

Writing the Disaster: Witnessing, 1945



Oxford College of Emory University

Honors Seminar, Spring 2015:

HONOR_OX 300Q (ENG389RQ)

02A1 (#5532)

MW 2.30-4.10pm

Murdy Seminar Rm.

Dr. Jill Petersen Adams

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Office Hours: **Tu/Th** 10am-11.45pm,

Wed 4.30pm-5.30pm, & by appt.

Location: 115E Seney Hall ("The Thinkery")

Course Description

This seminar explores legacies of loss by addressing issues of catastrophic suffering in the contexts of the Holocaust/Shoah and the atomic bombings of Japan. The course fosters incisive interdisciplinary writing and research about catastrophic suffering, witness and testimony, and history and memory.

"Witnessing, 1945" does not simply introduce offerings from a range of different disciplines with a thematic focus (though it does that) but allows active discussion of how these source disciplines *need* one another to fill out the story, how they affect one another in the telling, what/how these prisms can help us better understand, etc.

We inspect modes of transmission, mourning, and memory to develop unique understandings of *how* legacies of loss are transmitted to future generations, *where* those transmissions come from, geopolitically and figuratively, and *why* (personally, politically) it might be important to generations increasingly removed from the time of the events to transmit those legacies. In other words, how and why are these not simply "past" events? We explore the relations between remembering the past and hoping for the future and discuss the often subtle arguments—about society, religion, the nature of human beings, and more—that are made through the "writing" of these histories and hopes.

Course Goals

After completing the course, students should be able to:

- Address (and generate!) questions and concerns relevant to the study of literature, religion, history, memory, and the arts, demonstrating an awareness of the breadth and depth of these questions and concerns.
- Be familiar with a variety of approaches to understanding seminar material, think and reflect critically on methods and categories in these disciplines, and use skills developed in this course to interpret texts and cultural phenomena.
- Generate their own understandings of the relation(s) between written, verbal, visual, graphic, and spatial/architectural forms of witnessing.
- Explain why and how the problem of catastrophic suffering is an important issue for the present—and what approaches or methods are best suited for engaging this issue.

Course Materials

The following full-length texts are required (unless indicated):

- Friedländer, Saul (abridged by Orna Kenan). *Nazi Germany and the Jews: 1933-1945* (2009). ISBN: 978-0061350276
- Kouno, Fumiyo. *Town of Evening Calm, Country of Cherry Blossoms* (2003). ISBN: 978-0867196658
- Lanzmann, Claude. *Shoah* (1995). ISBN: 978-0306806650
- Ôe, Kenzaburô. *Hiroshima Notes* (1965). ISBN: 978-0802134646
- Spiegelman, Art. *Maus* volumes I and II. ISBN: 978-0141014081 (this version has the two together, but you may purchase them separately as well)
- NHK/Japan Broadcasting Corp., *Unforgettable Fire* (1981). ISBN-13: 9780394748238 (buy used online!)

In *addition* to these texts, numerous other materials are required for this course. If not one of the required texts above, readings are available in .pdf form on the Blackboard site or e-reserves for our course. Other digital materials will also be made available via Blackboard when possible.

Assignments/Assessment

Your final grade is comprised of **625 total points**, broken down as follows:

Participation and attendance: 100 points

Participation in writing workshop peer review: 50 points (5 workshops @ 10 points each)

Weekly Inquiry Tasks: 120 points: 6 (out of 9 possible *graded* tasks) @ 20 points each

Revision of weekly writing: 75 points (3 times per semester @ 25 points each)

Thursday Seminar Opening[s] (on inquiry “task” topic): 40 points

Research Project: 200 points

- Research Project Proposal: 25 points
- Research Project Progress Report: 45 points
- Bibliography: 30 points
- Final Research Essay: 100 points

Final: Honors Reflection: 40 points

Excursions and Guest Lectures: See below

Specifics

Preferred formatting for all written work:

- 10-12pt traditional font (Times New Roman, Garamond, Calibri, Cambria, Book Antiqua, etc.; serif fonts are preferred, and Courier New is prohibited), 1” margins, 1.5- or double-spacing, featuring page numbers, author name, and title.
- Printed work must be *stapled* and may be double-sided or printed on white scrap paper.
- Blackboard SafeAssign submissions should be in .doc, .docx, or .rtf format. It is your responsibility to ensure that you understand how to use SafeAssign in order to submit your assignments properly and on time. Please consult with Oxford IT if you are unfamiliar with this feature or unsure about using it.
- *Do not email* your assignments to the instructor.

