

De Anza College

EWRT 1B: Reading, Writing, and Research, Fall 2024

Sections 50Z and 51Z

Class Format

This is a fully online asynchronous class with a duration of 12 weeks. Although no class meetings are held, I will be available on Zoom two hours every week, for **office hours**, during which students can drop in and talk to me. My **office hours** are 6 to 7 PM on Tuesdays and Thursdays. You can also request appointments outside those **office hours**, and I can try to talk to you on Zoom at hours which are convenient to you, so don't hesitate to ask for help or let me know how I can do better to help you. Other interactions between you and me are built into this course through discussion assignments, feedback on assignments from me, student-teacher dialog through instructor feedback and student submission comments, announcements, and Canvas messaging. Discussion assignments and group work opportunities will help you share ideas and interact with each other in this virtual space, as you would in a face-to-face classroom. I post explanatory videos on matters related to the course in most modules. You can ask questions directly in response to these videos if they are posted as Announcements or Discussions. If they are posted as lessons or learning materials in modules, you can still send your comments or questions to me through the Canvas Inbox.

You are responsible for doing the class readings and assignments each week, keeping track of due dates, and submitting assignments and quizzes. Assignments and quizzes are typically due by 11:59 PM on Thursdays and Sundays of the week. You may need 6 to 10 hours of time per week to read class materials and complete course work, depending on your pace. Students must have access to a computer, the internet and an individual email address. We recommend a laptop or desktop computer to successfully complete the course; a tablet or phone may not be adequate for all assignments and tests. Information about Canvas and Online Education Orientation can be found in Canvas on the Student Resources page: <https://deanza.instructure.com/courses/3382>. You can get extensive and useful information and resources on online education through [De Anza's Online Education Center](#). Make sure to check out the [Student Resource Hub](#).

Course Description

This 5-unit course aims to emphasize the development of analytical, integrative skills in reading and writing. You will explore academic (interpretive, analytical, argumentative) writing based largely on reading of literary/imaginative texts linked by a common theme or issue, in this case, fairy tales. The course includes outside research leading to analysis, comparison, and synthesis in a documented research paper.

Pre-Requisite for taking EWRT 1B

EWRT1A or EWRT 1AH or ESL 5

Student Learning Outcomes for the Course

1. Demonstrate analytical skills in the reading of literary (and non-literary) texts linked by common theme or issue.
2. Demonstrate analytical, organizational, verbal, and research skills in writing.
3. Evaluate multiple sources and integrate them in an analytical research paper.

About Me

My name is Husne Jahan. I am your instructor for this course. I have a BA and MA in English Literature, MA in Composition and Reading, and a PhD in English Literature. I have taught at Rutgers and Santa Clara University in the past, and have been teaching at De Anza College since 2005.

How You Can Contact Me

The fastest way to communicate with me during the quarter is by Canvas Inbox. You can also send an email to my college email, jahanhusne@fhda.edu. However, sending a message through Canvas Inbox may be better as the Inbox only contains messages from students, they can be seen and responded to more efficiently. ([How do I send messages in Canvas?](#)) I will respond within 24 - 48 hours both to Canvas and e-mail messages on weekdays during the current quarter. You can also reply to my announcements and posts in discussion boards, write to me in Canvas SpeedGrader through submission comments and in response to my feedback comments. However, the quickest and most efficient way to communicate with me is through the Canvas Inbox messaging system you see on the global navigation menu of Canvas.

My Communication Plans & Methods

You can expect that I will contact you frequently via the following methods

- Announcements: twice or more per week about course content and reminders.
- Canvas Inbox messages: I send some announcements as Canvas Inbox messages as well as posting as announcements. You should message me on Canvas for faster response as I try to respond to Canvas messages within 48 hours on weekdays.
- Posting in discussions: I provide feedback individually to your discussion posts through SpeedGrader, post summary/overview/reflective comments on the discussion boards for the whole class, and individually respond to some posts. There are 5 discussion board assignments in the class.
- Instructor Feedback: I will provide feedback on every assignment. Even auto-graded quizzes give you feedback on what you do well, and how you can improve what you need to improve. There is at least one assignment due every week, so you will get feedback on your work from me every week. I aim to grade assignments within a week of their due dates.
- E-mail: I will e-mail you if I think you have not been reading my Canvas messages; otherwise, I will e-mail you in response to any e-mail from you.
- Office Hours: Two hours every week, I will have **office hours** on Zoom, during which students can drop in and talk to me. You can also request appointments outside those **office hours**, and I can try to talk to you on Zoom at hours which are convenient to you. Please utilize office hours as these are great for getting to know one another and discussing those areas of course content where some extra attention is needed.

