



ENGLISH 1A: STARSTRUCK—FAME, CELEBRITY, AND NOTORIETY

COURSE: COMPOSITION I (GE A2; 3 UNITS)

INSTRUCTOR: DH DE LA O

SEMESTER: SPRING 2013

OFFICE: FOB 111

OFFICE HOURS: TU 10:30 – 11:30 AM

PHONE: 408.924.5019

EMAIL: dhdelao@gmail.com

WEB: eauzone.blogspot.com

SECTION 01 (#22706): MO/WE 7:30 – 08:45 AM, DMH 354

SECTION 09 (#23517): MO/WE 9:00 – 10:15 AM, HGH 120

### COURSE THEME

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Oscar Wilde once said, “There is only one thing in the world worse than being talked about, and that is not being talked about.” In today’s celebrity-obsessed culture, Wilde’s words remain true. Americans place such a large premium on being famous it can be a life or death endeavor. Therefore, with the goal of better understanding our fixation with all things famous, this semester we will be reading and writing exclusively about fame.

### REQUIRED TEXTS

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Books:

- *Owen Noone and The Marauder* by Douglas Cowie (ISBN: 1582344973)\*
- *Celebrity, Inc.: How Famous People Make Money* by Jo Piazza (ISBN: 1453258191)\*
- *In Cold Blood* by Truman Capote (ISBN: 0679745580)\*
- *Fame Junkies: The Hidden Truths Behind America's Favorite Addiction* by Jake Halpern (ISBN: 061891871X)\*

Writing guide:

- *The Everyday Writer* (5th Edition) by Andrea A. Lunsford (ISBN: 1457600048)

\*Available in electronic format (e.g. Kindle, Nook); pagination may vary from print editions.

### COURSE DESCRIPTION

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English 1A is the first course in SJSU’s two-semester lower-division composition sequence; it provides an introduction to baccalaureate-level composition, with attention to the “personal voice” and personal experience, on the one hand, and the more formal attitudes and demands of writing at the university (expository and argumentative essays), on the other. Students will develop college-level reading abilities, rhetorical sophistication, and writing styles that give form and coherence to complex ideas and feelings.

- Prerequisites  
Passage of the English Proficiency Test (EPT), or passage of an approved substitute course for the EPT.
- Course Goals  
Students shall achieve the ability to write complete essays that demonstrate college-level proficiency in all of the following:
  - Clear and effective communication of meaning.
  - An identifiable focus, tailored to a particular audience and purpose (argumentative essays will state their thesis clearly and show an awareness, implied or stated, of some opposing point of view).
  - The ability to perform effectively the essential steps of the writing process (prewriting, organizing, composing, revising, and editing).
  - The ability to explain, analyze, develop, and criticize ideas effectively.
  - Effective use within their own essays of supporting material drawn from reading or other sources.
  - Effective organization within the paragraph and the essay.
  - Accuracy, variety, and clarity of sentences.
  - Appropriate diction.
  - Control of conventional mechanics (e.g., punctuation, spelling, reference, agreement).
- Student Learning Objectives (SLO), General Education (GE)
  - SLO 1: Students shall write complete essays that demonstrate the ability to perform effectively the essential steps in the writing process (prewriting, organizing, composing, revising, and editing).
  - SLO 2: Students shall write complete essays that demonstrate the ability to express (explain, analyze, develop, and criticize) ideas effectively.
  - SLO 3: Students shall write complete essays that demonstrate the ability to use correct grammar (syntax, mechanics, and citation of sources) at a college level of sophistication.
  - SLO 4: Students shall write complete essays that demonstrate the ability to write for different audiences.

## COURSE CONTENT

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- Writing: In English 1A, you will focus on practicing all phases of the writing process including prewriting, organizing, writing, revising, and editing. All sections of English 1A require that you write essays totaling a minimum of 8,000 words. This total word count does not include the final exam, journals, quizzes, or any brief or informal writing assigned by your instructor. You will write at least 3, but no more than 4, essays in class. Your instructor has listed in this syllabus how you will meet the 8,000 word minimum. You must write all formal essays to pass the course.
- Reading: English 1A includes extensive and intensive reading. The reading you do in English 1A provides useful models of writing for academic, general, and specific audiences.
- Research: In this course, you might learn to use the tools of the SJSU library, including online resources for research, but library research is not a requirement of the course.
- Diversity: The content presented in English 1A will address issues of race, class, and gender as well as the perspectives of women and diverse cultural groups.