Required Readings

The syllabus lists the readings we will discuss on a given date. Therefore, students must complete designated readings ***before class on that date*** and **have texts in-hand**. For the required hard copy texts, students must bring their books; for electronic documents, students may bring hard copies or use laptops/tablets/readers to bring electronic copies of documents to class.

Phones are *not* acceptable readers for electronic documents and are **prohibited** in class. The instructor reserves the right to require hard copies of electronic documents and **prohibit laptop/tablet/reader use if this privilege is abused**.

Engaged, critical reading is expected and essential. We will discuss texts that are difficult to read and understand. Write down questions and comments as you read; think critically about all texts before coming to class; take notes and underline compelling passages. These practices will help with discussion and writing assignments. You may face **unannounced reading quizzes** and/or **text checks** (applied to participation grade points) at any time, so come prepared!

Weekly Inquiry Tasks, Revision, Writing Workshop

Inquiry Tasks: “Site Work” and “Writing”

Your weekly inquiry tasks—**writing assignments of roughly 500 words**—help focus your engagement with seminar material for the week while developing a high level of proficiency with critical, analytic, academic writing.

Each week, you are assigned *either* site work *or* a writing task. The writing tasks help guide your engagement, inquiry, and analysis with traditional textual assignments as well as visual arts. Site work trains you to engage with, and reflect on, *sites* as vehicles of testimony. A description of how to write in response to these inquiry tasks will be distributed early in the semester.

In order to help you develop a sense of what is expected of you, **the first site work and writing task are required** and receive feedback from the instructor **but are “ungraded”** (in that they receive only a completion grade taken out of participation points). After that, all site work assignments are required, and the week 11 writing task is required. Of the other weekly writing tasks, **you may omit a total of three**.

Therefore, out of 9 regular, graded, weekly inquiry tasks, **you must submit 6 total**; each is worth **20 points**.

Weekly Inquiry Tasks are **due** in hard copy (i.e., following the instructions for printed work above) at the **start of class on Thursdays**. *NO LATE ASSIGNMENTS will be accepted for any reason.*

Revision

Hold on to all your returned writing and comments! You are required to *revise* three of your weekly inquiry tasks during the course of the semester (see dates in course schedule). You may revise either site work or writing tasks, and you should aim for roughly similar word counts between the two documents. Be sure that you don't omit too many inquiry tasks in a given period so that you always have something to revise.

Your revision must include:

- Submission of the original with instructor comments and any writing workshop feedback—consider scanning a copy of the bundle of documents for your own records.
- Substantially revised and re-written inquiry essay (in light of comments received)
- **New paragraph** responding to the original feedback, explaining *how* you revised your essay in light of that feedback and *why*. In rare cases, this section may also include an explanation of why you did *not* revise a portion in light of a recommendation (such as when you receive mutually incompatible recommendations on a section of writing)

Each revision is worth 25 points, broken down as follows: (1) overall quality of revision, 5 points; (2) new grade received, 10 points; (3) response to feedback, 10 points. *Note that the revision grade is in addition to, and entirely separate from, the original grade.*

Writing Workshop

Roughly every other Thursday (for five total meetings), the entire seminar will participate in a collaborative writing workshop for a portion of class time. The exact nature of this workshop will depend on enrollment but at the very least will involve the exchanging of written work—weekly inquiry tasks—in order to receive peer feedback (on form and content) and to discuss the writing process. Students also may be responsible for reading their written work aloud to the class and receiving feedback on that presentation. Writing workshop grades are **10 point** dedicated **participation** grades.

Seminar Opening

NOTE: Each student will be chosen to open discussion once or more during the semester. There will be at least one seminar opening each Thursday; the exact configuration will depend on enrollment. Dates will be assigned at random and without advance notice—always be prepared!

On your day to open seminar discussion, you will read or present your thoughts on the weekly inquiry task to the class, covering your overall argument and main ideas and receiving feedback in the form of pointed comments from the audience and general seminar discussion.

The purpose of this assignment is two-fold: (1) for each student to open seminar discussion by connecting previous discussion to the material for the new class and providing ideas for fresh discussion (2) for each student to be able to draw on inquiry task writing in much the same way that scholars share works in progress.

