

DOCTOR OF CREATIVE ARTS (DCA)

28 April 2004

Section 1 - Introduction

This document outlines the specific course requirements of the Doctor of Creative Arts (DCA) at UWS. It should be read in conjunction with the UWS Professional Doctorate Rule [endorsed by the UWS Board of Trustees, 8 August 1994; revised by the Board of Trustees, 9 September 1998; and 19 November 2004] and UWS policies relating to higher degrees by research and specific college requirements and guidelines for students. A DCA candidate will submit a thesis that comprises a body of original creative work supported by a written exegesis.

Section 2 - Aims of the Program

Applicants must meet the admission requirements described in the UWS Professional Doctorate Rule. The DCA aims to provide professional artists with recognition of both their practice and the contribution they make to professional and scholarly knowledge. It is a program of advanced research embedded in professional practice and aims to develop graduates who are:

- technical and conceptual innovators in their creative discipline;
- committed to research and development as a means of solving problems;
- familiar with new technology and its applications;
- knowledgeable in theoretical foundations and highly skilled in the application of theory to practice and creative reflection;
- effective and advanced communicators at all levels;
- able to articulate a broad vision of creative practice and its relationship to social, cultural and community needs;
- able to contribute to the advancement of policy and practice in the creative arts.

Section 3 - Creative Arts as Research

The DCA candidate develops knowledge through action, undertaking the development of a body of original creative work within the chosen discipline. New knowledge comes from investigatory practice that is intellectually rigorous. The creative work demonstrates independent critical thinking to identify the research niche and constitutes a product that is supported by a written exegesis.

The exegesis explains the contextual and theoretical underpinning of the creative work. It includes a survey of recent representative literature in the chosen discipline(s). It is a reflexive analysis of creative process and is an engaging piece of writing constructed as a scholarly essay of approximately 25,000 to 30,000 words. Photography, sound or video recordings, and web material may also support the writing. The relative weighting of the exegesis as a component of the submission for examination is at least 30% of the total, with the creative work constituting no more than 70%. The relative weighting should be discussed with the supervisory panel on commencement and again during the confirmation of candidature process.

Section 4 - Areas of Study

The scale and type of creative work for submission covers a range of discipline areas including:

Communication

A substantial portfolio of work in the communication discipline is required. It should be equivalent to a series of programs for television, radio or multimedia presentation, or one program of substantial length. The work must be broadcast to a public audience; and an exegesis of approximately 25,000 to 30,000 words in length must be submitted. Other formats for communication dissertations could be developed on HDV, DV, DVD, DAT, CD, and photo-media.

Dance

High level choreography or leading role performance in publicly presented productions, including one of 90 minutes duration; and an exegesis of approximately 25,000 to 30,000 words in length.

Electronic arts

Three solo exhibitions in galleries and festivals, or presentations in performative modalities. These may include tele-presencing, online interactivity, sensor driven interactivity, as well as the use of archival and recording technologies; and an exegesis of approximately 25,000 to 30,000 words in length.

Music and sound arts

Composition: a folio of compositions including works that employ large resources or performance media demonstrating a variety of 'architecture', colours, textures - for example a full-length musical, opera or symphonic score, or 6-8 equivalent compositions for smaller resources or other media; and an exegesis of approximately 25,000 to 30,000 words in length.

Performance: three 60-90 minute recitals demonstrating high levels of artistry. For example, a full-length solo and chamber music performances, a concerto or its equivalent in western or non-western performance traditions; and an exegesis of approximately 25,000 to 30,000 words in length.

Theatre

High level direction or leading role performance in publicly presented productions, including one of 90 minutes duration; and an exegesis of approximately 25,000 to 30,000 words in length.

Visual arts

Three solo exhibitions in painting, in photo-media, in sculpture; or a 90-minute video or film; or video installation and exhibition; and an exegesis of approximately 25,000 to 30,000 words in length.

Writing

A folio of creative work such as a poetry collection (70-80 pages), a play script or film script (90 minutes production), or a novel (70,000 words); and an exegesis of approximately 25,000 to 30,000 words in length.

Section 5 - Specific Course Requirements of the DCA

Candidates are expected to meet with their principal supervisor on a regular basis, and to consult frequently with members of their supervisory panel. The advice of the supervisory panel should be sought on all aspects of the candidature, including public presentations and professional involvement.

Candidates are expected to:

- participate in research training and research development activities as designated by their College and supervisory panel such as research training units, courses and workshops;
- contribute to the research culture of their School, Centre or College through participation in seminars, forums and conferences at the University;
- to maintain a public professional profile of high standing during the course of their candidature, with the mentoring and supervisory support of the University.

As part of their research training, candidates are encouraged to offer their work for publication or public presentation, contribute to the organisation and/or programming of relevant cultural events, contribute to policy and planning debates in their area of expertise.

Section 6 - Examination of the DCA

A candidate presenting a body of creative work is required to present the exegesis concurrently. However, where the creative work is public performance or exhibition the candidate is required to submit the exegesis no later than three months after the final event. This implies that careful planning is required to ensure that the DCA submission is made within the time specified for candidature.

It is expected that a high level of intellectual and research acumen will be demonstrated throughout candidature. The submitted portfolio should show evidence of significant

conceptual development, as demonstrated in exhibition, performance, writing, screening or publication during the period of candidature.

Performances and exhibitions should occur at UWS or associated venues. Consultation with the supervisory panel in conjunction with the Associate Dean (Research) may lead to external or professional engagements being considered as part of the submission.

The examination process is described in the UWS Professional Doctorate Rule. Examination will incorporate the creative component but recommendations of examiners for any additional work described in examination outcome options M, R or X will be made only to the exegesis. (See Professional Doctorate Rule in UWS Policies and Procedures Directory, Section 20)