PROFESSOR: Stephen G. Bloom

PROFESSOR’S VIRTUAL DROP-IN HOURS VIA ZOOM: Tuesday 12:30 p.m. — 3:30 p.m.; email for appointment.

E-MAIL: stephen-g-bloom@uiowa.edu

CLASS TIMES: 12:30 — 1:45 p.m., Monday and Wednesday

THIS CLASS WILL BE TAUGHT ONLINE VIA ZOOM. IT IS “SYNCHRONOUS,” WHICH MEANS THAT STUDENTS MUST ATTEND THE CLASS DURING THE ABOVE-CITED TIMES. THE COURSE WILL NOT OFFER AN ASYNCHRONOUS OR HYBRID OPTION. STUDENTS WON’T BE ABLE TO CALL UP A VERSION OF THE CLASS ONLINE AT A DIFFERENT TIME. NOR IS THE COURSE A BLENDED COMBINATION OF IN-PERSON AND ONLINE INSTRUCTION.

LEARNING OBJECTIVES:
The School of Journalism and Mass Communications recognizes several core goals in all courses offered.

In this online course, we will primarily focus on Writing and Storytelling, as follows:
Understand that clear, concise, correct writing is at the heart of journalistic expression and that reporting and communicating it effectively requires a knowledge and achievement of the highest, professionally-accepted standards in all work.

Learning Objective 1: Students will demonstrate the ability to gather factual story elements, and to evaluate and express them in logical, narrative forms for multiple media and audiences.

Learning Objective 2: Students will display the ability to access and analyze data, report facts accurately, research and edit information responsibly and in a manner commensurate with professional standards.

Learning Objective 3: Students will demonstrate the ability to apply above concepts in a manner that is sensitive to audiences across all media.

We also will cover certain issues of Law & Ethics, as follows:

Learning Objective 1: Students will demonstrate an ability to anticipate and recognize ethical issues when they arise and to reason through them taking multiple perspectives and contexts into account.

Learning Objective 2: Students will demonstrate an ability to explain their ethical approaches and reasoning about a particular dilemma in terms that can be understood by a diverse group of people.
We also will cover certain Multicultural Issues, as follows:

**Learning Objective 1:** Students will demonstrate an ability to produce media that serve the needs and interests of diverse communities and reflect their voices and experiences.

**Learning Objective 2:** Students will demonstrate sensitivity to and understanding of the cultures, histories, perspectives, and socio-economic and political situations of diverse groups.

**Learning Objective 3:** Students will demonstrate an ability to work with members of diverse groups to engage publicly over issues of community interest.

**CLASS GREETINGS:**

Personal confession: I’m a book-Internet-blog-podcast-magazine junkie. I’m a sucker for great nonfiction writing and can’t-put-it-down journalism. I love Medium, Longreads, the New Yorker, Atlantic, Narratively, and about three dozen other magazine websites I try to read regularly. I also love podcasts; my all-time favorite is S-Town.

I go weak at the knees in the presence of a skilled storyteller. Terrific writing and journalism can make for a lofty goal: to create meaning out of the world. It’s what great writers do—make meaning out of seemingly disparate events that combined, illuminated, and told in a compelling manner, create a new and important vantage point from which to assess the world (usually, your part of the world). That’s what turns good storytelling into great storytelling, and what transforms great writers into extraordinary writers.

One key difference between creative nonfiction and journalism is that journalists are acutely (and unrelentingly) aware of audience—word for word, paragraph by paragraph, page by page. Writing for the reader, creating can’t-look-away content for the viewer is always at the forefront of how skilled journalists go about telling stories. Journalists write for someone who’s (metaphorically) perched on their shoulder while they’re taping at their keyboard.

This course is designed to simulate the experience of a professional writer and/or multimedia journalist. Toward that end, we’ll dissect successful (and some not-so-successful) writing and multimedia presentations, as well as hone student skills in researching, interviewing, information gathering, organizing, and executing the story. The course is an intensive workshop that builds upon skills acquired in Journalistic Reporting and Writing. We'll discuss selling your work, i.e., pitching stories to editors.

