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## **Hotel Orient DH Student Project**

Course: ENGL 382 Hotel Orient

Term: Spring 2014

ENGL 382 Hotel Orient focuses on the literary, cinematic, and historical representations of the encounters between East and West through the space of the hotel. Student will read literature, view films, write interpretive essays, engage in discussions, and produce a digital humanities project. Please find attached the course syllabus.

One of the inspirations of the Hotel Orient DH student project is Matteo Pericoli, an architect and author. Pericoli has taught an interdisciplinary course titled “Laboratory of Literary Architecture” at Columbia University School of the Arts, where students built physical models of “the literary architecture” of text, treating architecture as text, and vice versa. ENGL 382 takes Pericoli’s theoretical premise and asks students, firstly, to create a hotel in the Orient using historical, literary, and cinematic hotels as design muses and guidelines, and secondly, to build the hotel not in the physical world but the virtual realm. By situating Hotel Orient in cyberspace, students bypass the constraints of physical laws and are free to reshape hotel consciousness and to investigate what precisely constitutes a hotel experience. Moreover, the use of computing tools will alleviate the need of prior experience or expertise in architecture, design, and IT on the part of students. The digital Hotel Orient is therefore a fun and fantastical nexus of technology, architecture, text, multimedia, and the human.

Finally, the spring term’s goal of providing an immersive, non-traditional learning experience provides the ideal setting for the Hotel Orient DH project.

## **Learning Objectives**

In ENGL 382, students will learn how to

- (1) work in small groups, create an interactive digital humanities project, and present their work in a public setting;
- (2) write clear, persuasive analytical essays driven by arguments about texts and films;
- (3) incorporate their critical writings into the DH Hotel Orient project
- (4) seek out further knowledge about literary works, films, authors, directors, actors, cultural and historical contexts, and document research appropriately, adhering to the highest standards of intellectual honesty;
- (5) broaden the range of literary texts and multimedia art forms from which they can derive pleasure and edification.

Through a series of informal response papers and two short essays, students work through the stages of the writing process that sharpen their analytical and argumentative skills. Students will learn to work in teams to create an interactive website—a virtual hotel room—that directly engages with “Hotel Orient” as a cultural and experiential practice.

## **Course and Project Description**

In place of the traditional research paper, students in ENGL 382 will work on a Hotel Orient DH project in small groups. Rather than producing a blog to which they simply post written assignments and upload media, students are required to design a fully functional and interactive three-dimensional virtual Hotel Orient online, hosted by W&L’s DHAT, that engages with the texts, films, and spaces analyzed throughout the course. And to expand student experience of and critical thinking on hotel both as a physical space and a theoretical practice, the class will take a one-day trip to visit the Mandarin Oriental Hotel in Washington, D.C.

The course will have 8 hours of in-class seminar each week. Students will spend approximately 10-15 hours per week reading assigned texts, viewing films, writing response papers and short essays, and working at least 10-15 hours per week on their hotel project in small groups. ITS

workshops will be arranged to facilitate students' acquisition of necessary skills and tools for their hotel project.

The home page for the course is a map of the Orient, both the Near and the Far East, superimposed on an image of a hotel that serves as a shell for individual student projects. Each student group of 3-4 members selects a specific location for their virtual Hotel Orient and tags the map, which leads to site of their hotel.

Some of the computing tools and electronic facilities students will learn to use include:

- (1) Google Sketchup (both the free version and SketchUp Pro that is available in select computer labs on campus)
- (2) WordPress themes
- (3) Google Interactive Map
- (4) iMovie
- (5) Adobe Photoshop
- (6) Video editing room in the library

All student groups must include the following elements in their hotel design:

- (1) Façade
- (2) Lobby
- (3) Hotel room (at least one)
- (4) Tags throughout the hotel that the viewer can access, expand, and hide. The tags detail the genesis, inspiration, and analysis of all design elements of the hotel.
- (5) In addition to architectural elements, students have the option of incorporating video and sound contents into their virtual hotel.
- (6) Students may also incorporate aspects of personal experiences.

Every student is responsible for at least two tags in her/his hotel. In essence, each tag is an essay that allows students to integrate and synthesize the texts and films examined in class. The informal responses and short essays will form the basis of the hotel "tag" essays. Is their hotel kitschy, grand, mysterious, commercial, fun, exotic, feminine, masculine, or androgynous? Students become critics of their own work, curating and interpreting their design decisions.

