

Remixing Rhetoric

Times, Dates, Places

RHE 309K - Topics in Writing
Topic: Remixing Rhetoric
Unique: 45105

Class:
2-3:30 p.m. Tuesday and Thursday, PAR 104

Office Hours:
2 p.m. to 3:30 p.m. Wednesday, PCL 5.533
12:30 to 2 p.m. Thursday, PCL 5.533

Libraries

In addition to being the spot where I hold office hours, PCL is an amazing resource. Go [here](#). But PCL isn't the only library. [The University of Texas Libraries System](#) has several buildings full of special collections like the [Harry Ransom Center](#) and the [Fine Arts Library](#).

UWC

You are strongly encouraged to visit the [UWC](#) both in person and virtually. The [handouts](#) on their Web site are particularly helpful for specific issues like [trouble with commas](#) or making the [transition from high school to college writing](#).

Course Description

Remixing Rhetoric will focus on rethinking traditional rhetorical concepts in relation to new media. In the spirit of remixing, students will find and remix rhetoric with artifacts from their own lives. We'll be using online resources like BYU's [Silva Rhetoricae](#), Robert A. Harris' [A Handbook of Rhetorical Devices](#), and Wikipedia's [Glossary of rhetorical terms](#). But we'll also be using books. Lots of them. Piles of them. Although there is no required textbook, a lot of critical thinking and reading will be required. Students will be asked to think rhetorically about mundane artifacts. Much of the reading will be self-directed, but we will be working toward a crowd-sourced rhetoric reader for the 21st century.

Units

The units are a way of conceptualizing this course chronologically. As the semester progresses, we'll be moving through phases. Generally speaking, in the beginning of the semester, I'll spend a lot of time setting the agenda and explaining the concepts. Gradually, I'll turn the agenda setting over to the class. By the end of the semester, we'll spend most of the time talking, thinking, and working on the subjects that interest you.

Unit I: The Stacks (2.5 weeks)

This unit will discuss the traditional source of evidence in academia: the library. We will talk about the concept of the library, and discuss bibliography and academic citation. These concepts will be introduced:

Decorum: classroom policies, syllabus, schedule, assignments.

Appeals: pathos, ethos, logos with an emphasis on ethos/credibility.

Canons: invention, arrangement, style, memory, delivery, with an emphasis on invention.

Topoi: special and common.

Mimesis: copying, copyright, fair use, plagiarism, citation.

Major assignments will be controversy selection and an annotated source list. The controversy will be selected from a list of subjects that deal with remixing.

Unit II: The Stacks Remix (2.5 weeks)

While Unit I was heavy on the rhetoric, Unit II will be heavy on the remixing. We will examine how traditional methods of finding evidence in academia are being interrogated by shifts in culture and technology. You will refine your source lists, focusing on ideal sources for rhetorical analysis. We will look at strategies and technologies for source and citation management. Together we will re-imagine the traditional rhetoric textbook, spending significant time on the collaborative group project.

Unit III: The Logic (2.5 weeks)

Unit III will explain the rhetorical concept of arrangement, and relate it to the traditional five paragraph essay. We will ask "does logic come at the invention stage or in arrangement?" We will explore how logic is built into genres and arrangement. We will consider who decides what is valid and correct reasoning. The major assignment will be a short (five paragraph) rhetorical analysis. We will then turn the five paragraph essay genre on its head by remixing that genre.

Unit IV: The Logic Remix (2.5 weeks)

Unit IV will focus on the rhetorical concept of style. Building on the remixes started in Unit III, we will look at style as a tool for refining logic. We'll look at subversive style movements (i.e. Dada) and explore their relationship to logic. Ethos will play a key role in arguing about, for, and with style.

Unit V: The Flow (2.5 weeks)

Unit V will address the canon of memory. We will consider how to encode into memory the concepts we have been studying. We will finish encoding our Crowdsourced Rhetoric Project. Looking forward to final project presentations, we will look at the relationship between memory and delivery.

Unit VI: The Flow Remix (2 weeks)

Unit VI will consist of final presentations. Students will revise the presentations based on instructor and peer comments in unit V. Materials will be student generated and distributed.

Dimensions

While the Units structure the class in terms of time, the Dimensions structure the class in terms of ideas. Everything you work on for this class should have a personal, a rhetorical, and a social dimension to it. You will be asked to practice keeping in mind these dimensions throughout the semester. The goal of this practice is to facilitate perspective shifting.