The first several classes will be a walkthrough of basic journalistic/storytelling practices and tenets. The rationale: to make certain everyone is (more or less) on the same level. After that, we begin to fly. Some students will have had substantial experience, and that will aid in their development as reporters, writers, content providers, and online-video producers. Others will not. All students, though, should have acquired competence in reporting and writing before the course commences. We all share varying degrees of skills in a wide array of applications; students are urged to play to their interests and strengths in creating stories for this course.

For example: If you are a double major in J/MC and Spanish, use your language skills to descend into the Hispanic community; if you love Internet gaming, produce content about the latest, greatest online game scams. If sports is your thing, report whether any former Hawkeye football players are experiencing symptoms of concussive brain injury. You will determine the topics you write about in this course (following an enthusiastic pitch to the instructor and fellow writers/students). Students are urged to write about issues that intrigue them. Topics for stories can come from anywhere—as long as the subject vitally interests an audience of potential consumers.

**Because of the realities of COVID-19, in-person interviewing will be discouraged, but phone on-line, and Zoom interviews will be expected.**
The classroom will be the venue for animated story pitches during which students vigorously sell their ideas for upcoming content. This is both scary and invigorating; it’s also how journalism works in the real world.

Attention will be given to inspiring students to enhance their skill levels (wherever they may be), as well as to provide a deeper understanding and appreciation of their abilities. The goal is to improve reporting and writing skills, develop a singular style, make sure student material is as good as it can be, and offer it up to blogs, online magazines and newspapers, websites, print magazines, print newspapers, or journals.

Some of you will go on to become journalists. Others will pursue allied fields. Whichever path you choose, you will need strong storytelling skills, which are essential in almost any professional pursuit.

Unless you’re writing in the first person about a friend or family member, you will not be allowed to interview anyone who’s related to you or someone with whom you have an existing relationship. You won’t be allowed to interview your fraternity brothers or sorority sisters, either. Interviewing your roommates or the people you work with is also not permitted. (The only caveat to this is that the person you know has a hella story to tell and you disclose your relationship to that person in the narrative.) In the real world, such insider journalism is not permitted. Go out and interview someone you don’t know. Meeting strangers with interesting stories is what narrative journalism is all about.

Although this is an online class, you will have license to be lively and assertive. You may have to be, given the realities of the course’s delivery system. Be original. A little wild isn’t bad if you want to make it in this business. Advocate for yourself and your ideas. Get accustomed to the life of a writer or Internet-content producer. This is not a course for the timid. Nor is it a course for those easily put off from a writer’s primary goal: getting their work published online or in print format. Those who will succeed in this field must not be daunted by the tremendous odds against them. These are today’s realities. Survival of the fittest at its best (and worst).

**TOPICS TO BE COVERED:**
The art of telling a story
How to come up with original story ideas
Pitching the idea — writing the query
Content vs. editorial product: any difference?
Creating effective online stories
What's an angle?
Reporting/researching the story
Accessing source material
Interviewing techniques (More on this below)
More interviewing techniques
Quoting people
How to craft winning ledes (openings). (If you can’t master this, you’ll be in trouble.)
The Choo-Choo Train lecture — engines (ledes); coal cars (nut graphs); box cars (informational graphs); and cabooses (powerful endings)
Writing the story
Organization: How to cram all that information into an understandable, logical format
Voice: How to develop it
Folding humor into writing
The ethics of reporting
Where to submit and how
Rewriting (and rewriting) the story
Rewriting the rewrites
Working with editors
Print vs. Internet
The amazing world of Op-Docs
Freelance writing: best job in the business or life of poverty?
The published story as a staging element for a book proposal (if we have the time and the class has the inclination).

REQUIRED TEXTS:
• Weekly reading/viewing of your favorite sources for narrative stories

ASSIGNMENTS:
Students will be required to write five pieces/essays/reportages (the first one will not be graded; details below). FOR THE PENULTIMATE* STORY, STUDENTS MUST CREATE A TWO-TO FIVE-MINUTE MULTIMEDIA OR PODCAST PRESENTATION TO THE CLASS, WHICH MUST INCLUDE VIDEO AND/OR AUDIO. THE FORMAT IS UP TO EACH STUDENT. IF STUDENTS PREFER, THEY CAN PRODUCE ALL THEIR STORIES IN A MULTIMEDIA FORMAT.

FOR YOUR LAST ASSIGNMENT, STUDENTS MUST WRITE A PROFILE OF AN INTRIGUING PERSON WHO HAS A COMPELLING STORY THAT NEEDS TO BE TOLD.