Finally, the student project culminates in the Spring Term Festival, where students will present and explain their virtual hotels to the instructor and festival attendees.

### **Project Budget**

The primary aim of entering ENGL 382 Hotel Orient in the DH pedagogy competition is to secure funding for student projects. In addition to Google SketchUp, students are required to research, discuss, select, and utilize design templates and apps that are free or available for purchase. For instance, Premium WordPress themes will allow students to design their virtual hotel with more flexibility, sophistication, and professional look than free themes. Each student group will have a budget of \$125-\$150; with 4-5 groups, the total will be approximately \$600-\$700 for the whole class. The remaining balance will be used to help defray the cost of the bus trip to Washington, D.C.

### **Evaluation of Student Work**

In addition to grades students will receive for individual writing assignments and class participation, they will be assessed on the success of their Hotel Orient DH project. The evaluation rubrics are:

- (1) Overall design of the hotel: façade, lobby, and at least one hotel room
- (2) Integration of multimedia and textual elements with virtual architecture
- (3) Direct engagement with primary and theoretical works studied in class
- (4) User interface
- (5) Aspects of hotel “tag” essays:
  - Explanation of location choice: why a particular city, region, or country?
  - Analysis of design choices that reflect rigorous theoretical thinking
  - Response to aspects of texts and films examined throughout the course
- (6) Professionalism of group presentation during Spring Term Festival
- (7) Individual contributions to the group project

## ENGL 382: Hotel Orient Spring 2014

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MTWR 10:10 a.m. -12:10 p.m.  
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by appointment

It is a truism that travelers by necessity inhabit the space of the hotel, the hostel, the inn. Marco Polo, in his *Travels*, notes the lavish hostels that play host to foreign ambassadors and merchants in the fabled city of Khan-baliq (present-day Beijing) during the reign of Kubilai Khan. This seminar charts the historical encounters between East and West through the very spaces that facilitate cross-cultural transactions from the medieval to the postmodern. Along the Silk Road, hostels are conducive to the traffic of people and wares; good hostel means good trade. If modern hotel consciousness is marked by transience, ennui, eroticism, and isolation, we ask whether or not the same characteristics held true in premodern hotel practices, and if the space of the Orient (as both the Near and the Far East) makes a difference in hotel writing. Semantically, “Orient” means not only the geographic east. As a verb, to orient means to position oneself in a particular alignment in order to ascertain one’s bearings. In this sense, to write about lodging in the East is to sort out one’s cultural and geopolitical orientation. Within the transhistoric cultural imaginary, is Hotel Orient really the desired space of elsewhere? Or is it a place of disorientation that nonetheless harbors travelers adrift?

- **Course Objectives**

Students will learn how to

- (1) work in small groups, create an interactive digital humanities project, and present their work in a public setting;
- (2) write clear, persuasive analytical essays driven by arguments about texts and films;
- (3) seek out further knowledge about literary works, films, authors, directors, actors, cultural and historical contexts, and document research appropriately, adhering to the highest standards of intellectual honesty;
- (4) broaden the range of literary texts and visual art forms from which they can derive pleasure and edification.

- **Main Texts**

- (1) Eileen Chang, “Lust, Caution” (1983) [sakai].
- (2) David Henry Hwang, *Chinglish* (Theatre Communications, 2012).
- (3) Wayne Koestenbaum, *Hotel Theory* (Soft Skull, 2007).
- (4) Yoko Ogawa, *Hotel Iris* (Picador, 2010).
- (5) Garon Tsuchiya and Nobuaki Minegishi, *Old Boy*, vol. 1 [1996] (Dark Horse Comics, 2006).
- (6) Tennessee Williams, *In the Bar of a Tokyo Hotel* (1969) [sakai].
- (7) Some of the readings will be available on Sakai. It is your responsibility to access the readings.
- (8) It is highly recommended that you have a dictionary, a handbook of English grammar, and access to the *MLA Handbook for Writers of Research Papers* 7<sup>th</sup> ed. 2009.