Personal Dimension

The personal dimension of this class will be illustrated by way of personal artifacts. You will be asked to critically "read" something from your personal life. You should be asking yourself these types of questions about your artifact:

- Why do you find this artifact engaging?
- How is your personal history bound up with this artifact?
- What (if anything) does it say about you as a person?
- What does it say about your family, your culture, your upbringing, your class?
- What positive associations do you have with this artifact?
- What negative associations do you have with this artifact?
- What do you hope to gain by studying it?

This is not an exhaustive list, but it should help you get started thinking about your artifact. (Hint: it is probably best not to do this about something you love and do not want to look critically at. Same thing goes for something you hate. The thing can be anything, but it should jump out at you. It should be something you have a complex relationship with.)

At first you will be writing explicitly about this artifact. But use it as an object to think with. As you progress through the semester, you may find that the personal dimension can be expressed without referring to the actual artifact.

Artifacts

Possible artifacts include, but are not limited to:

- Clothes
- Sounds
- Equipment
- Products
- Images
- Gestures
- Texts
- Games
- Movies
- Architecture
- Machinery

Rhetorical Dimension

This being a rhetoric class, we will spend considerable time talking about rhetorical concepts. Everything you do should have a rhetorical dimension to it. While the personal dimension is illustrated through an artifact, the rhetorical dimension is illustrated through rhetorical terms. While there are too many rhetorical terms for you to master, we will be compiling a handlist that outlines the essential concepts.

Rhetorical Terms

- Decorum
- Canons
 - Invention
 - Arrangement
 - Style
 - Memory
 - Delivery

- Appeals
 - Logos
 - Syllogism
 - Enthymeme
 - Fallacies
 - Pathos
 - Ethos
- Topics (Topoi)
 - Special Topics
 - Deliberative
 - Judicial
 - Ceremonial
 - Types of Argument
 - Common Topics
- Time
 - Kairos
 - Chronos
- Content/Form (res/verba & logos/lexis)

Resources for Rhetorical Terms

At this point, rhetoric is pretty much open source. Here are some selected resources for rhetorical terms and concepts:

- classroom books
- [Google Books](#)
- [Silva Rhetoricae](#)
- [A Handbook of Rhetorical Devices](#)
- [Wikipedia's Glossary of rhetorical terms](#)

Social Dimension

Since our class subject is Remixing, we will focus on subjects that are related to this emerging concept. A remix is an alternative version of some original work. (However, during the course of this class, the terms "alternative" and "original" will be rigorously questioned.) While remixing emerged along with the advent of recorded sound (especially with magnetic tape), it has gained widespread use as a [social and cultural](#) concept.

Social and Cultural Subjects

You will pick your controversy from among these subjects. These are very broad categories that allow a lot of room for personal expression and creativity. Try to think critically about the categories and how they might intersect with rhetoric and with your personal life.

Appropriating Texts

These are some key terms in the appropriation of texts:

- fair use
- copyright
- plagiarism
- colonialism
- mimesis
- file sharing
- others?

Disruptive Technologies

Certain technologies and inventions have encouraged remixing media. Think about the social and rhetorical aspects of these technologies:

- TV
- photography
- film
- radio
- records
- the Walkman
- the iPod
- file sharing software
- movie editing software
- audio editing software
- others?

Remixing Environmentalism

Environmentalism has been hot for the last 50 years, but we have recently seen a slew of concepts come to the forefront of our consciousness:

- greenwashing / Astroturfing
- energy independence
- organic labeling
- others?

Remixing Politics

Here are some key terms in the remixing of politics:

- culture wars
- canon wars
- multiculturalism
- colonialism
- postcolonialism
- others?

Remixing Religion

There are several religious subjects that could fall under the category of remixing. Really, we could see all religion as a blending of cultures. It would be hard to define a "pure" religion. But some traditions stand out as drawing on diverse cultural traditions. Here are some broad religious traditions that might yield some interesting thoughts on remixing:

- Voodoo
- Neopaganism
- Jews for Jesus
- Other?

And here are some more narrow topics, more specifically about texts:

- Apocrypha
- Gospel of Judas
- emerging church
- Other?

These lists are woefully inadequate. We should add to them.

Social and Cultural Terms

Cultural

How organizations use artifacts to display and promote attitudes, values, goals, practices.

Social

How we organize.