Office Hour Days and Times

Tuesdays: 6 to 7 PM, Thursdays: 6 to 7 PM

About This Syllabus

Some of the information found on this syllabus is also available in different pages of the Orientation Module of this class on Canvas, but the syllabus definitely has additional information that you may not

find in other places on Canvas. The syllabus itself is available on Canvas on the home page, through the Syllabus link on the Canvas navigation menu, and the Orientation Module.

Required Textbooks

1. Tatar, Maria, editor. *The Classic Fairy Tales: A Norton Critical Edition*. 2nd ed., Norton, 2017.

This book is available in paperback, on BryteWave, and in a Kindle edition. You can read the Kindle edition of a book by downloading the Kindle app on any computer, tablet, and phone. To cite a Kindle edition, add the words Kindle ed. followed by a comma before the publisher's name Norton. For other electronic formats, add the word e-book before the word Norton. The paperback and digital copy (on BryteWave) of the book is available to rent or buy at the [De Anza College bookstore](#). The Kindle version is available on [Amazon](#).

Maria Tatar's book has many stories and critical essays. Some have been selected for your reading. A detailed list is in the Orientation module and Module 1 in Canvas as well as on a later page of this syllabus.

2. Gaiman, Neil. *The Sleeper and the Spindle*. Harper Collins, 2019.

This book is available to rent or buy at the [De Anza College bookstore](#) in paperback format. On [Amazon](#), it is available as paperback, hardcover, Kindle, and audio book formats. This is an illustrated book, so seeing it visually is a treat.

Required Articles Collected through Research

The important sections of most of these articles are highlighted, so you know which sections you should focus on.

1. *Research Methods for English Studies*, contents pages, Chapter One, ed. Gabriel Griffin
2. "Original Undergraduate Research in Classroom Contexts: Student Perceptions of a Scaffolded Approach" by Karen Manarin et. al.
3. "UNDERSTANDING THE MEANING OF TRADITIONAL FAIRY TALES IN CONTEMPORARY EDUCATIONAL CONTEXT – TEACHING FOR CRITICAL THINKING" *Dijana VUČKOVIĆ & Marijan PREMOVIĆ*
4. "The Wisdom of the Fairy Tale in Building Skills for Sustainable Living" by Maria Ungureanu
5. Prologue (The Prospect & The Thorny Hedge: Questions of Definition) to *Once Upon a Time: A Short History of Fairy Tale* by Marina Warner
6. What is a Fairy Tale, from the web site surlalune
7. "Into the Woods: A Writer's Journey through Fairy Tales and Fantasy" by Terri Windling
8. "From Andersen On: Fairy Tales Tell Our Lives" by Jane Yolen

Online Resources for Further Exploration

1. [SureLaLune: Fairy Tales.Com: A Web site on Fairy Tales](#)
2. [The Journal of Mythic Arts](#)
3. [Fairy Tale Project: Podcast Series](#)
4. [Fairy Tale Websites \(List\)](#)
5. [The Hero's Journey and Joseph Campbell](#)

Films and Television

You are welcome to supplement and complement your experiences of fairy tales with any cinematic or televised versions of the fairy tale stories we read for this class, but they should not act as substitutes for the texts of the stories.

Additional Resources

Additional online resources may be added if they are considered helpful for you, and you may also suggest resources to be added to the course if you find something interesting and useful. Having access to resources does not mean that all of us have to read everything. Among these additional resources, we can pick and choose what seems relevant and manageable to us, individually.