“Milestone” Research Project

Your research project is completed in stages throughout the semester and serves as a capstone to your honors work at Oxford. Your weekly inquiry tasks are meant to lay the groundwork (in writing and in thinking!) for your final writing assignment—a formal research essay offering close, critical analysis of more than one form of postwar witness and testimony (including visual, poetic, and spatial/ architectural forms). There will be many options to choose from, and your project will be shaped at every step in consultation with the instructor and through collaborative writing with your peers, allowing you to “try on” and test ideas *before* you commit to the final project *and* while you shape it. Throughout the course of the seminar, you not only will be working on your research project, you will be *reflecting* on the research process as a writing process.

You first will complete a project proposal of **300-500 words** in which you indicate the specific works of witness and testimony that you propose to analyze, explain their forms (memoir, novel, graphic novel, spatial or visual art, performance, architecture, poetry, etc.), articulate how you plan to frame your analysis (by indicating what links the works or what distinguishes them from each other, from example) with a preliminary working thesis, and give some sense of the disciplines on which you plan to draw to research your topic. Along with your grade, you will receive feedback about the quality and feasibility of your proposal as well as suggestions for ways to find sources to support your work. Later in the semester, there will be source workshops (see schedule) during class time when we will practice closely analyzing sources in light of our working theses.

Later in the semester, you will write a progress report of **500-750 words** in which you explain (1) how your project has evolved, in terms of the works of testimony you have settled on using, your developing thesis, your source selection, etc., (2) what sources you have found, indicating which have worked or been helpful and which have not, (3) major hurdles and how you have addressed them, and (4) which inquiry tasks have helped or will help you complete your project.

In the first week of presentations, you will submit your final bibliography. The requirements for your bibliography depend on your work up to that point. If you carry up to a B- on research-project-related elements, you must submit an annotated bibliography (the requirements for which will be distributed well in advance of the due date). If you carry an average of B or better on research-project-related elements, however, you will have demonstrated sufficient work reflecting on and assessing your sources, so you may submit a traditional bibliography (a list of sources).

Your final research essay is due via **Blackboard SafeAssign by 8pm on the date of your scheduled presentation**. There is no other final exam for this seminar. The essay must be **1500-2200 words** and is *expected* to draw on your inquiry tasks, revisions, presentations, workshop feedback, etc.

Final: Honors Reflection

This **1000 word** writing assignment replaces a final exam and is due via **Blackboard SafeAssign by 8pm on Friday, May 1st**, the first Friday during the final exam period. Prompts for the writing reflection will be distributed late in the semester and afford each student the opportunity to reflect on the process of working toward interdisciplinary honors at Oxford through the material in this seminar.

Excursions and Guest Lectures

This seminar offers opportunities for experiential learning *and* to learn from a variety of people in a variety of formats. Expect required excursions and guest lectures a few times throughout the semester. These elements generally are built into your participation grade but *may* provide the opportunity for replacement writing tasks or extra credit writing assignments.

Participation

- Discussion is essential to any seminar. We focus on discussion as part of our developing ways of inquiry appropriate to the academic study of our topic. Discussion in seminar allows us to share our ideas and work out questions from the readings and other issues brought up in class. It also helps us meet our course goals, prepare for future work, write essays and reflections, and make connections between classes.
- Complete class reading and writing assignments and come prepared to discuss them even if you do not have writing to submit for that day or if it is not your day to open discussion.
- Come to class ready to respond to the classmates who open discussion for the day and to other classmates' ideas.
- Remain engaged and on-task in class—alertness, eye contact, upright posture, and other engaged body language goes a long way to indicate even nonverbal participation and “presentness.”
- Remember that participation is about quality more than quantity, but be intellectually brave and do your best to contribute frequently to the discussion to the best of your ability.
- While the Honors Seminar does *require* active, verbal participation in class, if you are profoundly uncomfortable participating verbally in class, email exchange or office hour meetings with the instructor regarding questions, concerns, and ideas about class material also can count toward your participation grade.

Attendance

- Attendance is an integral part of participation. Particularly in a seminar, it is impossible to duplicate what happens in class in any other format, and you must be present to receive vital information and announcements. Be in class regularly, be on time, and be prepared and ready for discussion. Attendance will be recorded.