THE MULTIMEDIA PROJECT:
While this is an online class in narrative journalism, that doesn’t mean that what writers produce should necessarily be confined to just words. Journalism today requires a multimedia approach. Words alone aren’t enough. As stated above, any of your assignments can be multimedia, but for your fourth assignment, you are asked specifically to produce something visual and/or audio. This will be an exercise that attempts to challenge Iowa students’ creativity and ingenuity (GO HAWKS!). We will use the New York Times’ Op-Docs as the gold standard for quality, substance, and format. As with other assignments, you will be asked to pitch your ideas to me and the rest of the class, per the syllabus’ schedule. This is an opportunity for students to stretch their talents and LEAVE THEIR COMFORT ZONES. Students will not be penalized for any technical deficiencies the multimedia assignment may contain; this is a class primarily in narrative storytelling; we will not cover elements of design or web preparation or presentation in depth. But, given where journalism is going, multimedia execution is essential; that is what students’ fourth assignment is all about. Students ought to view this assignment as an opportunity to showcase their imagination. I will provide the class with ample examples of professional—and student work—as exemplars. For this assignment, students ought to supply me with a Google Doc or web link to their work, which will be shared with everyone in the class.

Below are the deadlines of all work required in this course:
1) One two-page autobiographical print essay (required but not graded), due January 27. This should be a self-contained episodic event in your life. Details spelled out in the first class.
2) First short piece (if print, 500-1,000 words, 2-4 pages; if multimedia, no more than three minutes), due February 22.
3) Second short piece, due March 15.
4) Two medium-length stories: multimedia (no more than five minutes), due April 5; the profile

* Second to last
story (1,000-1,500 words, about 4-6 pages), due May 5.

All assignments must be delivered to me via the course ICON portal by the above deadlines.

Below is a breakdown of the components that make up students’ final grades:
1. Short piece 1 20 percent
2. Short piece 2 20 percent
3. Medium-length piece 1 (with multimedia component) 30 percent
4. Medium-length piece 2 (the profile) 30 percent

Excluding Assignment 4, the profile, students can elect to redo any of their assignments for a better grade (limited to one letter grade higher; but the story must be reworked, reported, and rewritten; if not, the same grade remains). If students skip an assignment, they will not receive an F for that specific exercise, but instead a zero. Completion of all assignments is therefore advised.

Don’t write the story just for your fellow students and the instructor; write it for a mass audience. Get it published, post it online. That’s what journalism is all about.

GRADING:
Grading is an inexact science, particularly when it comes to writing. If students are distressed about their grades, please meet with the instructor as the semester progresses. (It’s a good idea to meet with me, even if you’re not distressed about your grades.) Don’t wait till the last week or the last month. Your assignments will be evaluated on several factors: originality, organization, enterprise, focus, clarity, precision, concision, spelling, punctuation, and grammar. Don’t pad your assignments (I will know). Every single word ought to be essential to the telling of your story.

Below is a breakdown of standards used in evaluating student work, with pluses/minuses as indicators within each letter range. The designation of A+ will be awarded only in extraordinary cases. There is no exacting rubric in grading writing, but the following criteria will convey general standards:
A—Exceptionally well written; arresting and probing, thoroughly researched and analyzed. Publishable as is.
B—Basically clear, cohesive, well thought out and well researched, with minor problems of style and organization. Needs some further revision and/or additional material.
C—Superficial, with organizational, stylistic, punctuation, grammar problems; missing vital detail. A major rewrite and additional research required. D—Serious problems in both form and content. Requires substantial additional research and thought before a successful rewrite can be attempted.
F—Incomplete, confusing, fatal grammatical and syntactic flaws, which makes the piece unacceptable.

Students should expect to spend at least two hours per week per semester hour preparing for this class and completing assignments. This means a minimum of six hours per week. As students prepare for longer, more complicated stories towards the end of the semester, the course workload will incrementally increase.

In computing students’ final grades, the professor retains the absolute right of adding or subtracting points to accurately reflect overall student performance.

The P/N choice will NOT be offered for this or any undergraduate course during spring 2021.
Exceptional work is expected.