Particulars of This Course

This particular class focuses on fairy tales that many scholars call classic fairy tales, most of them thought to have originated in Europe, but often having variations in other continents and cultures. These tales have definitely crossed boundaries of nations and times and found many reincarnations. Many of us are familiar with these stories in some iteration; personally, for me, throughout my life, they have been appealing, inspiring, and fear-inducing at times. Contrary to some of the updated versions of fairy tales we are accustomed to via Disney and other cinematic sources, the fairy tales in their earlier versions can sometimes be more violent and even disturbing. Besides reading several versions of the stories of Snow White, Sleeping Beauty, Cinderella, and Hans Christian Andersen (this last author is only for suggested, not required reading), we are also going to read some critical essays about these fairy tales, their origins, evolutions, contexts, and interpretations. In keeping with the goals of this course as outlined by De Anza College, we will learn about patterns of organization, textual analysis, interpretation, argumentation, logic, research, and synthesis of sources.

Types of Assignments

Discussions (written and optionally oral), quizzes, summary, reading Journals, reading responses, literature review, essays and drafts of essays. Although the number of assignments and grade distribution should stay as listed, please understand that if a need arises, changes may happen though that possibility is low.

Grade Distribution

5 discussions=(5x4)=20, 4 quizzes (3+4+4+4)=15, 1 summary=5, 2 reading journals= (2x5)=10, 1 reading response= 5, 2 essays (10 +15) =25 with drafts (2x5)=10, 1 literature review essay=10
Total Course Points=100

When will grades be posted? I will try to post feedback and grades within a week after assignment due dates, and if grading is delayed beyond that time-frame, you are welcome to ask me about any delays.

Outline of Course Work

Outline of Course Modules: This is a short summary of the course modules.

Module 0: Orientation Week 1: September 23 to 29	Starts in the 1 st week of classes in which students read the syllabus, introduce themselves, build community, learn about the course, Canvas, and De Anza College resources. Assignments: 1 st quiz (on syllabus) and 1 st discussion (introductory & ice-breaking).
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(Like regular weeks, weeks in our class begin on Monday and end on Sunday.	
Module 1: Introduction to Writing, Research, and Fairy Tales Weeks 1- 2: September 25 to October 6	Starts in the 2 nd week. Through this module, you will be introduced to important elements of writing, research, and fairy tales. Assignments: 2 nd quiz (on scholarly articles), 1 summary (of one scholarly article).
Module 2: Cinderella Stories Weeks 3-5: October 7 to 27	From the 3 rd week to the 5 th week, we will read, question, interpret, discuss, and write on the many versions of Cinderella stories. Assignments are on readings from the chapter on Cinderella. Assignments: 3 rd quiz, 2 nd discussion, 1 st reading journal, and 1 st essay with draft.
Module 3: Snow White Stories Week 6: October 28 to November 3	In the 6 th week, we will read, question, interpret, discuss, and write on a few versions of the Snow White stories. Assignments are based on materials from the chapter on Snow White. Assignments: 3 rd discussion, 1 reading response
Module 4: Sleeping Beauty Stories Week 7: November 4 to 10	In the 7 th week of the quarter, we will we will read, question, interpret, discuss, and write on a few versions of the Sleeping Beauty stories. Assignment: 2 nd reading journal (on Sleeping Beauty).
Module 5: The Sleeper and the Spindle Week 8: November 11 to 17	In the 8 th week, we will read, question, interpret, discuss, and write on <i>The Sleeper and The Spindle</i> , a short book-length illustrated story written by noted contemporary fantasy writer Neil Gaiman and illustrated by Chris Riddell. Assignment: 4 th discussion (on <i>The Sleeper and The Spindle</i>).
Module 6: Revisit, Rethink, Research, and Write Weeks 9 to 12: November 18 to December 15	From the 9 th week to the end of the quarter, we will focus on revisiting all the stories and interpreting, questioning, researching, and writing on them as best as we can. Assignments in Module 6 can revisit any of the readings we did in Modules 1 through 5. Assignments: 4 th quiz, 5 th discussion, 2 nd essay (research paper with draft), & 1 literature review
RESOURCES	
Grammar, Writing, Logic, Argumentation, and Research	Resources on grammar are posted on Canvas and also found on essays graded using Turnitin. You must use these resources to improve your grammar and style as recommended by me and needed by you. You must read the resources on logic and argumentation to understand the uses of logos, pathos, and ethos, avoiding fallacies using and other rhetorical strategies and organizational patterns of writing.
MLA (Modern Language Association)	Resources to help you learn MLA rules of paper presentation and citation of sources are posted on Canvas and you need to learn these rules to format your essays and cite sources properly.