- Course Materials: The English department suggests that a dictionary, a rhetoric (or rhetoric/reader), and a handbook are appropriate materials for this course.
- Grading: A-F. This class must be passed with a C or better to move on to CORE GE Area C3 and to satisfy the prerequisite for English 1B. A passing grade in the course signifies that the student is a capable college-level writer and reader of English.

#### ESTIMATION OF PER-UNIT STUDENT WORKLOAD

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

#### ACADEMIC POLICIES

You are responsible for reading the SJSU academic policies, available online @ [www.sjsu.edu/english/comp/policyforsyllabi.html](http://www.sjsu.edu/english/comp/policyforsyllabi.html).

#### RECORDING POLICIES

Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.

Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

#### SJSU WRITING CENTER

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website: <http://www.sjsu.edu/writingcenter>.

#### COURSE POLICIES

- In an effort to make you a better editor of your own work, I will sometimes make sentence-level corrections to only one page or paragraph of your essay. You should assume that the corrections I've made are applicable to your entire essay.
- All writing assignments are due on the dates indicated on EauZone, which contains the most up-to-date schedule and information.
- In order to assist you in keeping track of your grade, I have provided you with a blank grading log. It can be found in the "Grading" section of this syllabus.

- I will not accept any assignments that are unstapled.
- Late assignments must be emailed to me no later than the following class after the due date. However, they will be lowered one letter grade. I will not accept an assignment beyond this point.
- Assignments submitted via email, will be graded as any other. However, no marked-up hard copy will be returned to you.
- Without prior notification, missed in-class essays and presentations cannot be made up. If you must miss your presentation date, make prior arrangements with a classmate to switch days.
- You will automatically be docked 5 points off your final draft grade for coming to class on a writers workshop day without an essay.
- There is a participation component to your grade. Though only 15 points, it could mean the difference between letter grades. To receive all or most of these points, it is important that you actively engage in the classroom experience (e.g. frequently asking questions and/or commenting). Simply attending class is not sufficient to garner full points, as they are based on active participation, not attendance.
- There may be only one opportunity for extra-credit this semester, so please stay up-to-date on your assignments.
- The use of laptops during class is restricted to note taking only—absolutely no social media.
- If you come to class after the first 15 minutes, please wait for an appropriate moment to enter so as not to disturb the class.
- I am always happy to correspond via email. However, please indicate your section number in the subject line or somewhere in the body. This helps me reply to your email more quickly. Also, due to the volume of email I receive, please do not message me to ask what happened in class on the day you were absent. As soon possible, obtain the email addresses of at least two other members of the class. They should be able to fill you in on any relevant information.

#### EAUZONE

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I maintain the EauZone ([eauzone.blogspot.com](http://eauzone.blogspot.com)) as a centralized location for assignments, reminders, documents, important dates, links, and general class information. It also contains an easy-to-reference archive of the course work. In addition, this website will be the location of the course's eReader (eR). These Web articles may be required to complete some assignments. On the homepage, click on "English 1A: Starstruck—Fame, Celebrity, and Notoriety" under "Spring 2013 Courses" to be routed to our page. Feel free to use the "Comments" function in each posting; it is often a helpful way to communicate with classmates.

STANDARDS FOR PRESENTATION OF WORK

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As is standard in American English classes, all typed work must be submitted in MLA Style. Samples are located in both *The Everyday Writer* and online at EauZone. Again, unstapled work will never be accepted. Please follow this sample heading for all typed work:

Name

1A: Section number

Assignment

Date

COURSE WORK

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Class sessions will employ a combination of lectures, group discussions, presentations, and writing workshops that will cover a range of activities, including analyzing, interpreting, outlining, revising, and editing. All essays are approximately three pages and must adhere to MLA Style.

Your primary writing coursework will total approximately 8,000 words; they include:

1. Diagnostic Essay: This in-class essay will be my first opportunity to evaluate your writing.
2. Expository Essay: You will write an expository essay about America's obsession with celebrity based upon Halpern's *Fame Junkies*.
3. Close Read Essay: For this in-class essay you will do a close reading of paparazzi photography, including that of notorious paparazzo, Ron Galella.
4. Editorial Essay: For this editorial assignment, you will explore the American fascination with crime based upon Capote's *In Cold Blood*.
5. Autobiographical Essay: This in-class essay concerns what you want to be remembered for after death.
6. Descriptive Essay: For this essay, you will describe the intricacies fame for an up-and-coming entertainer based upon Piazza's *Celebrity Inc.*.
7. Short Answer Responses: For this in-class essay, you will write short answer responses based upon Cowie's *Owen Noone and The Marauder*.
8. Process Analysis Essay: Your 4 – 5 page final assignment asks you to reflect on your growth as a writer and thinker over the course of English 1A.

