trying harder and wanting to improve more each time." "Overall, what I learned in this class is of great value." "Trish cares about her students more than any other professor I've encountered. If you're willing to care about your own work in return, you will improve as a writer." "You have to jump in. The water is deep, (and in the beginning it's dark), but Trish will be there for you the whole time. **BE PREPARED TO WRITE.** (But that's why you're here, isn't it?) But don't be afraid; Trish is always available and extremely supportive in developing your writing 'sketches' into finished work." **"Every teacher says, 'my class is really hard.' Trish isn't lying."** "DO NOT TAKE 2 TRM CLASSES BACK-TO-BACK ON THE SAME DAY. I just wouldn't recommend this class scheduling to anyone who isn't prepared for an insane workload. One class would have been a lot better, and I think I could have put in better quality work." "Having a paper due every other Monday was challenging for sure. But working under those time constraints was beneficial." "If you're pursuing academia, take this class. Be prepared for this class to be your biggest workload priority. If you're pursuing another priority, wait to take this class." **"When entering the class keep in mind everything you read and hear in class will be used throughout the whole semester."** "This was by far one of the hardest classes I've taken at UT, but by far the most useful/worthwhile." "B.S. just won't cut it." "Go to class! Most of what I learned from lectures I'll have with me for the rest of my life." "If you're not expending every ounce of mental energy you have on your papers, you're not trying hard enough." "Commit to the class. You'll get a ton out of it, if you're willing to put in the effort." "This is a hard course, but one of the most rewarding classes at UT." "Take it!!! It's more work than your average class, but so rewarding." "Take it seriously. This class is difficult but so beneficial." "Definitely do not take 3 other rhetoric classes and this one; it's bad news for your sanity. Eventually, you will run out of time to write." **"Trish is one of the best profs you'll have because she knows her stuff! This is not a blow-off class. Be prepared to spend 10+hrs on a full paper to get an A. What you'll learn in here will change your life. Seriously."** "Come to class; the lectures are interesting and really helpful to explain things that may be confusing. Be prepared to commit a lot of time to this course. It can be stressful at times, but it is definitely worth it in the end." "Learn to love the library." "Be careful with your other courses. This class has a heavy workload so don't have too many other classes with heavy or extensive workloads. Otherwise, you're probably going to lose a lot of sleep." "Go to class. It's interesting and informative." "This course is a course where the content is more important than the grade." "Take her classes—all of them." "Take notes, because the random nuggets of information she drops are just as interesting as the course material, and you want to remember it to impress your friends." "Write down Trish quotes—they're often golden." "Take this class! Don't let the 1000 page syllabus intimidate you into dropping it. Trish is a great instructor!" **"Microthemes are like working out, they are a temporary hassle but once you're done you feel a lot better... and if you don't do them, you just worry about not doing them all the time."** "Do the microthemes—you will be more stressed if you don't than if you take the time to jot something down." "Do the microthemes even if you can't finish the readings; read enough to answer the microtheme prompt. It will make your papers so much easier." "Do the microthemes. For the love of God, do them!" "Read, or at least skim, all the readings. Even if you can't get a microtheme out." "Don't skip microthemes! You will regret it later! They help so much." "Do every single microtheme." "Take the microthemes seriously and the papers will be easier." "Do the reading, even if you just skip to the conclusion." **"Although some of the microtheme reading can be long, don't be fearful. Just read what you can, look for the example of the concept, take notes on something you think is weird/don't understand in the text."** "Start organizing microthemes as they are written!" "Do not begin your paper the night before. It takes a lot research to write a good paper." "Be sure to research the various points of view for each paper topic. If mid-paper you change your mind on what the thesis is, change the paper. You'll actually save time & the paper will be a lot easier to write." **"RESEARCH** for every paper & **NEVER** procrastinate." "Give these writing techniques she talks about (example-- introduction techniques) a chance. It may be hard at first, but you will benefit from them and become better writers with much better papers." "Start thinking of your paper topics really far in advance, because sometimes your first idea is useless if you cannot find a text to support it." "Be prepared to change your writing habits and style. Be prepared to change your views on what you know." **"No matter how much you want to procrastinate, you have to force yourself to work on the paper at least one week before it is due. You won't be satisfied with your end result if you don't."** "Spend the time reading the material. Spend the time researching. Spend the time writing. Spend the time going to see Trish. Time! Time! Time!" "I can't emphasize how early you need to get started on a paper. I spent all of college waiting till the last minute to do papers, and pulling As on them. Unless you are superhuman, this won't work." "Do not procrastinate, if possible. Adequate research is the difference between a bad and horrible paper." "Research, Research, Research for your papers!!!" "Be prepared to do a lot of research." "Learn the value of setting up your paper in the introduction well. As soon as you learn this your grades will go up instantly." "Use, use, abuse even the Writing Center." "Be sure to present all the arguments fairly in your paper. Don't misrepresent the arguments or your paper will suffer." **"Don't get discouraged easily! It takes a couple of papers to get the hang of it, especially if you're recently out of high school. Go see Trish and go to the UWC!"** "She posts your writing assignments on the board and has the class give constructive criticism. It is sort of scary, but really helpful." "Do lots of invention." "Don't worry about no grades:

everyone gets them. Focus more on improvement and what Trish mentions in her paper comments. **USE. THE. PAPER.**

COMMENTS. Changing one thing can be a 20 point gain." "Start papers earlier than you usually would—they require research and effort, but in the end, it's really rewarding to see how your writing has improved." "Trish expects a lot out of her students, but at the same time is very fair. Talk to her if you need help. Also, get to know some of the other students, if not all. This might be the most beneficial thing because you can really help each other do better on assignments. It also makes the class more enjoyable, and you get more out of it." **"Use your peers. Constructive criticism is a necessary aspect of writing in college and life in general. We are all in the same struggle and most of us don't mind lending an ear and an eye to help a fellow soldier, as long as you return the favor."**

"Let go of what you think you know about the writing, and be open to the idea of reforming your writing process." "I would advise students to really work on their first draft. I've found that it's a lot easier to revise a paper if you have a really strong first draft. I would also advise coming to office hours after writing a first draft." "Don't be afraid to throw out a first sub that got a bad grade. If you find it hard to make changes on that one, it might be easier to start over on your second submission." **"If Trish doesn't like your thesis, don't give up—just get more evidence."**

"Pick your topics early, like within the first three weeks of class, it helps a lot to have your ideas brewing while you read course material, also discuss things with Trish—it helps." "You have to start writing the paper at least a week in advance." "Don't even try to write your paper the night before." "You need time to produce good papers. Start early." "Write a little bit every day." "Don't be afraid to express opinions different than Trish's. She grades papers, not beliefs."

"Don't pretend these are regular papers. These will be the hardest undergrad papers you write."

"Do NOT procrastinate in this class! And, write your papers with a group of RHE students, so you can look up from your laptop and ask, 'does this make sense?'"

"Definitely start your papers early and don't procrastinate. Trust me. And do the readings; they're really interesting and can be applied to other Rhetoric classes." "The best thing you can do in this class is just dive in on the paper prompts—even if you don't know what you're doing at first. Eventually, you'll learn to swim." "Take advantage of the revision opportunity—that is when you learn the most. Expect to completely rewrite your first paper once, maybe twice—the time you put in will pay off." "Do not leave a paper until last minute to write! Start your research a week in advance and do a little bit everyday."

"Go to office hours! She will just give you advice, sources, new topics. It is amazing!"

"Go to Trish's office hours to learn how to improve your paper. Trish really cares and wants your writing to improve and in this class, it will." "Go to her office hours and understand exactly what she means by her comments on your papers." "Go to class and pay attention." "Invest time to go to office hours, even if you feel you don't need to." **"SEE TRISH!** It doesn't matter if you completely know & understand the topic & know your thesis or not. Trish really just wants to help and wants you to know & understand what you're doing." "Seriously, don't put stuff off. Take advantage of all the office hours you can. Office hours are extremely valuable."

"Always, always talk to Trish if you're having any trouble at all. She will help you in more ways than you can imagine. Trish is a great writing professor because she's experimented a lot of different ways to write a paper. She knows what you're going through."

"Go to office hours and all will be revealed, or not. But, you'll always end up better off." "Definitely go to office hours!! It helps reduce anxiety. This is honestly the most useful advice I can offer." "Ask Trish for help finding sources/resources for your paper." "Seek advice. There are so many ways to proceed on these papers that you need to speak with Trish to narrow your focus to write a good paper."

"Go to office hours; that's where everyone else gets all their questions answers and paper advice. Don't write papers the night before."

"What you take from this class depends on what you're willing to put into it. Maximum effort = maximum return."

"You'll learn a lot of rhetorical terms and read many crazy arguments, but that's not what this class *teaches* you. Trish teaches you to be a critical thinker, and you'll use that skill everywhere and always."