**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Sample Ph.D. Plan of Study (*Note: See Teams group for additional POS examples*):**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Doctoral Plan of Study for [Insert Name Here]**

My Doctoral Plan of Study is situated within Performance Studies. My research project uses Conquergood’s (2013) framework of performance ethnography to engage with the punk rock community – artists, fans, vendors, and other participants -- at Gainesville, Florida’s annual Fest. Fest is, at once, a manifestation of the culture industry *and* a localized music festival in the state of Florida’s punk scene. Conquergood (2013), specifically, makes the case for understanding performance as constitutive, and for constructing an ethical paradigm for which performance scholars may engage in ethnographic performance work (Conquergood, 20; 65).

Drawing from this understanding of performance ethnography, I will use ethnographic research conducted at Gainesville’s Fest to understand the ways in which culture is performed through music, place, and sound. Finally, I will use the ethnographic information I gathered in my research to stage a performance of Fest, and interrogate how that performance generates embodied knowledge.

Anthropologist Clifford Geertz, too, understands culture as “the stories we tell ourselves about ourselves” as an underpinning for my understanding of culture. I will use this site to engage with the discipline of communication more broadly by exploring the ways in which the Gainesville punk scene allows participants to create, perform, embody, and communicate these stories that come to constitute a culture. Performance allows me to explore communication both *in* culture and communication *as* culture. Critical Cultural and Media studies will serve as my minor concentration, and these areas will provide the necessary tools for theorizing on the culture industry, production, and political economy to inform my major studies interests in performance, culture, place, sound, and music.

Drawing from McRae’s (2015) call for hearing performance as music, my plan of study helps underpin a research project that attempts to *hear music as performance*. If music is understood as performance, and if music is what allows participants at Fest to create and perform culture, then this understanding allows the music played at Fest to be understood beyond “music as text” analyses from cultural studies. Hearing music as performance allows me to hear music as constitutive. Theories of Framing and Sensemaking, while not situated in Performance Studies proper, allow for theorizing embodiment, social settings, and the senses in a way that complements performance. My project will be deeply rooted in the embodied, sensemaking aspects of cultural performance. Placing Framing and Sensemaking under the heading of Performance Studies makes the most sense to my research agenda for this reason. My minor concentration allows for a deeper exploration into the ways in music is produced, consumed represented, and re-presented in the Gainesville scene.

**Major Area: Performance Studies**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course** | **Credit Hours** | **Semester** | **Professor** | **Grade** |
| **ORI 6456: Performance Theory \*** | 3 | Fall 2018 | McRae |  |
| **SPC 6934: Performance Pedagogy** | 3 | Fall 2019 | Huber |  |
| **SPC 6903: Directed Reading (Performance and Listening)\*** | 3 | Fall 2019 | McRae |  |
| **SPC 6934: Framing & Sensemaking** | 3 | Spring 2019 | Jorgenson |  |
| **ORI 6506: Performance Criticism** | 3 | Spring 2020 | McRae |  |

**Minor Concentration: Critical Cultural Studies, Media, and Rhetoric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course** | **Credit Hours** | **Semester** | **Professor** | **Grade** |
| **SPC 6934: Critical Surveillance Studies** | 3 | Fall 2018 | Dubrofsky |  |
| **COM 6345: Contemporary Cultural Studies** | 3 | Fall 2019 | Durham |  |
| **SPC 6934: Postcolonial Thoughts in Communication** | 3 | Spring 2019 | Basu |  |
| **ENC 6336: History of Rhetoric +** | 3 | Fall 2019 | Johnson |  |
| **LIT 5309: Popular Culture + (Taken at Florida State University)** | 3 | Spring 2017 | Edwards |  |

**Methodology: Critical Methods and Performance Ethnography**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course** | **Credit Hours** | **Semester** | **Professor** | **Grade** |
| **COM 7325: Critical Methods ^** | 3 | Spring 2019 | Durham |  |
| **SPC 6934: Critical Approach to Media Studies** | 3 | Spring 2020 | Dubrofsky |  |

**Other Coursework**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course** | **Credit Hours** | **Semester** | **Professor** | **Grade** |
| **COM 6001: Intro to Graduate Studies ^** | 3 | Fall 2018 | Buzzanell/Dean Kruzel |  |
| **SPC 6934: Communication Design and Thinking** | 3 | Spring 2020 | Steier |  |
| **SPC7900: Doctoral Research Tutorial (Qualifying Exams)** | 3 | Fall 2020 |  |  |

**Total Hours: 45**

**\* = Six Credit Hours of Research Tools Requirement**

**+ = Six Credit Hours of Classwork Outside of Department Requirement**

**^ = Six Credit Hours for the Intro to Graduate Studies and Core Methodology Requirement**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Major Professor Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Member Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Member Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Member Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Graduate Director Date