Additionally, you will be responsible for:

9. Reflections: You will write ten two-page reflections on a variety of fame-themed topics.
10. PowerPoint Presentation: You and a partner will create a 10-minute PowerPoint presentation, including a hand-out, based upon one of a list of fame-related topics I will present in class. Please note: You will be responsible for providing your own laptop. Also, Mac users will require an additional adaptor to connect to the projector.

GRADING

Item	Point Value	Word Count*	SLO
1. Diagnostic Essay**	20	500	1, 4
2. Expository Essay	20	1000	1-4
3. Close Read Essay**	20	500	1-4
4. Editorial Essay***	20	1000	1-4
5. Autobiographical Essay**	20	500	1-4
6. Descriptive Essay***	20	1000	1-4
7. Short Answer Responses**	20	500	1-4
8. Process Analysis Essay	30	1250	1-4
9. Reflections	100 (10 @ 10 points each)	5000	1-3
10. PowerPoint Presentation	15	N/A	N/A
11. Participation	15	N/A	N/A

Total points: 300

Approximate word count: 11,250

\*One typed page in MLA Style equals approximately 250 words; 1000 words is roughly equal to four typed pages

\*\*Denotes an in-class essay

\*\*\*Essay to be reviewed in a writers workshop

Essays will be graded by the following criteria:

- An “A” essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student’s ability to use language effectively with a solid command of grammar, mechanics, and usage.
- A “B” essay demonstrates competence in the same categories as an “A” essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.
- A “C” essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show significant weakness in mastery of grammar, mechanics, usage, or voice.
- A “D” essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.
- An “F” essay does not fulfill the requirements of the assignment.

Final Grade Calculations:

285 – 300: A+	265 – 269: B+	235 – 239: C+	180 – 209: D
276 – 284: A	246 – 264: B	216 – 234: C*	0 – 179: F
270 – 275: A-	240 – 245: B-	210 – 215: C-	

\*At least 216 points must be earned to receive course credit.

Grade Log:

1. Diagnostic Essay	20/20*
2. Expository Essay	____ /20
3. Close Read Essay	____ /20
4. Editorial Essay	____ /20
5. Autobiographical Essay	____ /20
6. Descriptive Essay	____ /20
7. Short Answer Responses	____ /20
8. Process Analysis Essay	____ /30
9. Reflections	1) ____ /10
	2) ____ /10
	3) ____ /10
	4) ____ /10
	5) ____ /10
	6) ____ /10
	7) ____ /10
	8) ____ /10
	9) ____ /10
	10) ____ /10
10. PowerPoint Presentation	____ /15
11. Participation	____ /15
	Total ____ /300

\* If sufficiently completed, 20 points will be awarded. If insufficiently completed or missed, no points will be awarded.

SCHEDULE

Please note that this schedule is subject to change. Always consult EauZone for the most up-to-date information and schedule. A hard copy of this syllabus should be considered only a rough guide and already out-of-date.

Key:

COLD—*In Cold Blood*

eR—eReader

FAME—*Fame Junkies*

INC—*Celebrity Inc.*

OWEN—*Owen Noone & The Marauder*

Week 01	
We 01.23	Syllabus review

Week 02	
Read: eR—"Why Do We Want to be Famous?" ( <i>Psychology Today</i> ), "I Want to be Famous" ( <i>Guardian</i> ), "So You Want to be Famous..." ( <i>Newsweek</i> ); FAME—Introduction – "2. Mobs of Fame-Starved Children"	
Mo 01.28	Introductions; Lecture—"A PowerPoint Presentation How-to"
We 01.30 Due	Reading discussion; Lecture—"Writing as a Process, Pt. 1" <b>REFLECTIONS 01 &amp; 02</b>

Week 03	
Read: FAME—"3. A Home for the Famous and Almost Famous" – "5. The Desire to Belong: Why Everyone Wants to Have Dinner with Paris Hilton and 50 Cent"	
Mo 02.04	Reading discussion; Lecture—"Writing as a Process, Pt. 2"
We 02.06	<b>DIAGNOSTIC ESSAY</b>

Week 04	
Read: FAME—"6. When Reflected Glory Isn't Enough: Confessions of an Upwardly Mobile Celebrity 'Slave'" – "8. Conclusion: Some Reflections from Hollywood's Premier Retirement Home"	
Mo 02.11	Reading discussion; Presentations, Lecture—"Citing Sources in MLA: The Basics"
We 02.13 Due	Reading discussion; Presentations, Lecture—"MLA Style 101" <b>REFLECTION 03</b>