- **Select Films and Other Dramatic Works**

- (1) Sofia Coppola, *Lost in Translation* (2003)
- (2) Michael Patrick King, *Sex and the City 2* (2010)
- (3) Ang Lee, *Lust, Caution* (2007)
- (4) Chan-wook Park, *Oldboy* (2003)

- (5) Todd Phillips, *The Hangover Part II* (2011)
- (6) Wong Kar-wai, *2046* (2004)

- **Writing Requirements**

You are expected to fulfill all the writing requirements. With the exception of the 1-page response papers, all papers must be written in Standard English and follow the MLA documentation style (see link on Sakai). Please double space, use 12-point Times New Roman font, and have one-inch margins all around. Do not email your submissions to me; do not slip them under my office door; and do not leave them in my mailbox or with Mrs. O'Connell in the department office. The assignments are:

- (1) Three short (550-700 words typed) informal response papers in which you freely explore your responses to the assigned texts. No excessive summaries or paraphrase of class discussions. See the sample student response on Sakai. The short papers are assessed as follows: check plus (4%), check (4%), check minus (2%), or unsatisfactory (0%). In other words, you will receive full credit if you demonstrate serious engagement with the readings. For each response, you can choose only one text assigned for one class within a particular date range:

1<sup>st</sup> response: readings between 4/21/2014 - 4/24/2014

2<sup>nd</sup> response: readings between 4/28/2014 – 5/01/2014

3<sup>rd</sup> response: readings between 5/05/2014 – 5/08/2014

You may submit your responses anytime within each date range before the deadline. While you may wish to use the responses as bases for your formal paper assignments, the response papers cannot be mere reprints of portions of the formal essays.

- (2) First short paper (3-4 pages): a close reading of a passage.
- (3) Second short paper (3-4 pages): a summary of and response to a critical essay. You will choose 1 of 2-3 select essays.

- **Hotel Project**

Working collectively in small groups, students will formulate a final project centered on “hotel” and “orient,” loosely or narrowly defined. The end result will be an interactive website—a virtual hotel—that engages with the texts, films, and/or spaces examined throughout the course. In addition, each group will create a poster and present on its project during the Spring Term Festival. Workshops on digital humanities technology will be arranged with the ITS staff. Be prepared to spend at least 10 hours per week working with your group. At the end of the term, each student will also submit a detailed evaluation of her/his teammates’ contributions to the project.

- **Trip to Mandarin Oriental Hotel (Washington, D.C.)**

We will take a one-day bus trip to Washington, D.C., with the East Asian Studies faculty and students. Our class will visit the Mandarin Oriental hotel in the city. Students may incorporate aspects of the visit into their hotel project.

- **Individual Presentation**

In addition to the group project and presentation, you will give a 7 to 10-minute individual presentation in which you offer a reflection (i.e., a response paper) on a text/film assigned for your presentation date and pose 2-3 thoughtful discussion questions to the class. The presentation may count as 1 of 3 required informal responses.

- **Quizzes**

There will be at least 2-3 graded quizzes on the readings and films. If many students do not come to class prepared, unannounced quizzes may be implemented. You cannot make up a quiz if you are late or absent.

- **Paper Lateness Pass**

You have the option of one lateness pass to hand in either the first or second formal paper (excluding responses) two classes late (e.g., an assignment due on a Monday may be handed in on Wednesday). You must notify me **in writing** by the original due date if you wish to take the lateness pass. Please note that you still have to submit the assignment in order to receive a grade and course credit for it.

- **Late Submissions and Deductions**

For each day (including weekends) a response paper is late, it will lose 1 out of 5 percentage points allotted to it towards the final course grade (e.g., from 4% to 3%). Response papers more than 4 days late will not be accepted. For formal papers, the grade will drop one increment (e.g., from A to A-) for each day a submission is late, including weekends. Papers more than 5 days late will not be accepted. If you missed your in-class presentation, I reserve the right to reschedule your presentation, demand more written work, deduct points, or assign zero credit for the presentation portion of your course grade.

- **Honor and Academic Integrity**

Plagiarism will result in an automatic 0 (zero) on the paper. The evidence will be turned over to the student Executive Committee for investigation, in accordance with the Honor System.

- **Participation and Attendance**

This course requires your diligent attendance, punctuality, and active participation. You should be prepared for discussions, have with you any necessary materials, and stay for the entirety of the class meeting. You will be called on during class to respond to questions. Being absent, arriving late, leaving early, and coming to class without the assigned readings do not constitute full participation. Excessive absences and disruptive behavior (including constant use of phones and other devices, as well as persistent lateness and early departure) will result in severe deductions of participation grade or in no credit at all. If you missed any in-class assignments, quizzes, and collaborative activities, you cannot make them up. Handouts for in-class activities will not be distributed ahead of time. If an absence is unavoidable, it is your responsibility to get any materials and find out what you missed from your classmates. The participation rubric is:

A = Daily, thoughtful participation in class discussion, all in-class assignments

B = Frequent to occasional participation in class discussion, all in-class assignments

C = Participation only when called on, some attendance problems, most in-class assignments

D = Refusal to participate when called on, attendance problems, some in-class assignments

F = Consistent lack of preparation for class, severe attendance problems

You are allowed one absence without explanation (except when you are scheduled to present in class). Use it for an athletic or personal obligation. Illness and other crises will be assessed on a case-by-case basis. Three instances of lateness and/or early departure will be treated as one unexcused absence. An unexcused absence will result in deduction of one increment of your final course grade (e.g., A- to B+). Four and more absences may result in failure of the course.