List of Readings to be used from *The Classic Fairy Tales*

The stories in this book are short, so don't be alarmed by the number of stories listed.

First Group of Readings

1. Introduction (pages xi-xxvi)
2. Instructions (pages 3-4)

Second Group of Readings

3. Introduction: Cinderella (pages 139-145)
4. Rhodopis (Greek version, pages 145-146)
5. Yeh-hsien (Chinese version, pages 146-148)
6. Brothers Grimm: Cinderella (German version, pages 148-154)
7. Charles Perrault: Donkeyskin (French version, pages 154-162)
8. The Three Gowns (Latin American version, pages 162-166)
9. Joseph Jacobs: Catskin (English version, pages 166-169)
10. The Story of the Black Cow (Indian version, pages 169-171)
11. Lin Lan: Cinderella. (Chinese version, pages 171-175)
12. The Princess in the Suit of Leather (Egyptian version, pages 175-181)

Third Group of Readings

13. Introduction: Snow White (pages 84-92)
14. Brothers Grimm • Snow White (pages 95-102)
15. Anne Sexton • Snow White and the Seven Dwarfs

Fourth Group of Readings

16. Introduction: Sleeping Beauty (pages 117-122)
17. Charles Perrault: The Sleeping Beauty in the Wood (pages 123-130)
18. Brothers Grimm: Briar Rose (pages 130-133)
19. Wilfred Owen: The Sleeping Beauty (page 138)

Fifth Group of Readings (Readings from this group to be used only as needed.)

20. Sandra M. Gilbert and Susan Guber • [Snow White and Her Wicked Stepmother pages 387-393]
21. Jack Zipes • Breaking the Disney Spell (pages 414-435)
22. Donald Haase • *From "Yours, Mine, or Ours? Perrault, the Brothers Grimm, and the Ownership of Fairy Tales"* (pages 435-446)
23. Cristina Bacchilega • *From "The Fairy-Tale Web"* (pages 468-480)
24. Vladimir Propp • *From "Folklore and Literature"* (pages 498-502)
25. Maria Tatar • Valediction (508)
26. Selected Bibliography (pages 509-518)

Supplementary Optional Reading from *The Classic Fairy Tales*

1. Introduction: Hans Christian Andersen (278-283)
 2. The Little Mermaid (pages 283-300)
 3. The Little Match Girl (pages 301-303)
 4. The Emperor's New Clothes (pages 314-318)
 5. The Nightingale (pages 318-325)

Work Submission Guidelines and Late Policy:

It is strongly recommended that you draft (and save) all assignments in Microsoft Word (or other word processing programs) and then **copy and paste** the information into discussion forum postings. That way you will have a copy saved on your computer should anything go wrong. Keep a copy of all assignments in your computer. Check the grade book and assignment feedback on Canvas throughout the quarter. If you have questions or concerns about a grade, please contact me as soon as it comes to your notice. **Do**

not wait until final grades have been posted to discuss missing assignments or missing grades in the gradebook because final grades cannot be changed.

I know and understand that people may be experiencing challenges at times that throw us off schedule. Nevertheless, **the Fall quarter has an end date of December 13, 2024 or December 15, 2024** if you count Sunday as the last day of the quarter. Weekly assignments are due throughout the quarter, typically by 11:59 PM on **Thursdays and Sundays** of the week. **While you don't have to worry about being penalized for being minutes/hours, and even a few days late to submit an assignment, you should try to submit your work on time. About a week's advance notice will be given through Announcements, Canvas messages, and Assignment pages when any assignment's submission portal will close for good and no more late assignments can be accepted.**

If an emergency arises that makes it difficult for you to keep up with the class, please message me as soon as possible so that we can figure out your options. Emergencies are defined as anything which is serious and unexpected. Emergencies cannot be written on the calendar in advance. Examples of emergencies are: illnesses, accidents, a serious health crisis of the student or in the student's immediate family. Examples of non-emergencies are: family weddings, vacations, conferences or any other event which can be planned around.

Incompletes - (I's) will not be given except under extenuating circumstances that are discussed and formally arranged with your instructor much in advance of posting final grades. Final grades are scheduled to be posted by December 18, 2024 .