**CLASS MANTRAS:**

1) **CLIPS, CLIPS, CLIPS**
   By the end of the course, student work should be good enough to be published. The bumpy road to employment in journalism is to develop an “I can't put this stuff down” portfolio of published work. This course should help students create a body of work that demonstrates strong writing skills and the promise of professional excellence.

2) **CHECK YOUR EGO AT THE DOOR**
   This is not easy. The class is neither therapy nor a love fest. It’s about learning to write better. Talent cannot be taught, but it sure can be nurtured. One of the objectives of this course is to give students the confidence and tools to write with clarity, insight, pizzazz, and humor (humor is good). This course aims to set a structure of assignments and deadlines with the ultimate goal of allowing students to blossom as writers. As with the process of idea generation, the craft of reporting and writing does not take place in a vacuum. Editing that improves a story is welcomed (and cherished) by enterprising writers. In this class, editors will be the instructor *and* fellow students.

Classmates will critique some student work. The idea is to identify what works and help build on the story’s strengths, and on the writer’s skills as a storyteller. Then we will move to specific suggestions about what can be improved. The process leads to concrete suggestions and a better understanding of your work.

**OTHER NOTES:**

1) This is not a class in journal writing, poetry or creative nonfiction. I’m particularly interested in students writing and/or presenting well-constructed, provocative, creative, well-reasoned stories in clear, concise and understandable prose in print or multimedia formats. The journalist’s job is to snare, impress and otherwise wow readers by making the stories they create (or edit) so compelling and vital that consumers won’t know what came over them as they devour the work. Think about this when tackling assignments.

2) Students must deliver their assignments by deadline—the beginning of the class when the assignment is due. NO LATE PAPERS WILL BE ACCEPTED. No assignment will be accepted unless it is typed and **double-spaced** or presented on a flash drive or as a link. **Indent each paragraph.** Students should keep a copy of their work. Proofread; use a spell-checker; read the work again, edit, then edit again. Then read it again. Then again. Polish it. Be your best editor.

3) **ATTEND EACH CLASS.** If you must miss a class because of illness, an emergency, or a University-sanctioned activity, e-mail me prior to the beginning of class. No kidding. Given the circumstances in which we’re all living these days, if you don’t show up, we may worry about you. The small class will be run as a seminar, and as such, your ongoing attendance, engagement, and participation is essential to its success. Fellow students and I will depend on you to bring clarity and enthusiasm to all of our discussions (there will be many). Merely showing up for class and delivering the required assignments is not a substitution for active and significant participation.

Students are responsible for attending class and for contributing to the course’s learning environment. Any absence must uphold the UI policy related to student illness, mandatory religious obligations, unavoidable circumstances, or University authorized activities ([https://clas.uiowa.edu/students/handbook/attendance-absences](https://clas.uiowa.edu/students/handbook/attendance-absences)). Students may use the CLAS
absence form, located on ICON within the top banner under "Student Tools" (https://clas.uiowa.edu/sites/default/files/ABSENCE%20EXPLANATION%20FORM2021.pdf).

4) Arrive via Zoom on time. Late arrivals interrupt the class and are a discourtesy to other students. Recurrent tardiness is a sign of immaturity, bad planning, personal-transportation issues (all bad raps for writers, journalists, academics, anyone). Don’t be late. Please.

5) Enjoy the experience of the class. You will be surrounded virtually by 12 other engaged writers This is a luxury and a privilege.

6) Come to class prepared to engage via Zoom. Virtual classes via Zoom require more concentration than in-person classes. Be aware that during the class we will see your environment.

7) Discuss your work with the instructor. No questions are stupid. Given a couple of days, I will review drafts of articles and multimedia projects. I’m here to serve you. If you’d like to talk about the readings, a career in journalism/writing, or what happens after you graduate, I’d very much welcome a visit during drop-in hours.

8) Plagiarism, or the use of others’ work as one's own, is a violation of university, academic, and journalistic standards. Anyone who plagiarizes will receive a grade of F in the course. If you have any questions about what constitutes plagiarism, ask. Copping something off the Internet is tempting, but it is ethically wrong. Students who commit academic fraud, dishonesty, or cheating will be subject to the rules and regulations of the School, College, and University. Students are expected to be honest and honorable in their fulfillment of assignments. All CLAS students or students taking courses offered by CLAS have, in essence, agreed to the College's Code of Academic Honesty: “I pledge to do my own academic work and to excel to the best of my abilities, upholding the IOWA Challenge. I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty.” Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled (CLAS Academic Policies Handbook). Don’t take chances.