Grading and Policies

| Assignment | Percentage of final grade |
|-----------------------------|---------------------------|
| In-class work | 14% |
| Controversy selection | 5% |
| Annotated source list | 10% |
| Rhetorical analysis | 10% |
| Rhetorical analysis (remix) | 15% |
| Project proposal | 16% |
| Final project | 15% |
| Remix of final project | 15% |

+ / - Grades

Plus and minus grades will be assigned. Attendance does count toward your final grade. See In-class work for more details.

Accessibility

“The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.”

Grade Discussions

Remember that this is a course in a department that is part of the discipline of rhetoric, which goes back thousands and thousands of years. There is not much that this discipline has not covered. Grade discussions (or, less euphemistically, "grade grubbing") are part of a long tradition of arguing from ethos. Remember that you come into class with a particular situated ethos. You may want to argue that you are "a good student." But in grade discussions, I'm not interested in your reputation as "a good student." I'm interested in your invented ethos, or the impression you have made on me and the class this semester in this particular arena. Better yet, consider Aristotle your best guide and rely heavily on logos, rather than pathos or ethos. Use evidence from your portfolio and the course documents to support your argument for a better grade. Never argue that you "need" a particular grade. If you have worked hard and diligently, and you are skilled in the art of argumentation, you probably do not need to argue for a higher grade. Even if you worked really hard, it will be difficult

for your to argue successfully for a better grade without some serious rhetorical skills. So you better bone up on your argumentation and bring your A game.

Grammar, Spelling, and Punctuation

You are expected to know the basics of grammar, spelling, and punctuation. (If you do not, the UWC can help.) But, hey, we all make mistakes and typos. So here's the deal: if you catch a typo in my materials, send me an e-mail and let me know where it is, and I'll give you a break on grammar, spelling, and punctuation for the next assignment.

Late Work

All late work will be penalized one letter grade. If you are absent on the day something is due, you still must get the assignment in via e-mail before class.

Assignments

Controversy Selection 5%

This assignment is designed to introduce you to the structure of the course and its dimensions. Thus, your controversy should have three parts:

- a personal dimension,
- a rhetorical dimension,
- a social dimension.

In other words, your assignment must establish in detail why you, personally, think a particular rhetorical concept is culturally significant at this moment.

These are the threads that you will be working with throughout the semester. So put some time and thought into them. You may change your artifact, your term, or your subject at any time.

Assignment Details

The essay should start with a personal narrative about [an artifact](#).

You will then expand on the rhetorical dimensions of that artifact, focusing on one [rhetorical term](#) and explaining why that term can be associated with you artifact. You might ask yourself "What are the rhetorical dimensions of this artifact?" Think about the words, colors, images, sounds, and feelings the artifact employs. What is the message? Who or what might be behind that message? Do

you have evidence that suggests a motivation or an audience?

Finally, you will use the rhetorical term to expand from the personal and particular realm the social and cultural realm. You will start thinking about the [subject](#) that you would like to focus on. How does the artifact belong in the larger social world? What group or groups does it belong to?

Annotated Source List 10%

Your annotated source list will consist of 10 sources, three of which should have print equivalents. The sources should evenly cover the [Dimensions](#). Each source should be cited correctly according to MLA style. These should not be the first 10 sources you find. Because selection is so important to remixing, you will be evaluated, to some extent, on how and why you select your sources.

Details

Your annotation should:

- explain how and why you selected the source,
- explain if there is an explicit or implicit rhetorical connection,
- summarize the main argument or cultural significance of the source.

Class Work 14%

Every week, classes count (roughly) for 1% of your final grade. This will be measured by attendance, observations, and your contribution to the Crowdsourced Rhetoric Project.

Attendance

Everyone is allowed three tardies. If you are late to class after that, you lose .25% of your final grade.

Everyone is allowed three absences but you must make up any in-class work you missed. It is your responsibility to find out what you missed. Use the syllabus and your peers first, then me. If you don't make up the in-class work, you lose .5% of your grade. If you miss class a fourth time, you are not allowed a make up and you automatically lose .5% of your final grade. If you miss class a fifth time, you fail.

