Objectives
Hospitality, the act of welcoming and caring for guests, has been a recurring theme in imaginative literature from the earliest known examples of literary writing to the most recent novels and films, and at least for several centuries hotels have served as settings for a wide range of narrative fictions. This Studies class examines the intertwined themes of hospitality and the hotel in a selection of 20th- and 21st-century texts from a variety of cultural and historical contexts, including Africa, the Caribbean, Europe, Hawai‘i, and the United States. The class will emphasize the ethical implications of these themes, asking questions like: Why do we value hospitality as much as we do? Is hospitality the foundation of all moral behavior? What are the qualities of a good host? Should hospitality be unconditional—that is, should we extend hospitality to everyone, no matter who they are? How does the history of colonialism affect the ways some people think about hospitality? What are the connections between hospitality and immigration policy in the U.S. and other countries? What are the social, economic, and environmental impacts of the hospitality industry? Is the hotel an emblem of our globalized, transnational world?

In order to establish a common frame of reference and a historical foundation for our discussions of ethics and literature, we will devote the first few weeks of the semester to an overview of some of the central texts in the European philosophical tradition to which contemporary treatments of ethics in literature frequently refer. These materials include excerpts from Aristotle, Mill, Kant, Levinas, and Derrida. Brief selections from Genesis, Homer’s The Odyssey, Ovid’s Metamorphoses, the Gospel of Luke, and short stories by Albert Camus and Eudora Welty will serve as departure points for discussions of how these philosophical treatments of ethical questions intersect with mythic traditions and literary texts dealing with the treatment of guests. We will spend the remainder of the semester on “case studies” which examine longer works of fiction, drama, and film.

This course has a UHM Contemporary Ethical Issues (E) Focus designation.
Contemporary ethical issues are fully integrated into the main course material and will constitute at least 30% of the course content. At least 8 hours of class time will be spent discussing ethical issues. Through the use of lectures, discussions and assignments, you will develop basic competency in recognizing and analyzing ethical issues, deliberating responsibly on ethical issues, and making ethically determined judgments. Many of your writing exercises will ask you address the ethical implications of technology as they are reflected in the assigned materials.

The course also has the UHM Written Communication (W) Focus designation.
The class uses writing to promote the learning of course materials. You will get feedback and support from the instructor and your classmates while you do the assigned writing. Your writing for this class will be substantial—a minimum of 4,000 words, or about 16 pages. Written assignments make up to 60% of your final course grade.
Required Texts (available at Revolution Books, 2626 South King St # 201, 944-3106)

Apio, Alani. Kāmau and Kāmau A‘e
Forster, E. M. A Room with a View.
Kincaid, Jamaica. A Small Place
Mann, Thomas. Death in Venice
Rusesabagina, Paul. An Ordinary Man
Theroux, Paul. Hotel Honolulu

Films (films will be placed on reserve in Sinclair Library’s Wong Audiovisual Center)
George, Terry (dir.). Hotel Rwanda
McCarthy, Thomas (dir.). The Visitor

Student Learning Outcomes
Upon successful completion of this course you should be able to

• read literary texts and view films critically, attending to details such as narrative structure, style, figurative language, allusions, and dominant themes

• identify key figures and central questions in ethics-oriented literary criticism

• identify key philosophical frameworks for ethical deliberation

• deliberate thoughtfully on ethical questions as they relate to the reading, interpretation, and teaching of literature and film

• propose and execute an independent scholarly project in literary studies

• write clear, coherent analyses of literary texts and/or films for an academic audience

• demonstrate sound argumentation in your writing

• identify and retrieve scholarly source material using a range of library resources

• document sources accurately and responsibly in your writing using a standard academic style

Assignments
Your grade will be based on your performance in the following assignments. I will provide more detailed descriptions of these assignments within the first two weeks of the semester.