- While you are required to be in class every period, ***you will be granted two flex days***—absences that will not affect your final grade. If, however, you **miss more than two classes for any reason, your final grade will be lowered by one-third of a letter grade** (i.e., from an A to A-) for *each* extra day missed.
- Your flex days cover all absences—illness, emergencies, religious holidays not observed by the university, and travel (personal or university-related, such as for athletics). Extenuating circumstances may be excused at the instructor's discretion if discussed in advance, but simply *informing* the instructor of an upcoming absence or the reasons for an absence does not suffice to *excuse* the absence. Plan ahead!
- Arriving late is rude and distracting to your classmates and instructor; it also detracts from your ability to contribute to discussion. Make every effort to be in class on time. **If you arrive more than 10 minutes late more than once, you will be counted as present but receive no credit for participation for that day.** Excessive lateness will be recorded as absence.
- If you must miss class, you are responsible for completing any assignments due on the missed day as well as getting notes from your classmates, etc. You may consult with me about what you missed, but I will not necessarily replicate notes or announcements—find a reliable classmate to help keep you on track.

The Grading System is as Follows:

A: 93-100	B+: 88-89	C+: 78-79	D+: 68-69	F: <60
A-: 90-92	B: 83-87	C: 73-77	D: 60-67	
	B-: 80-82	C-: 70-72		

Expectations

What I expect from you:

- Thorough awareness of and adherence to course policies, assignments, and expectations as outlined in this syllabus, in the student handbook, and described in class.
- **Respectful participation:** You are not asked to leave your religious, political, historical (or aesthetic!) views (or committed lack of them) at the door, but I urge respect and consideration while reflecting on or challenging your own beliefs, practices, and values and those that you learn about throughout the course. Remember that your classmates may have complicated connections to many of the religions, practices, conflicts, histories, politics, or texts we discuss. Treat your classmates, instructor, and any guests with respect. **Do not talk, text, email, check social media, surf the web, etc.** Such actions are truly distracting and disrespectful and are grounds for dismissal from class or prohibition of electronic devices.

What you can expect from me

- I will make every effort to cultivate a learning environment and seminar culture in which students are able and encouraged to express their questions and ideas respectfully.
- I will keep regular office hours, and I encourage you to come to office hours with any questions, concerns, or ideas you may have. I will respond to emails as quickly and attentively as possible. I will provide notice as early as possible via blackboard email list if class (or office hours) is canceled for any emergency.
- I will support, be aware of, and hold you accountable for your work, attendance, and participation.
- I will offer feedback on your submitted work in a timely manner and be available to discuss your work both before it is submitted and after you receive feedback on it. I aim to evaluate your work fairly and thoroughly.

Academic Integrity Statement

The Oxford College Student Honor Code holds students accountable for the integrity of the work they submit. Students should be familiar with the Policy and know that it is their responsibility to learn about instructor and general academic expectations with regard to **proper citation of sources** in written work. The policy also governs the **integrity of work submitted in exams and assignments** as well as **verifications of participation** in class activities. Serious sanctions can result from academic dishonesty of any sort. For more information and the complete policy, see <http://oxford.emory.edu/academics/student-services/student-honor-code/>

Statement Regarding Blackboard SafeAssign

Material submitted will be screened by Blackboard's SafeAssign feature against a variety of databases. The purpose of this feature is to minimize plagiarism and to help educate students about the proper citation of any borrowed content. The submission of another's work as one's own without adequate attribution is a violation of the Honor Code and may result in disciplinary action.

Statement Regarding Disability-Related Accommodations and Serious Illness

Students who are in need of disability-related academic accommodations must register with the Office of Access, Disability, Services and Resources (ADSR)—formerly (and still, in some places) known as the Office of Disability Services (ODS). Oxford College's program functions as a seamless extension of services offered to students at the Emory campus location, with staff located in the Student Health/Counseling Center.

Students are responsible for initiating the accommodation request process by self-disclosing their disability and/or chronic medical condition directly to ADSR. More detailed information is available on the website at www.ods.emory.edu. A student can also make requests directly to the Office of Disability Services, Emory University, 201 Dowman Drive, University Administration Building, Suite 110, Atlanta, GA 30322. [Policy cited from <http://oxford.emory.edu/life-at-oxford/disability-services/>] Accommodations are not provided retroactively, and the process of receiving accommodations takes time and planning among multiple persons and offices; therefore, plan for accommodations as early as possible.

Changes to the Syllabus

The instructor reserves the right to amend the syllabus (or the course in general) during the course of the semester. If changes are made (and they almost certainly will be), you will receive advance notice.