Crowdsourced Rhetoric Project

We might call this Rhetoric Unbound. We'll start with books. Lots of them. Piles of them. We'll

comb them for rhetorical terms and concepts. Then we'll re-imagine those concepts in light of new technologies. Finally, we'll compile the concepts into a new format. It could be a DVD, an online database, leaflets dropped from buildings, posters, a performance, a sculpture, whatever. Most likely it will be a combination of these things. Think of this as a learning campaign. It's like an ad campaign or a political campaign, with the goal being learning, rather than selling or politicking. We are going to be teaching each other, and possibly people outside this classroom, about rhetoric. To do this we will play to our strengths. We'll break up into teams, each of which will be responsible for a particular aspect of the project.

The available roles are explained below. Like everything in this project, they are negotiable.

Art

This team will be in charge of the look and feel of the project as well as the illustrations.

Audio

This group is in charge of obtaining and recording any necessary audio for the project. If necessary, they will work with the video group.

Documentary

This group will document the making of the rhetoric reader. This should include at least words and images, but will likely include audio and video components as well. This group must try to capture as many aspects of the project as possible, interview as much of the class as possible, and get all necessary releases to film, photograph, and record the class, and to distribute the final project. This group should also negotiate the parameters of the documentary with the class. When is recording appropriate? When is it inappropriate?

Editing & Proofreading

This group will make sure the project conforms to MLA style, uses correct grammar, employs a consistent style, and is error free.

Fact Checkers

This group will be responsible for checking the veracity and accuracy of all the information in the project. They will work closely with editors, who will be reading the project critically. But they will also work with the writers and the infographics groups.

Infographics

This group will work with the writing and subject matter experts to graphically display certain concepts.

Information Architecture

This group will be responsible for creating and producing the framework for the project. This might be HTML, an InDesign document, a DVD, a CD, a multimedia campaign, whatever.

Production & Project Management

This group will be in charge of making sure the project is on schedule and that it fulfills the necessary content requirements.

Video

This group will be in charge of shooting and obtaining any video that illustrates rhetorical concepts in the project.

Writing

This group will be in charge of drafting whatever text is required for the project.

Observations and Reflections

Getting to class on time is half the battle. The other half is getting something out of the class. This will take the form of observations. This observation does not have to be earth shattering. It should, however, be personalized and pertain to the topic at hand for the day. If you miss a day of class, you must still make an observation or reflection about the topic for the day. If you are gone, you must do some learning on your own. Do not ask me what we did in class. Ask your fellow classmates about how the topic was covered in class or do some research on your own. Your observations and reflections will be turned in at midterm and again at the end of the semester.

Rhetorical Analysis 10%

The rhetorical analysis will be a traditional five paragraph essay over the rhetorical dimensions of

one of your sources. You must have an introduction, a conclusion, and three supporting points. This paper will be peer reviewed before you turn it in.

Introduction

In your introduction, you should briefly outline the paper. Your paper should summarize the argument made by your source, explain how the argument is constructed, and make an argument about the construction of your source's argument. There should be an evaluative component, but it should be framed in terms of the effectiveness of the argument, not whether you like it or dislike it.

Supporting Points

In your supporting points, you should summarize the argument made by your source in greater detail. Use evidence from the text to illustrate your summary. This is mainly a textual analysis.

You should also explain how the how the argument is constructed. This paragraph will answer mainly contextual questions like "Where was it published?" "Who is the audience?" and "What technologies were used?"

Then you should an argument about your source's argument. Based on your textual and contextual analysis, is the argument effective?

Conclusion

Your conclusion should resummarize your source's argument, summarize your argument, and suggest other possible arguments or opportunities for further research and development.

Rhetorical Analysis (The Remix) 15%

In your remix of your rhetorical analysis, you must re-imagine the original five paragraph essay. While I gave you explicit instructions on the essay, in this assignment, I will give you mostly questions. Where should the content be expanded? Where should the content be contracted? What are the benefits of the five paragraph essay? What are the drawbacks of such a structure? You should (re)consider the media used, how it is organized, and how it is disseminated. This project will be showcased before you turn it in.

Dissemination

How will you deliver your remix? We will workshop strategies and technologies for delivery.

Media

Are you going to stick with paper and pencil? Pen? Computer? Word processor? Typewriter? Will you incorporate audio and visual elements or only graphical?

Organization

How will you (re)organize your five paragraph essay? Will you add main points? Will you prolong the introduction or conclusion? Will you elide elements?

Project Proposal 16%

This should be an incredibly well-crafted proposal argument for your final project. Your final project can be almost anything you want, provided that it is created solely for this class. (Overlapping topic areas and readings are fine. Double dipping is not fine.) In order to gain that intellectual freedom, you must argue for it. Rather than a peer review (as with the essay) or workshop (as with the remixed essay), the peer-to-peer element of the project proposal will consist of getting support for your idea. But before you seek support, you should make sure your idea is well crafted.

