

The information contained in this document was gathered by Janene Carey as part of a project headed by Jen Webb (UC) and Donna Lee Brien (CQUniversity) and funded by an Australian Learning & Teaching Council grant. The data was the basis for a conference paper titled: “A Plethora of Policies: Examining Creative Research Higher Degrees in Australia”, co-authored by Carey, Webb and Brien, which will be published in the **Proceedings of the Australian Association of Writing Programs Creativity and Uncertainty Conference**. The conference was held at UTS, Sydney from November 27 - 29, 2008.

Here is an excerpt from the conference paper, explaining the survey aims and methods:

The aim of our data survey was to compile information about issues that frame thesis examination practice in the current academic environment, including: What counts as a creative thesis?; What elements are involved?; How are they defined; and, What is the size and proportion of each element?

A range of data was collected during February/March 2008 from the universities listed on the Australian Association of Writing Programs (AAWP) writing courses database as offering creative arts HDR. By definition, HDR have a research component of at least two thirds. This meant that coursework postgraduate degrees were excluded; PhDs, Doctorates in Creative Arts, Masters by research and some Professional Masters and Doctorates were included. Information was retrieved by checking appropriate university, faculty and school web pages, and searching using terms such as “exegesis”, “creative arts theses”, “creative writing” and “examination guidelines”. In cases where there was limited, or no, detailed web-based information, a request for further documentation was emailed to the contact person identified on the AAWP list or those otherwise identifiable through the university website: for example, the relevant postgraduate or HDR coordinator. Ten such requests were emailed and six responses received. Of these six, three sent further information; two promised to send information but did not, and one replied that the university’s policies were under review.

Several limitations of the data-gathering methods must be acknowledged, in addition to the caveat that the information was collected early in 2008. These are that the details in the AAWP database may have been incomplete or inaccurate; that universities may not have put all the information we were seeking on their websites or our searches may have failed to find it; and that policies or guidelines located may have been out-of-date or superseded. Even so, the fact that 80 per cent of the surveyed universities provided online information about their creative research higher degrees means that this data-gathering proved to be an efficient way of accessing information, and one that others in the public sphere – such as potential students, academics across the sector and examiners – could utilise.

Adelaide University

Faculty of Humanities & Social Sciences/ School of Humanities / Discipline of English / Creative writing

Master of Arts (Research) in Creative Writing (offered at distance)

Doctor of Philosophy (Creative Writing)

<http://www.hss.adelaide.edu.au/creativewriting/program/PhD/>

<http://www.hss.adelaide.edu.au/creativewriting/program/PhD/CWPhDHandbook2008.doc>

WHAT COUNTS AS A CREATIVE THESIS

‘A PhD in Creative Writing is the same degree as a more traditional research PhD, with equivalent in standards of excellence, as outlined in the University statutes and regulations for all PhDs. The essential difference between a traditional research PhD and a PhD in Creative Writing is that the outcomes of research are expressed in different literary forms.’ The creative thesis comprises a creative work of publishable standard plus an exegesis.

The 2007 Postgraduate Calendar says: ‘the creative work and the exegesis will not be examined separately but as an integrated whole constituting the original and substantial contribution to knowledge required from doctoral candidates’.

Creative Component Requirements

‘The creative work is regarded as the research outcome.’ ‘The creative work for the PhD is expected to provide a coherent demonstration that the candidate has reached an appropriate standard in research and made a significant and original contribution to knowledge in the area.’

The Exegesis

‘The critical/analytical/reflective/interpretive component, the Exegesis or Essay, is expected to elaborate upon the research process and elucidate and place in context the artistic practice undertaken. The exegesis will be based on the same body of research that informs the creative work. It will explore a topic implicitly or explicitly related to the creative work, or the literary and/or cultural fields relevant to the creative work.

The connection between the exegesis and the creative work should be obvious to examiners. They must be clearly related.

The exegesis will conform with the conventions and style appropriate to contemporary academic prose and be written in a style appropriate to its target readership and genre. It must demonstrate mastery of the more traditional conceptual and scholarly skills expected of a PhD candidate—for example:

- wide reading; being informed about the field; referencing other primary and secondary works/sources
- being rigorous and ethical
- making substantial contribution to knowledge
- writing with aesthetic merit and impact; using the language of the discourse/discipline
- arguing, including pre-emptive argument, and providing evidence for positions
- positioning the voice of the researcher

The exegesis will ordinarily represent a writing discipline different from that of the creative work. Exceptions are possible with approval of supervisors.’

ELEMENTS

Creative work; exegesis.

SIZE

For a PhD, the creative work will be equivalent to a book, of length appropriate to the chosen genre (for example, a novel of 60,000-70,000 words), a collection of short stories, poetry or creative nonfiction. The exegesis should have a narrow enough field to be adequately dealt with in 20,000 words.

For MA by research, 30-35 000 creative work and 5-10 000 word exegesis.

SUPERVISORY RELATIONS

Principal Supervisor provides feedback and guidance, and assists in critical and constructive terms, with research directions and the structure of the project. Principal Supervisor will consult with Co-supervisor and keep him or her informed of progress. Co-supervisor will take over supervision if Principal Supervisor is on leave. Generally the Co-supervisor will concentrate on the final draft, rather than work in progress.