Participation and Drops:

- Students are expected to participate actively in the class by logging onto and being engaged with the course on Canvas, submitting assignments on time, and participating in Canvas discussion board posts.
- Instructors may drop students from class if they do not log on to Canvas and do not submit at least 90% of the assigned work.
- There are two deadlines for students to drop themselves or for instructors to drop students: **the last day to drop without a W, which this Fall is on Sunday, October 6, 2024 and the last day to withdraw with a W, which this quarter is on Friday, November 15, 2024.** If you become irregular with your work submission and participation within the first two weeks, you have to be dropped by October 6 not to get a W. If you become irregular with your work submission and participation after that, you could be dropped by or before November 15, 2024.
- A student who simply stops attending without formally dropping may receive an unsatisfactory grade and may be required to repay financial aid funding. It is the ultimate responsibility of the student to drop a course when they cannot continue; do not expect an instructor to know your intentions. You may drop a class through your portal. To be eligible for a refund of fees and/or prevent a recorded grade of F or W, you must drop the class on or before the appropriate deadlines.

Important College Deadlines

[Welcome Day](#) (Division/Department Flex Day): Friday, September 20

September 23: Fall classes begin

October 6: Last day to [add 12-week classes](#)

October 6: Last day to [drop classes](#) without a W

November 11: Veterans Day holiday – no classes; offices closed

November 15: Last day to [drop classes](#) with a W

Nov 28-Dec 1: Thanksgiving holiday – no classes; offices closed

Final exams: December 9-13

Maintaining Academic Integrity and Avoiding Plagiarism

Plagiarism is taking another person's language and ideas and passing it off as one's own. Plagiarism is an offence and can lead to failure in the course and other disciplinary measures. For detailed information read the [Academic Integrity Policy](#) of De Anza College. When you research and find information that is not considered "common knowledge," you will have to quote or paraphrase your source with adequate acknowledgement of the source. You can obviously gather information from other sources and much of your essays will be about other people's writings, but you are expected to analyze and interpret them, putting them in the context of your own thoughts, NOT copying them directly. Getting another person to write your paper for you or buying a paper from the Internet is also plagiarism. Having a software such as ChatGPT or any form of Artificial Intelligence to write on your behalf is also plagiarism. Research and technology can be used to help, but they cannot be used to substitute your own writing. Most of your essays will be checked through turnitin although you will submit them on Canvas. I expect nothing less than absolute honesty from the students. You should also be aware of De Anza's policy on [copyrighted materials](#) and abide by them.

Artificial Intelligence Policy

Don't Make AI (Artificial Intelligence) Write for You

If any paper you write is flagged for AI generated language, I will send you a message about it and a copy of your paper in which those parts are highlighted and the percentage of AI use is shown. If you did not receive a message about this from me, you don't have to worry about this issue.

The AI generated language detection is a new tool on turnitin, and I believe the students do not yet see whether and how much of their essay is flagged for using AI (Artificial Intelligence) generated language. Only the instructor can see it. If your essay or another assignment is shown to have a high percentage of AI use, I will send you a copy of your essay where the percentage of AI use will be shown and the sections that are flagged as AI generated will be highlighted. This AI detection is different from similarity checking, which checks for copying sentences from other sources, so if you are seeing a low similarity percentage on turnitin checked assignments, you are seeing your percentage of similarity with other sources. This is different from AI use percentage. Turnitin does not yet show you your AI use, but it flags it. I have access to the flagged essay with the flagged parts highlighted, so I send it to you if your essay is flagged for Artificial Intelligence use.

AI detection does not necessarily mean that those parts flagged are always AI generated; however, a very high percentage of AI detection is concerning and most likely contains sentences generated by AI. An AI alert necessitates that I follow this issue up with the student. If the content turnitin flags as AI generated is not actually AI generated, and you wrote it yourself, it might be that it is less unique, more standardized or somewhat general.

To take care of this issue, you must rewrite those parts that are flagged as AI generated.

Don't use AI to write your assignments. This is a writing class and you are expected and required to do your own writing. A paper flagged with a high percentage of AI use will receive a zero or a very low score, if any. Using AI to write your papers for you can amount to plagiarism and plagiarism will lead to

disciplinary measures. I expect students not to resort to submitting AI generated papers. However, should a mistake occur, I believe in giving students an opportunity to correct that mistake and resubmit.