Your proposal must:

- Clearly state the problem,
- Propose a very specific solution,
- Consider other proposals,
- Explain your project's feasibility.

Consider Other Proposals

This is an iterative process. Your consideration of other proposals should not just be an exercise in rebuttal. It should inform the solution that you propose. You should explain how and why some other proposals have failed or might fail. However, the goal is to learn from both those that you think will work and those that you think will fail. Examine in detail why a given proposal might or might not work. As you examine other proposals, see if there is one that you could modify. How might you improve on another proposal? Does your proposal more efficiently use resources or time? Is the final product likely to be an improvement?

A note about research: Other proposals are unlikely to come to you fully formed in a formal Project Proposal like the one your are working on. You might have to suss out the proposal by reading accounts in the newspaper or in other sources.

Creating Collective Action

You must get two peers to sign off on your proposal. You will do this by pitching your proposal to your peers. These peers will help you refine your project, offer support, and endorse your project.

Creativity

You must open a space for the type of project you would like to see. It can be a video, a sculpture, an audio piece, an invention, whatever. Really. Whatever. You will be graded on your creativity. Creativity is not gifted to geniuses. It is cultivated.

Explain Your Project's Feasibility

As you examine other projects and other proposals, you should start to get an idea of what will work and what will not work. You should base your feasibility on the success and failure of other similar projects. You should also consider your resources. Resources include (but are not limited to) time, money, technology, and peer support,

Problem

Even though your proposal is arguing for an innovative, creative project, it should still seek to solve a problem. The problem should be specific and well documented. You should use evidence to establish the problem.

Solution

Once you establish a problem, your proposal should solve for the problem that you established. It should not solve for another problem, even a related problem, unless that problem has been clearly linked to the original problem in your problem statement.

Final Project 15%

This will be the creation of the project you argued for in your proposal. It will be evaluated in terms of problems, solutions, feasibility, audience.

Audience

It may seem strange to include audience in the evaluation of individual students, but this is why the project proposal has a collaborative element. Part of your job as a rhetorician is to get the attention and support of your audience. So part of the evaluation will include questions like:

Was the audience engaged?

Did they ask thoughtful questions?

Did they offer support in the form of evidence or corroboration?

Feasibility

Your project proposal argued for the feasibility of your project. Was your feasibility argument sound? Were you able to accomplish all that you set out to accomplish?

Problem

Does your project address the problem you set up in your proposal? If so, was the nature of the problem what you expected? Was it easier or more difficult to solve than you thought it would be? If not, what got you off track? It is OK to get off track, encouraged even, if you end up addressing a better problem. Is the problem you ended up addressing better than the one you started with?

Solution

Does your project solve the problem you set up in your proposal? If not, that's fine. Why did it not solve the problem? What did you learn from this? (Sometimes you learn more when you don't solve the problem than when you do.) Did it solve another problem? Is the problem that it solved significant?

Final Project (The Remix) 15%

After reflecting on your project in light of problems, solutions, feasibility, and audience, what needs to change? Reconsider the evidence you use. Reconsider the assumptions underlying your project. Remix and represent.

Reconsider Assumptions

Reconsider Evidence

Remix

Remixing is in the title of the class. That should suggest that this is a crucial component to this, the final assignment. But it is also—like a lot of knowledge out there—emergent, esoteric. That is, I cannot necessarily tell you at the beginning of the course what remixing will mean for this particular class. We are making that knowledge together. But we have clues.

We have been remixing our own textbook. What has emerged from that process? What have you learned? What does remixing entail? How is remixing different from mixing or editing or rearranging or retooling? How can you add this crucial component to your project?

Represent

The word "represent" reads differently depending on the culture you are in. In this class, "represent" means "present your project again."

It also means, like, "you best represent, yo." You need to show up, stand up, for yourself and your people.

It also means that, even when you are present for the first time, you are representing. You don't show up as unique individual, but as part of systems, networks, traditions, communities, families, schools, and religions. They represent you as much as you represent them.

As you think about the final aspect of this class, return to where we started, in the stacks of the library. Think about how information and people have been represented in the past and how they might be represented in the future. And then ask yourself, "Who am I going to represent?" and "What am I going to represent?" and "How am I going to represent?"