9) Students have a responsibility to the rest of the class to help create a classroom environment where everyone learns. Students are expected to follow guidelines set by the School, College, and University. Students are expected to comply with University policies regarding appropriate classroom behavior as outlined in the Code

10) If students want to publish their work, do so after the piece is submitted for this class.

11) All assignments for this course must be original and must be written by the student for this class. If students submit work not originated or written by them, they will receive an F for the course. Don’t risk this. See instructor for details.

12) The University of Iowa is committed to providing an educational experience that is accessible to all students. A student may request academic accommodations for a disability (which include but are not limited to mental health, attention deficit, or learning, vision, physical or health-related conditions). A student seeking academic accommodations should first register with Student Disability Services and then discuss with the instructor any particular arrangements. Reasonable accommodations are established through an interactive process among the student, instructor, and SDS. See http://sds.studentlife.uiowa.edu/
13) Students with suggestions or complaints about anything that happens in this course should not hesitate to contact the instructor. If a problem cannot be resolved within the structure of the course, students are encouraged to contact David Ryfe, Director of the School of Journalism and Mass Communication (335-3486), David-Ryfe@uiowa.edu. If a satisfactory outcome is not obtained, students are then urged to discuss such issues with personnel in the College of Liberal Arts and Sciences (the administrative home of the Journalism School and this course) and submit a complaint to the Associate Dean for Academic Programs, 120 Schaeffer Hall, (335-2633). Please consult the Liberal Arts Bulletin for a full discussion of grievance procedures.

14) CLAS governs the course’s add/drop deadlines, the second-grade-only option, and related policies. Other colleges may have different policies. CLAS policies may be found here: https://clas.uiowa.edu/students/handbook.

15) Sexual harassment undermines the mission of the University and threatens the wellbeing of students, faculty, and staff. Sexual harassment in any form will not be tolerated. All members of the UI community must uphold the UI mission and contribute to a safe environment that enhances learning. Incidents of sexual harassment must be reported immediately. For assistance, please see: https://osmrc.uiowa.edu/.

16) University policy specifies that students are responsible for all official correspondence sent to their University of Iowa e-mail address (@uiowa.edu). Please check your university email several times a day. Students must use this address for all communication within UI (Operations Manual, III.15.2).

The Iowa Dozen

Students in the School of Journalism and Mass Communication are expected to learn the following principles, which — when spelled out — become The Iowa Dozen. In this course, we will be particularly concerned with items 1, 2, 3, 4, 6, 7, 8, 9, 11 & 12.

We learn:
1. to write correctly and clearly
2. to conduct research and gather information responsibly
3. to edit and evaluate carefully
4. to use media technologies thoughtfully
5. to apply statistical concepts appropriately

We value:
6. First Amendment principles for all individuals and groups
7. a diverse global community
8. creativity and independence
9. truth, accuracy, fairness, and diversity

We explore:
10. mass communication theories and concepts
11. media institutions and practices
12. the role of media in shaping cultures
TENTATIVE CLASS SCHEDULE

Week One
Lecture No. 1 and discussion
Monday & Wednesday, January 25 / 27 2021
— Introduction; course overview; expectations; assignments; grading. The (virtual) flashlight: shining a light into dark corners. The (virtual_ Chicago Tribune vending machine: “Ideas Sold Here.” Writers make sense out of the world. Who I am; who you are. Feature writing, magazine writing, in-depth reporting, nonfiction writing, the personal narrative, narrative journalism: What's the difference?
— Zero Intimidation vs. Real World
• Write 500-word autobiographical essay about a specific experience you underwent, due Wednesday. This assignment is required for students to stay registered in the class, but will not be graded.