- **Office Hours**

Because the class meets almost every day each week, I will be available for conferences on those days before or after class meeting. You must make an appointment by the morning of the particular day you wish to meet me.

- **Academic Accommodations**

W&L makes reasonable academic accommodations for qualified students with disabilities. All undergraduate accommodations must be approved through the Office of the Dean of the College. Students requesting accommodations should present an official accommodation letter within the **first two days** of the term and schedule a confidential meeting with the professor. It is the student's

responsibility to present the required paperwork in a timely fashion. Accommodations for test-taking should be arranged at least a week before the date of the exam.

- **Classroom and Email Etiquette**

Please do not use phones or any electronic device for non-learning purposes. You may use a laptop to take notes. However, I reserve the right to ask students to stop using their laptop during class or for the entire semester. Be respectful of others during discussions and avoid walking in and out the classroom. You must maintain an active W&L email account. Use proper etiquette and address in email communication, and please do not wait until the day before a due date to email me questions about an assignment.

- **Grade:** 20% = Class participation + quizzes  
5% = Individual presentation  
15% = 3 informal response papers  
15% = First Short paper  
15% = Second Short Paper  
30% = Hotel Project (website, poster, and group presentation)

## Schedule

**\*The schedule is subject to change**

**Day 1: Hotel Enigma**

4/21 (M) Introduction  
Film: Todd Phillips, *The Hangover Part II* (2011)

**Day 2: Orientations**

4/22 (T) John Needham, *The Departure Lounge* (selections) [sakai]  
Wayne Koestenbaum, *Hotel Theory*

**Day 3: Hotel Theory**

4/23 (W) Wayne Koestenbaum, *Hotel Theory*  
Film: Wong Kar-wai, *2046* (2004)

**Day 4: Temporalizing Hotel Orient**

4/24 (Th) Wayne Koestenbaum, *Hotel Theory*  
Film: Wong Kar-wai, *2046* (2004)

**\* Response #1 due**

**Day 5: Hotel Women**

4/28 (M) Wayne Koestenbaum, *Hotel Theory*  
Film: Michael Patrick King, *Sex and the City 2* (2010)

**\* First Short Paper due**

**Day 6: Hotel Sex**

4/29 (T) Wayne Koestenbaum, *Hotel Theory*  
Eileen Chang, "Lust, Caution" [sakai]  
Film: Ang Lee, *Lust, Caution* (2007)

**Day 7: Hotel Orient in the West**

4/30 (W) Trip to Mandarin Oriental Hotel in Washington, D.C. [tentative date]

- Day 8: Hotel Desire**  
5/01 (Th) Eileen Chang, “Lust, Caution” [sakai]  
Film: Ang Lee, *Lust, Caution* (2007)  
**\* Response #2 due**
- Day 9: Hotel Business**  
5/05 (M) David Henry Hwang, *Chinglish*  
**\* Second Short Paper due**
- Day 10: Hotel Love**  
5/06 (T) David Henry Hwang, *Chinglish*
- Day 11: Tokyo Calling**  
5/07 (W) Tennessee Williams, *In the Bar of a Tokyo Hotel* [sakai]  
**\* Response #3 due**
- Day 12: Hotel Translation**  
5/08 (Th) Yoko Ogawa, *Hotel Iris*
- Day 13: The Land of the Pillow-Book**  
5/12 (M) Yoko Ogawa, *Hotel Iris*
- Day 14: Lost in Tokyo**  
5/13 (T) Film: Sofia Coppola, *Lost in Translation* (2003)
- Day 15: Seoul-Searching**  
5/14 (W) Film: Chan-wook Park, *Oldboy* (2003)  
Garon Tsuchiya and Nobuaki Minegishi, *Old Boy*, Vol. 1
- Day 16: Orienting the Virtual Hotel**  
5/15 (Th) **\*Hotel Project Presentation**