Note: Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.

Print and Return the Following Page (only this page!)

I have read this Spring 2015 syllabus in its entirety and have asked any questions verbally or by email in order to clarify any points about which I am uncertain. I understand that I will be held to the terms of this syllabus, other instructional handouts, and to those announcements made verbally in class or on Blackboard.

Signed: _____

Printed Name: _____

Date: _____

Add something to use up the remaining space ☺:

COURSE SCHEDULE

Important Dates

Tu Jan 13: Classes Begin
W Jan 14: This class begins
M Jan 19: MLK, Jr. Holiday
Tu Jan 20: End of course changes
W Mar 4: Midterm Deficiency Reports
F Mar 6: Last day for dropping courses without academic penalty
M-F Mar 9-13: Spring Break!
F Apr 3: Last day to petition for one-time course withdrawal for freshmen
M Apr 27: Last day of classes
Tu Apr 28: Reading Day
W May 6: End of Final Exam Period

Situating Catastrophic Suffering

Weeks Opening, One, Two: Introduction | Judaism and key WWII context

- W Jan 14:** The argument of this seminar (with Maurice Blanchot's "writing of the disaster"); disciplines and interdisciplinarity; how to "read" – Finish Blanchot for homework
- W Jan 21:** Introductions using Blanchot | Saul Friedländer's *Nazi Germany and the Jews* (Foreword, ix-xvi; Maps; "Into the Third Reich," 3-31)
⚙ [Site Work \(ungraded, required\): Jewish Museum Berlin and Yad Vashem](#)
- M Jan 26:** Saul Friedländer's *Nazi Germany and the Jews* ("The Spirit of the Laws," 44-60; "A Broken Remnant," 110-117, 139-140; "The 'Final Solution,'" 259-284)
- W Jan 28:** Saul Friedländer's *Nazi Germany and the Jews* ("The End," 395-422)
⚙ [Writing Task \(ungraded, required\): Discuss how Friedländer "writes" the disaster of Shoah. What is his relationship to writing, to witnessing, and to history?](#)

Weeks Three-Four: Japan and key Pacific War context

- M Feb 2:** Selection from Marius Jansen's *The Making of Modern Japan*, "The Pacific War" (625-674).
- W Feb 4:** Barton J. Bernstein, "Understanding the Atomic Bomb and the Japanese Surrender: Missed Opportunities, Little-Known Near-Disasters, and Modern Memory," in *Hiroshima in History and Memory*, ed. Michael J. Hogan (38-79).
⚙ [Site Work \(start graded, required\): Hiroshima Peace Memorial Museum and Hiroshima National Peace Memorial Hall for the Atomic Bomb Victims](#)
- M Feb 9: NO CLASS** – Start Dower and writing assignment
- W Feb 11:** Selections from John Dower's *Embracing Defeat: Japan in the Wake of World War II* (19-30, 33-64, 195-200)
⚙ [Writing Task \(start graded\): Discuss how the historians in this section "write" the disaster of the bombings. Compare and contrast one of these writers' relationships—to writing, to witnessing, and to history—with how you discussed Friedländer's two weeks ago. Conclude by discussing how our disciplinary historians "write the disaster."](#)

Witness and Testimony: Writing the Disaster

Week Five: Shoah

M Feb 16: Claude Lanzmann's *Shoah* (read Preface, Intro, and First Era, roughly 100 pages), with in-class screening from 1985 film

W Feb 18: Selections (TBA) from Yale University Library [Fortunoff Video Archive for Holocaust Testimonies here](#) and [here](#) and [internet-accessible collections](#) at United States Holocaust Memorial Museum

✧ **Writing Task:** Analyze witness and testimony related to Shoah *in light of* the “history” of the event. What is the relation between “testimony” and “history?” Consider, also, possible distinctions between oral and written testimony.