University of Canberra

Faculty of Design and Creative Practice

Master of Arts in Communication (Research)

PhD in Communication

http://www.canberra.edu.au/research/attachments/goldbook/Pt207_AB20approved3220arp07.pdf

<http://www.canberra.edu.au/courses/index.cfm?action=detail&courseid=230AA>

WHAT COUNTS AS A CREATIVE THESIS

“Research is taken in the wider sense to include the creation of knowledge through various creative practices, as well as more traditional academic forms of scholarship. The research product can refer to the creative product that results from a higher degree by research, as well as traditional written discourse.” Forms used to present the creative product of the research work include: writing (poetry, prose, cross-genre writing, experimental writing); film and television production; and digital media (both on-line and off-line interactive forms such as web sites and CD-ROMs or DVDs, digital motion graphics, online video, animation, sonics, interactive writing

Requirements

The creative and exegetical components should be in a symbiotic relationship. *Staff and candidates should note that in a creative research project, the academic rigour of the exegesis is critical to determining whether the “thesis” meets the requirements of the research degree.*

The creative component should:

- (a) demonstrate a sophisticated and innovative approach to the medium; and
- (b) demonstrate strong technical and professional qualities.

The exegetical component should:

- (a) provide a theoretical foundation which complements and grounds the creative work; and
- (b) analyse, critically annotate, and/or reflect on the creative component.

The theoretical foundation for the work will include critical and cultural theory relevant to the field, normally presented in the context of the exegesis, and integrated with the creative work. The exegesis should locate the creative product in a contemporary context, demonstrate familiarity with other creative works in the field, and provide a theoretical annotation of the work, incorporating relevant conceptual perspectives.

At the masters level, the creative thesis is expected to show evidence that the candidate is fluent in creative practice and in the theoretical discourse of the area. The degree and program will be consistent with the research masters description in 3.4.1. (Gold Book) At the PhD level, in accordance with University policy, candidates should give evidence of an original contribution to knowledge and/or practice. The degree and program will be consistent with the description of the PhD in 3.2.1. (Gold Book)

ELEMENTS

Major creative product with substantial essay

SIZE

An exegetical component of at least 10,000 words for a research masters degree and at least 30,000 words at doctoral level.

Curtin University of Technology

Faculty of Humanities / Dept of Arts & Dept of Communication & Cultural Studies

Master of Creative Arts

Doctor of Creative Arts

<http://handbook.curtin.edu.au/courses/30/300891.html>

http://hgso.curtin.edu.au/downloads/Exhibitions_as_Examinations.pdf

www.griffith.edu.au/school/art/text/speciss/issue3/milechschilo.htm

http://hgso.curtin.edu.au/downloads/GS_CreativeProdThesesGuidelines.pdf ver

3/10/07

WHAT COUNTS AS A CREATIVE THESIS

Creative Writing - prose fiction, life-writing, poetry, and script-writing for film, radio, stage and television; Performance Studies - directing, acting and stage production; Professional Writing and Presentation and Publishing Practice.

Art-based research programs are available in all the fields of contemporary practice, including audio-visual arts, digital and electronic arts, fibre-textiles, jewellery and three-dimensional design, print media, painting and sculpture.

1.1 A creative production thesis is the product of a research program, and therefore meets Curtin University's requirements in that it forms a substantial original contribution to the knowledge or understanding of a field of study and demonstrates the ability to design and carry out independent research.

1.2. A creative production thesis consists of two components—a production (such as a novella, a series of paintings, a film, etc.) and a discursive text (called the exegesis).

1.3. The two elements of the thesis form two complementary outcomes of a singular research program where the two elements are related in that both address the same central research question through articulating, in differing modes or languages, ideas or meanings which “answer” that question.

1.4. Thus the exegesis does not provide a direct commentary on the production, nor does the production simply illustrate the exegesis—rather both elements maintain the integrity of the specific discourse (or language) in which they are created, and “speak to” each other through their common purpose of elucidating a response to the research question. (The exegesis, however, may refer to the production and/or contain commentary on the production as an appendix or a subsidiary portfolio.)

Requirements

In general:

‘A creative production is examined as a whole (as a thesis comprised by both exegesis and creative production). Thus the two components should be submitted as a whole [single bound document, or in print + electronic format for filmic or televisual material; or in the case of performance/exhibition work, the printed exegesis should be submitted in time for examiners to read it beforehand]. The Abstract submitted with the thesis should address the thesis as a whole (i.e., both components) and should make clear to examiners what is the central research question of the thesis as a whole, and how the two components form two different but related answers to that question... Examiners will be informed of Curtin’s model for creative production theses (the Research Question model), and will be asked to comment on both elements of the thesis in sufficient detail, as well as on success of the two elements in terms of each being a response to the central research question.’