Tips for Removing AI Flag

When a high percentage of your paper is flagged for AI use, it is most likely that AI was used to write that paper. Sometimes, a low percentage of AI generated language is detected. Sometimes, AI detection can be incorrect in that you may have written the flagged parts yourself. The AI detection software mistook your own writing for AI writing because some of your writing may have seemed very generic. Whatever the reason behind the detection, you need to remove the AI flag from your paper, and here are some tips for doing so.

1. If you think that the part which has been flagged for being AI generated is actually not so and it has been written by you, it could be that those parts of your writing have a very generic style, and you need to rewrite those to make them more unique to your writing style and experiences.
2. Writing that is overly broad and generic can sometimes be misread by AI detection software to be AI generated even if it is not. Add specific details and examples whenever relevant and possible as well as your perspectives, analysis, and opinions to make writing more unique.
3. One way to make your intro unique is to begin with a hook rather than just a generic type intro. Hooks can be made more unique because you can begin with a quote that you can explain in your own way, or even better, you can create a relevant scenario with an anecdote that will be unique because you created it.
4. Strengthen your essay's body paragraphs with examples. Examples for personal narrative essays would be of specific incidents that you have experienced and/or observed. If you don't know of such relevant examples from your life, you can imagine relevant scenarios and honestly tell your reader to "Imagine a scenario." Examples in expository papers or research papers will come from other sources, which you will paraphrase, summarize, analyze, and comment on in your own way.
5. Even when you are defining a concept, or writing something which you think is very generic, make your language more uniquely yours.
6. Recently, I saw an ad for Grammarly saying that Grammarly uses Artificial Intelligence (AI) to check and correct grammar mistakes. If you are using Grammarly to check and correct your grammar mistakes, then your paper risks being flagged for AI use since Grammarly is using AI. Use your own judgement, knowledge, and experience to check your paper's grammar and other mistakes. That is much better than risking your grades in the class by being flagged for AI use.

Another reminder: in a research paper, you would need to cite your sources. Remember that a research paper needs source citations usually of author's last names and page numbers, if available, in parentheses within the paper for MLA-style papers, where the sources have been used, and then a full citation in the Works Cited page. You have many sources to guide you in using and citing sources, including Chapter 7 of your textbook *From Critical Thinking to Argument* and many other resources found on the assignment page for the research paper rough draft and the last two sources in the Grammar and Writing Resources Module.

Tutoring Services

If you need one-on-one help from a tutor online, you can use the following services.

- Look for NetTutor on your Canvas course page. You will find NetTutor in one of the categories on the course navigation menu on the left side of your screen on the home page of this course on Canvas. Once you click on NetTutor, you will see a list of subjects in which tutoring is available. The categories relevant to this class would be **English and Literature** (for asking specific questions) and **Writing and Paper Center** (for submitting and getting help on papers). NetTutor provides tutors from sources beyond the college.
- For tutoring services offered by De Anza student tutors and staff, check out the WRC website at <http://www.deanza.edu/studentsuccess/wrc/index.html> for more information on online tutoring services offered through Zoom and other online tools. Online tutoring in other subjects is also available through the Student Success Center (SSC). A link to their web site: <https://www.deanza.edu/studentsuccess/>
- **All SSC Zoom links and schedules are located in one convenient place.** Go to <https://www.deanza.edu/studentsuccess/> and follow the links in the Service Updates to add yourself to the non-course [SSC Resources Canvas](#) site, then click on Modules to find current schedules and links. You have to be signed in to your portal to access this. This is updated frequently, so please, access SSC Zoom tutoring and workshops from within SSC Resources.
- **Support for remote learning:** If you'd like to speak with someone about trying different study strategies for online classes, finding new routines, creating a productive workspace, resisting the new opportunities for procrastination, or just brainstorming some strategies for good self-care during a stressful time, we encourage you to talk with a peer tutor or SSC staff member, or attend a Skills workshop.
- If you want to visit the Writing Center and Student Success Center in person, go to Room 309 in the Advanced Technology Center and to S43 for tutoring in Math and Science subjects.

Accommodations for Special Learning Needs

If you have a learning or physical need that requires special accommodations in this class, please contact the [Disability Support Services](#). If you have a hearing need, contact the [Deaf/Hard of Hearing Services](#). If you require any special accommodations for this class, please notify me as soon as possible to ensure a quality learning experience. I will be happy to work with you to meet your specific needs.