Week 05	
Read: eR—"Creative nonfiction: Where Journalism and Storytelling Meet" (The Writer), "'In Cold Blood', Half a Century On" ( <i>Guardian</i> ), "' In Cold Blood: A Legacy, in Photos" ( <i>Lawrence-Journal-World</i> ), "'In Cold Blood' a Cold Case Police Decide is Worth Digging Up" ( <i>Los Angeles Times</i> ); COLD—p. 1-100	
Mo 02.18	Reading discussion; Presentations; Lecture—"How to do a Close Reading"
We 02.20 Due	Reading discussion; Lecture—"How to do a Close Reading" <b>(ANNOTATED) EXPOSITORY ESSAY—INSTRUCTIONS TO BE GIVEN IN CLASS PRIOR TO DUE DATE</b>

Week 06	
Read: eR—"Ron Galella, King of the Paparazzi" ( <i>Time</i> ); COLD—p. 101-200	
Mo 02.25	Watch— <i>\$ellebrity</i> (2012)
We 02.27	<b>CLOSE READ ESSAY</b>

Week 07	
Read: COLD—p. 201-343	
Mo 03.04 Due	Reading discussion; Presentations, Lecture—"How to Build a Solid Argument" <b>REFLECTION 04</b>
We 03.06 Due	Reading discussion; Writers workshop <b>EDITORIAL ESSAY (DRAFT 1; BRING 2 COPIES)</b>

Week 08	
Read: eR—"Students Set Course: How Do You Want To Be Remembered?" ( <i>Hartford Courant</i> ), Excerpts from "The 100 Years Project" (DanaRoc.com), "Song for the Special" ( <i>Yale Daily News</i> )	
Mo 03.11	Reading discussion; Lecture—"The Most Common Grammatical Errors—And How to Avoid Them"
We 03.13 Due	Reading discussion; Presentations <b>EDITORIAL ESSAY (FINAL DRAFT; ATTACH A COPY OF DRAFT 1 AND A ONE PARAGRAPH SUMMARY OF THE CHANGES YOU MADE FOR YOUR FINAL DRAFT)</b>

Week 09	
Read: INC—"1. #babies – Shiloh Jolie-Pitt: The Magazine Market and the Bull Run for Celebrity Baby Pictures" – "4. #littlegoldmen – Oscar: What's an Academy Award Worth?"	
Mo 03.18	<b>AUTOBIOGRAPHICAL ESSAY</b>
We 03.20	Reading discussion; Presentations

Week 10	
Mo 03.25	<b>NO CLASS—SPRING BREAK</b>
We 03.27	

Week 11	
Read: INC—"5. #scandals – Kim Kardashian Versus Paris Hilton: Innovation in the Celebutante Market" – "8. #tweets – Ashton Kutcher: The Evolution of the Digital Celebrity"	
Mo 04.01	<b>NO CLASS—CESAR CHAVEZ DAY</b>
We 04.03 Due	Reading discussion; Presentations <b>REFLECTION 05 &amp; 06</b>

Week 12	
Read: INC—"9. #singingsolo – Taylor Hicks: Building a Career after <i>American Idol</i> " – "12. #beingdead – Michael Jackson and Elvis Presley: The Afterlife of Fame"	
Mo 04.08	Reading discussion; Watch—"Daniel Radcliffe" from <i>Extras</i> (2006)
We 04.10 Due	Reading discussion; Writers workshop <b>COMPARATIVE ANALYSIS (DRAFT 1; BRING 2 COPIES)</b>

Week 13	
Read: OWEN—p. 1-100	
Mo 04.15	Reading discussion; Presentations
We 04.17 Due	Reading discussion; Presentations <b>REFLECTIONS 07 &amp; 08</b>

Week 14	
Read: OWEN—p. 101-150	
Mo 04.22 Due	Reading discussion; Presentations <b>COMPARATIVE ANALYSIS (FINAL DRAFT; ATTACH A COPY OF DRAFT 1)</b>
We 04.24 Due	Watch— <i>Hedwig and the Angry Inch</i> (2001) <b>REFLECTION 09</b>

Week 15	
Read: OWEN—p. 151-200	
Mo 04.29 Due	Reading discussion; Presentations
We 05.01 Due	<b>SHORT ANSWER RESPONSES</b> <b>REFLECTION 10</b>

Week 16	
Mo 05.06 Due	Evaluations <b>PROCESS ANALYSIS ESSAY</b>
We 05.08	Course review