Week Six: Bombing

M Feb 23: John Dower, “The Bombed: Hiroshimas and Nagasakis in Japanese Memory,” (116-142) in Michael J. Hogan, ed., *Hiroshima in History and Memory*. AND Selection from Mikio Kanda, *Widows of Hiroshima: The Life Stories of Nineteen Peasant Wives*

✧ **SUBMIT research project proposal**

W Feb 25: Selection from Mikio Kanda, *Widows of Hiroshima: The Life Stories of Nineteen Peasant Wives* AND [online transcript](#) from *Voice of Hibakusha/ Hiroshima Witness* 1986 documentary film (with possible screening in class) Selections (TBA) from videos in the online Hiroshima “[Peace Database](#)” or Hiroshima Peace Memorial Museum’s “[Recorded Testimony of A-Bomb Survivors](#)”

✧ **Writing Task:** Compare and contrast Shoah testimony and bomb testimony—both *what* is discussed and *how* it is told

Week Seven: Post-Shoah

M Mar 2: Steven Katz, “Jewish Faith After the Holocaust: Four Approaches,” from *Post-Holocaust Dialogues*.

✧ **SUBMIT first inquiry task revision** (from weeks 3-5)

W Mar 4: Selections from Marianne Hirsch’s *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*, 1-52.

✧ **Writing Task:** How do these readings affect/change your reading and understanding of post-catastrophe witness and testimony? What is the difference between first-hand experience and the testimony (or concerns) of those who come later? What different issues have arisen?

M Mar 9: NO CLASS

W Mar 11: NO CLASS

Week Eight: Post-Bomb

M Mar 16: Selections from Yuki Miyamoto, *Beyond the Mushroom Cloud: Commemoration, Religion, and Responsibility after Hiroshima*, 29-46, 47-77 [BB or use library online access]

✧ Research project source focus

W Mar 18: Kenzaburô Ôe, *Hiroshima Notes*, 7-11, 15-66

✧ **Site Work (required):** [Berlin Memorial to the Murdered Jews of Europe and surrounds](#) and [Hiroshima Atomic Bomb Dome and surrounds](#) (see also [this link](#))

Week Nine: Testimony in Graphic Form

M Mar 23: Art Spiegelman, *Maus: A Survivor's Tale, I*; discuss in conjunction with other visual arts

⚙ Research project source focus

W Mar 25: Art Spiegelman, *Maus: A Survivor's Tale, II*; discuss in conjunction with other visual arts

⚙ **Writing Task:** Reflect on one or both of the following striking issues of *Maus*: it is testimony in graphic form, and it is a survivor's testimony offered by the *child* of a survivor. Draw on any earlier material to make your analysis.

Week Ten: Testimony in Graphic Form

M Mar 30: Read all of Fumiyo Kouno's *Town of Evening Calm, Country of Cherry Blossoms* (single volume graphic novel compilation). We will screen portions of the 1983 film based Keiji Nakazawa's *Barefoot Gen: A Cartoon Story of Hiroshima* series in class.

⚙ **SUBMIT research project progress report**

W Apr 1: *Unforgettable Fire* (NHK: Nippon Housou Koukai, 1977) collection of paintings and drawings; will discuss in conjunction with other visual arts

⚙ **Writing Task:** Reflect on one or both of the following striking issues of this week's material: Consider what Kouno might mean when she has Minami conclude "Town of Evening Calm" by stating, "this story won't ever end" (34). What does drawn or graphic testimony do that oral or written testimony cannot do? What are the limitations of drawn testimony? And finally, what is the difference between the drawn testimony in *Unforgettable Fire* and Kouno's volume?

⚙ **SUBMIT second inquiry task revision** (from weeks 6-8)

Week Eleven: Poetry

M Apr 6: Theodor Adorno, "Cultural Criticism and Society" in *Prisms* (19-34) and later revision of his "poetry after Auschwitz" statement in *Negative Dialectics* (in section "Meditations on Metaphysics," 361-65), with possible assistance [here](#).

W Apr 8: Selected poems (TBA) of Paul Celan and Sankichi Tôge

⚙ **Writing Task (required):** Explain in your own words, bringing something new to the conversation, what Adorno means in his essays about poetry after Auschwitz; then analyze Celan and Tôge in light of Adorno's concerns. What, if anything, is "barbaric" about their work? Can art such as poetry write/tell history?

Honors Milestone/Capstone Project Research Showcase

M Apr 13: Presentations and Peer Assessment

W Apr 15: Presentations and Peer Assessment

⚙ **SUBMIT final research project bibliography**

M Apr 20: Presentations and Peer Assessment

⚙ **SUBMIT third inquiry task revision** (from weeks 9-11)

W Apr 22: Presentations and Peer Assessment | **Return to** Maurice Blanchot's "writing of the disaster"

M Apr 27: Last Day of Class | **Symposium**