• in-class roundtable contribution (5 minute provocative statement, followed by a structured discussion) (10%)

• analysis of a primary text drawing on at least three of the assigned readings in philosophy and criticism (5 pages) (15%)

• abstract for a term paper (1 page) (10%)

• term paper based on independent research (15 pages) (35%)

• a take-home midterm examination (15%)
• a take-home final examination (15%)

Grading
All assignments are due by class time on the day on which they appear in the schedule.

Grades for late assignments will be lowered by one letter grade for every three-day period past the due date.

You must complete all assignments to receive a passing grade in this class.

I will assign grades based on the +/- system. I will use the following minimum percentages:

\[
\begin{align*}
A+ &= 100\% \\
A &= 95\% \\
A- &= 90\% \\
B+ &= 87\% \\
B &= 83\% \\
B- &= 80\% \\
C+ &= 77\% \\
C &= 73\% \\
C- &= 70\% \\
D+ &= 67\% \\
D &= 63\% \\
D- &= 60\% \\
F &= 0.0\%
\end{align*}
\]

I adhere to the university’s policy on Incomplete (I) grades: “A grade of I is given to a student who has not completed a small but important part of a semester's work if the instructor believes that the incomplete was caused by conditions beyond the student's control. Each student receiving a grade of I should consult his or her instructor promptly to determine the steps to be taken and the deadline to complete the course work for changing the grade of I to a final grade.”

Attendance
You are required to attend class regularly and to arrive promptly. Presentations by you and your peers make up a significant portion of our activities in the class, so regular attendance especially crucial.

Missing more than 4 classes will lower your grade by one letter grade. If you miss 6 or more, you will fail the class. If circumstances arise that make it difficult for you to attend class or complete the assigned work, please speak with me immediately. As time passes, it becomes harder to come up with a solution that is fair to you and to the rest of the students in the class. Don’t wait until the end of the semester, when it will be impossible to make retroactive accommodations.

If you arrive more than 15 minutes late for a class without prior notification, I will count you absent for that day.

If you cannot come to class because you are ill, I require documentation of your illness. If you cannot provide documentation, you will be counted absent.

Conduct
Your relationships with your classmates and with me are governed by the Student Conduct Code, which also applies in any online environments we might be using this semester. I expect you to act in a professional and respectful manner in all of these settings. I also expect you to adhere to the UH Executive Policy on the Use and Management of Information Technology Resources. See the Laulima Web site for this class for links to these documents.

If you feel that the conduct of another student in the class is interfering with your ability to learn in this
class, please speak with me about the problem immediately. If you feel that my behavior is impairing your learning, you should speak with the Associate Chair of the Department of English in KUY 402.

Use of **mobile phone and other mobile devices** is not allowed during class time. If I discover that you are on the phone or texting during class, I will count you absent for that day. Laptops are welcome, but if I discover that you are using them during class for non-class activities, I will count you absent for that day.

**Scholastic Dishonesty**
The University of Hawai‘i regulations strictly forbid plagiarism and collusion. Submitting someone else’s work as your own, arranging for someone else to do your writing for you, or purchasing a paper will earn you a failing grade for the assignment. A second infraction will result in a failing grade in the class.

**Access**
If you have or think that you may have a disability and therefore need some support, you are encouraged to contact the KOKUA Program for students with all disabilities including learning, mental health, and physical disabilities. Contact KOKUA at 808-956-7511 (V/T), email KOKUA at kokua@hawaii.edu, visit KOKUA in Room 013 Queen Lili‘oukalani Center for Student Services, or visit the KOKUA web site at <www.hawaii.edu/kokua> for further information. KOKUA services are confidential and there is no charge to students.
Schedule
Make sure to complete the reading for the day on which it is assigned on the following schedule. You will find class discussions far more valuable and interesting if you have actually read the material, and as members of the audience for your peers’ presentations, you are obligated to prepare yourself to interact productively with them in the discussion period following their talks.

You can find most of the online/downloadable materials in the folders for each week in the Laulima Resources.

In some cases, you must search for the assigned reading yourself using the online search tools provided by Hamilton Library. If you have trouble finding it, get in touch with me right away and I’ll give you some pointers.