Week Two
Lecture No. 2 and discussion
Monday & Wednesday, February 1 / 3, 2021
— Final class shakedown. A look at the magazine/narrative marketplace and its history. What's hot, what's not. The future of general-circulation vs. "niche" magazines, YouTube, blogs, Kindles, tablets, zines. Content vs. narrative. We scan the web for the best out there.
— Look up.
— Opera scenario: Manny and Edna.
— Paper-based newspapers vs. the Internet: Examples of the possible:
  • New York Times’ One-in-Eight-Million series
  • Tobacco Cutting Contest
    http://vimeo.com/6835871
  • NYT Op-Docs
    • https://www.nytimes.com/2013/02/13/opinion/calorie-detective.html?searchResultPosition=1
  • StoryCorps
    http://storycorps.org/listen/monique-ferrer/
    http://storycorps.org/listen/james-sargent-and-his-brother-don/

Week Three
Lecture No. 3 and discussion
Monday & Wednesday, February 8 / 10, 2021
— Google ad
  http://www.youtube.com/watch?v=nnsS UgkDwU
— Flash Mob
  http://www.youtube.com/watch_popup?v=GBaHPND2QJg&feature=youtu.be
— Choo-Choo Train lecture: Engines (ideas); coal car (nut graphs); box cars (informational graphs); and the caboose (powerful endings).
Discuss story ideas.
• Write two-paragraph query for first short article; query due next Monday; article due February 22.
Week Four
Lecture No. 4 and discussion
Monday & Wednesday, February 15 / 17, 2021
— Discuss treasury of great journalism.
— “Dancer Falls” video.
— Elizabeth Vargas Interview.
— The art of the interview.
• First article due next class.

Week Five
Lecture No. 5 and discussion
Monday & Wednesday, February 22 / 24, 2021
— Guest Speaker: Daisy Hutzell-Rodman, Managing Editor, Omaha Magazine.
— Vandalism lecture.
— Discussion of audio-visual project.
Watch YouTube video of The Oxford Project, descend into The Oxford Project
https://www.youtube.com/watch?v=3lwUA8jZF1g

Week Six
Lecture No. 6 and discussion
Monday & Wednesday, March 1 / 3, 2021
— Pitch story ideas for second short piece; that story due March 15.
— Segue to ideas: where do they come from? How can professional writers constantly come up with fresh ideas? Keeping a notebook. What subjects make compelling articles. Curiously may have killed the cat, but without it, a writer might as well trade his/her computer for a shoehorn.
— Why ledes are so important. We dissect good writing and see how to grab readers.
— DETAILS, DETAILS, DETAILS. Which are important.
— Discuss readings.

Week Seven
Lecture No. 7 and discussion
Monday & Wednesday, March 8 / 10, 2021
— Guest Speaker: Wayne Drehs, former ESPN Senior Writer
— The "I" Dilemma. When do you make the story first person? When is your story so compelling you have to put "I" in it?
— Discuss readings.
• Second article due next Monday.

Week Eight
Lecture No. 8 and discussion
Monday & Wednesday, March 15 / 17, 2021
— Dealing with Editors. How to confront a rewrite, or how to convince yourself that editors are on your side.
• Query for multimedia story due next class; story due April 5.

Week Nine
Lecture No. 9 and discussion
Monday & Wednesday, March 22 / 24, 2021
— Guest Speaker: Peter Madsen, narrative journalist, author, New York Times contributor
— Style: What it is, how writers develop it.
— Discuss class readings.

Week Ten
Lecture No. 10 and discussion
Monday & Wednesday, March 29 / 31, 2021
OPEN
Multimedia story due next class

Week Eleven
Lecture No. 11 and discussion
Monday & Wednesday, April 5 / 7, 2021
PLEASE BE PREPARED TO MAKE MULTIMEDIA PRESENTATION TO CLASS.
— Workshopping multimedia pieces.

Week Twelve
Lecture No. 12 and discussion
Monday & Wednesday, April 12*, 2021
— Organization: How do you cram all that information into an understandable format?
— Class Critiques.
— Read Judith Regan Profile in the New York Times Sunday Magazine
  • Pitch profile next class for story 4.

Week Thirteen
Lecture No. 13 and discussion
Monday & Wednesday, April 19 / 21, 2021
— Class Critiques.

Week Fourteen
Lecture No. 14
Monday & Wednesday, April 26 / 28, 2021
— Class Critiques.
  • Final story due May 5.

Week Fifteen
Lecture No. 15
Monday & Wednesday, May 3 / 5, 2021
— Class Critiques
— Wrap-up
— Items All University of Iowa Students Need to Know

This schedule is tentative and subject to adjustment as the term unfolds.
*April 14 is a University Instructional Break—no class.