De Anza College Resources

De Anza College offers a variety of resources to help students. If a student is facing a need or challenge, they may not have to face it alone, since a resource at De Anza may be able to help. Here is a short list of some of them; each resource name is a link.

- [Disability Support Services](#)
- [Student Success Center-Tutoring](#)
- [Online Education Center](#) (please explore [Student Resource Hub](#))
- [Counseling and Advising](#)
- [Library](#)
- [Bookstore](#)
- [Office of Equity](#)
- [Student Health Services](#)
- [Psychological Services](#)
- [Basic Needs Resources](#)
- [International Student Programs](#)
- [Guided Pathways Villages](#)

- [Vasconcellos Institute for Democracy in Action \(VIDA\)](#)
- [Pride Center](#)
- [Guardian Scholars Program: Support for Foster Youth](#)
- [Rising Scholars Program for Students Affected by the Criminal Justice System](#)
- [Veteran Services](#)
- [Assist: Articulation and Transfer Services](#)
- [Learning Community for Academic Achievement of Asian American and Pacific Islander Students](#)
- [Puente Project](#)
- [Umoja Program focused on African-centered Philosophy](#)

De Anza College EWRT1B Course Outline (from the De Anza College web site)

- A. Evaluate argumentation and its logical elements in imaginative fiction, memoir, historical documents, and film/digital media
 1. Persuasion (point of view, tone, emotional appeals)
 - a. Capacity for evaluation
 - b. Capacity for writing and analyzing judgments
 2. Distinction between fact and opinion, primary and secondary sources, perception and inference, knowledge and belief
 - a. Awareness of rebuttal strategies
 - b. Awareness of counterargument strategies
 - c. Awareness of logical fallacies (e.g., faulty generalization, non sequitur, slippery slope, false dilemma, false analogy, post hoc, ergo propter hoc, begging the question, circular reasoning, red herring, straw man, ad hominem, faulty appeal to authority, common practice or bandwagon)
 - d. Analysis of logical fallacies (e.g., faulty generalization, non sequitur, slippery slope, false dilemma, false analogy, post hoc, ergo propter hoc, begging the question, circular reasoning, red herring, straw man, ad hominem, faulty appeal to authority, common practice or bandwagon)
- B. Develop analytical, integrative skills in the reading of literary texts linked by a common theme or issue
 1. Demonstrate an understanding of the key elements of literary and non-literary genres, using appropriate literary terminology to interpret, analyze, evaluate, and compare literary/imaginative themes and devices in texts such as:
 - a. Poetry, dramatic writing, and fiction (novel and short story)
 - b. Personal memoir and historical documents
 - c. Related art forms such as film and digital media
 2. Apply knowledge of cultural/historical context to interpretation and analysis of literary/imaginative texts
 - a. Examination of cultural codes, beliefs, and practices
 - b. Examination of cultural groups and identities, including ethnic groups, social classes, and sexual/gender identities
 3. Recognize, compare, and evaluate alternative points of view, and critical approaches, including those found in library, internet, and (optionally) field-based research
 - a. Additional literary/imaginative texts
 - b. Critical commentaries
 - c. Cultural, historical information and perspectives
 - d. Scientific information and perspectives
- C. Develop analytical, logical, organizational, verbal, and documentation skills in writing focused on a central theme or issue
 1. Apply the process model of composition to writing and rewriting
 - a. Idea generation

- b. Planning
 - c. Drafting
 - d. Revising
 - e. Editing
2. Integrate logical and organizational models in written essays and critical responses
 - a. Analyze and employ logical and structural methods such as inductive and deductive reasoning, cause and effect, and logos, ethos, and pathos.
 - b. Employ an organizational model that includes an introduction, focused body paragraphs and conclusion
 - c. Employ a logical sequence with attention to transitions, word usage, and connections between sentences
 3. Formulate written analyses of literary/imaginative texts on the basis of multiple perspectives and sources of evidence
 - a. Internal textual evidence
 - b. Cultural/historical context
 - c. Relevant analytical (social, scientific) texts
 - d. Personal experience
 4. Integrate multiple sources and points of view (from library-, internet-, and field-based research) in documented, analytical research paper
 - a. Compare additional literary/imaginative texts
 - b. Apply critical commentaries and cultural and/or scientific perspectives