If I don’t give page numbers after the title of a text, I expect you to read the whole thing by the day on which it’s listed. Note: the Laulima site works best with the Firefox browser.

WEEK ONE
January 10
Introduction to the class
Genesis 18-19

January 12
Homer, The Odyssey, Book IV; Ovid, “Philemon and Baucis” from Metamorphoses; Luke 14
Buell, “What We Talk About When We Talk about Ethics”

WEEK TWO
January 17
Camus, “The Guest”
Aristotle, Nicomachean Ethics, Book II

January 19
Aristotle, Nicomachean Ethics, Book II

WEEK THREE
January 24
Homer, The Odyssey, Book X; Welty, “Circe”
Kant, from Groundwork of the Metaphysic of Morals

January 26
Kant, from Groundwork of the Metaphysic of Morals

WEEK FOUR
January 31
Nunokawa and McWeeny, “Utilitarianism, Political Economy, and its Discontents”
Sandoval-Strausz, A. K., “Why the Hotel?: Liberal Visions, Merchant Capital, Public Space, and the Creation of an American Institution” (find on Google Scholar)

February 2
Forster, A Room with a View (3-64)
Kamehameha, The Law of the Splintered Paddle
Roundtable I
WEEK FIVE
February 7
Forster, *A Room with a View* (67-100)

February 9
Forster, *A Room with a View* (101-172)
Hinojosa, Lynne Walhout, “Religion and Puritan Typology in E.M. Forster’s *A Room with a View*”
(find in the MLA International Bibliography)

WEEK SIX
February 14
Mann, *Death in Venice* (pages TBA)
Nietzsche, “Second Essay” from *The Genealogy of Morals*

February 16
Mann, *Death in Venice* (pages TBA)
Nietzsche, “Second Essay” from *The Genealogy of Morals*
Roundtable II

WEEK SEVEN
February 21
Mann, *Death in Venice* (pages TBA)
Levinas, “Responsibility for the Other”

February 23
Levinas, “Enigma and Phenomenon”
Roundtable III

WEEK EIGHT
February 28
Levinas, “Enigma and Phenomenon”
Review for Take-Home Midterm

March 1
Kincaid, *A Small Place* (3-37)
Roundtable IV

WEEK NINE
March 6
Kincaid, *A Small Place* (38-81)
Take-Home Midterm Examination DUE

March 8
*Hotel Rwanda* (on reserve at the Wong A/V Center in Sinclair)
Rusesabagina, *An Ordinary Man* (ix-49)

March 9: last day to withdraw from a class with a “W”

WEEK TEN
March 13
*Hotel Rwanda*
Rusesabagina, *An Ordinary Man* (50-114)
Five-Page Analysis of Primary Text DUE
March 15
Rusesabagina, *An Ordinary Man* (115-204)
Derrida, from *Of Hospitality*

**Roundtable V**

**WEEK ELEVEN**
March 20
Reports on Projects

**Abstract of Independent Research Project DUE**

March 22
Reports on Projects

**WEEK TWELVE**
Spring Break

**WEEK THIRTEEN**
April 3
Theroux, *Hotel Honolulu* (1-166)
Levinas, “Peace and Proximity”

April 5
Theroux, *Hotel Honolulu* (167-282)

**WEEK FOURTEEN**
April 10
Theroux, *Hotel Honolulu* (283-424)

April 12
Apio, *Kāmau*

**Roundtable VI**

**DRAFT of Independent Research Paper DUE**

**WEEK FIFTEEN**
April 17
Apio, *Kāmau Aʻe*

April 19
Apio, *Kāmau* and *Kāmau Aʻe*

**WEEK SIXTEEN**
McCarthy, *The Visitor* (on reserve at the Wong A/V Center in Sinclair)

April 26
McCarthy, *The Visitor*

**Roundtable VII**

May 1
Class Evaluation

**Review for Take-Home Final Exam**

**Independent Research Project DUE**

**Take-Home Final Examination DUE**: Tuesday, May 8, 11:59 pm