Schedule

There is a very, very good chance this schedule will change. It's a good idea to check it 24 hours before class.

| Unit | Date | Topic | Assignment Due |
|--------------------------|------|--|---|
| Unit I: The Stacks | 8/27 | What is rhetoric? What is remixing? | Introductions to each other. In-class writing assignment. |
| | 9/1 | Introduction to the rhetorical canons. Introduction to decorum. | Review project roles . Brainstorm social and cultural subjects . |

| | | | |
|------------------------------------|-------|---|--|
| | 9/3 | Introduction to the topics. Research strategies. | Think about artifacts . Sign up for project roles . |
| | 9/8 | Introduction to the appeals. | Turn in controversy selection . Pick a date for showcasing artifact . |
| | 9/10 | Makin' copies: originality and mimesis. | What is original? What is a copy? Which is better? |
| Unit II: The Stacks Remix | 9/15 | Concepts of time: chronos and kairos | Turn in annotated source list . What's the difference between time and timing? |
| | 9/17 | Invention | Invention aids: Is there a hierarchy? Does technology have anything to do with it? |
| | 9/22 | Invention | What is a fallacy? Is it important to know the names of them? |
| | 9/24 | Invention | What are the common topics? Why are they useful? |
| | 9/29 | Invention | Which technology has had the greatest impact on invention? |
| Unit III: The Logic | 10/1 | Arrangement | What are syllogisms? What's wrong with them? |
| | 10/6 | Arrangement | Are enthymemes true enough? Peer review your rhetorical analysis . |
| | 10/8 | Arrangement | Turn in your observations . What's the best way to start an argument? |
| | 10/13 | Arrangement | Turn in rhetorical analysis . Where does the five paragraph essay come from? |
| | 10/15 | Arrangement | What is the best way to formulate a thesis? Where does it go? How do you know? |
| Unit IV: The | 10/20 | Style | What is Wild Style? How does it call into question the last 2000 years of rhetoric? |

| | | | |
|-------------------------------------|-------|----------|---|
| Logic Remix | 10/22 | Style | How is a scheme different from a trope? What do schemes have to do with remixing? |
| | 10/27 | Style | Turn in and showcase rhetorical analysis (the remix) . |
| | 10/29 | Style | Continue showcases. Who has the best style? |
| | 11/3 | Style | How do you argue for style? How might it involve ethos? |
| Unit V: The Flow | 11/5 | Memory | How does arrangement aid memory? How do we make our class project memorable? |
| | 11/10 | Memory | Crowdsourced Rhetoric Project Workshop. How do we encode rhetoric? |
| | 11/12 | Memory | Turn in project proposal . |
| | 11/17 | Memory | Crowdsourced Rhetoric Project Workshop. |
| | 11/19 | Memory | Crowdsourced Rhetoric Project Workshop. |
| Unit VI: The Flow Remix | 11/24 | Delivery | final project presentations. |
| | 11/26 | Turkey | Give thanks! |
| | 12/1 | Delivery | final project presentations. |
| | 12/3 | Delivery | final project presentations. |
| | 12/9 | Delivery | Turn in final project remixes and representations. Turn in observations . |

Course Materials

| Date | Subject Matter |
|------|----------------|
|------|----------------|

| | |
|-------|-----------------------------------|
| 8/27 | What is rhetoric? |
| 9/1 | Subject Matter |
| 9/3 | Subject Matter |
| 9/8 | Subject Matter |
| 9/10 | Subject Matter |
| 9/15 | Subject Matter |
| 9/17 | Subject Matter |
| 9/22 | Subject Matter |
| 9/24 | Subject Matter |
| 9/29 | Subject Matter |
| 10/1 | Subject Matter |
| 10/6 | Subject Matter |
| 10/8 | Subject Matter |
| 10/13 | Subject Matter |
| 10/15 | Subject Matter |
| 10/20 | Subject Matter |
| 10/22 | Subject Matter |
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| 10/29 | Subject Matter |
| 11/3 | Subject Matter |
| 11/5 | Subject Matter |
| 11/10 | Subject Matter |
| 11/12 | Subject Matter |
| 11/17 | Subject Matter |
| 11/19 | Subject Matter |

| | |
|-------|----------------|
| 11/24 | Subject Matter |
| 11/26 | Turkey |
| 12/1 | Subject Matter |
| 12/3 | Subject Matter |

Showcasing Schedule

This will be updated after Sept. 8th.