ELEMENTS

‘The Doctor of Creative Arts is a research degree with a focus on creative practice as a mode of research and is of equivalent status to a PhD. Twenty-five per cent of the program involves coursework to assist candidates in contextualising their research question and devising appropriate research methodologies by providing study in relevant history, methodology, theory and criticism. The other 75 per cent of the candidate's time is spent in preparation of the thesis. Within the DCA a thesis is understood as having two components: a creative body of work and a written exegesis, which together form complementary responses to a clearly defined research question. Both components are submitted for examination - the exegesis is submitted in printed and bound form - and the creative component may be submitted in printed and bound form, in electronic format, as a film, exhibition, installation, or in another medium. On completion of the DCA the candidate must ensure there is an enduring record of the creative body of work.’

SIZE

The exegesis component of creative production theses for doctoral students is a maximum 40,000 words (compared to 100,000 for standard theses) and for Masters students is a maximum 20,000 words (compared to 60,000 for standard theses)

SUPERVISORY RELATIONS

Regarding supervisor panels, it does not differ to non-creative production students. All research students must have a Chairperson, a main Supervisor and at least a Co-supervisor or Associate Supervisor. Depending on individual Supervisors, creative production students may have a Supervisor with an expertise in the exegesis component, and a different Supervisor for the creative part, but some Supervisors have the expertise in both areas.

Deakin University

Faculty of Arts & Education / School of Communication & Creative Arts

Master of Arts

PhD

Doctor of Communication

Advice to Examiners of Higher Degrees by Research: Doctor of Philosophy and Masters Degrees in Professional Writing

http://www.deakin.edu.au/research/admin/hdradmin/forms/examinations/Professional_Writing.pdf

Advice to Examiners of Higher Degrees by Research: Doctor of Communication

http://www.deakin.edu.au/research/admin/hdradmin/forms/examinations/Doctor_of_Communication.pdf

<http://www.deakin.edu.au/arts/creative/writing/honpostgrad.php>

WHAT COUNTS AS A CREATIVE THESIS

The thesis for the degree of Master of Arts or Doctor of Philosophy can take the form of a conventional written thesis or a thesis comprising –

- professional writing – for example fiction, non-fiction, poetry or script – and a critical exegesis that extends and develops the contribution to new knowledge;
- exhibition plus exegesis, conveying the outcome of independent research through studio practice and related documentation, and may include production or creative work such as for example painting, sculpture, printmaking, photography, ceramics, installation, performance art, video or film, interactive multimedia, script, and so on;
- performance plus exegesis, conveying the outcome of independent research through practice-based inquiry. It incorporates a performance of work or works produced during the course of the degree program, supported by a written exegesis.

The Doctor of Communication (DComm) is a research degree equivalent in standard to the Doctor of Philosophy, with a particular orientation to the development of professional practice in one or more of the following areas of specialisation in Communication: Journalism, Media Studies, Media Arts, Visual and Performing Arts, Public Relations, Mass Communication, Professional Communication, Professional Writing, Editing, Literary Studies, Women's Studies, Languages, Cultural Studies, and Policy Studies. The focus of the DComm is on critical analysis, research and evaluation of complex professional communication issues and challenges. The results of the research program are presented in a conventional thesis, or as a professional portfolio with a critical exegesis.'

Requirements

For professional writing

'This form of thesis conveys the outcome of independent research which can explore the development of new knowledge in the form of a professional writing genre. The candidate must demonstrate that the research, critical analysis and evaluation of complex issues and challenges have made an original contribution to knowledge. In the critical exegesis, the candidate should present, develop and argue the position taken in the professional writing in the context of the relevant research literature and relevant critical issues in the area chosen.'

For D.Comm:

'The thesis must represent an original contribution to knowledge in terms of demonstrated expertise, innovation, enterprise, use and application of communication, cultural practices and theories, professional achievement and advanced professional practice in relevant areas of Communication.'

ELEMENTS

Professional writing + exegesis

Professional portfolio + exegesis

The professional portfolio should consist of a theoretically linked body of work following a particular research theme. This can include related writing, management plans, discussion papers, evaluation reports, field reports, professional papers, journal articles,

conference papers, other media (for example CD ROM, video, photos, art work, computer programs), curriculum plans, creative writing, theatre productions, drama or film scripts, art work, novels, scholarly writing, films, videos or other material, developed by the candidate in the course of the program.

The focus within the professional portfolio should be on critical analysis, research and evaluation of complex communication related issues and challenges, leading to the point where it demonstrates that an original contribution to knowledge has been made. The exegesis must link this work theoretically in one or more major aspects of communication. The candidate should present, develop and argue a position which is supported by the portfolio, locate it in a clearly expressed understanding of the relevant research literature, and give an account of the relevant issues involved in the particular area chosen.

SIZE

MA: A candidate is required to complete a thesis of 40 000-50 000 words, embodying the results of research carried out in the field of study specified at the time of enrolment. Candidates in the arts may submit a thesis comprising creative works and an exegesis of no fewer than 10 000-12 000 words.

PhD: A candidate is required to complete a thesis of 80 000-100 000 words, embodying the results of research carried out in the field of study specified at the time of enrolment. Candidates in the arts may submit a thesis comprising creative works and an exegesis of no fewer than 18 000-20 000 words.

SUPERVISORY RELATIONS

‘Your research will be conducted under the supervision of a panel, which is chaired by the principal supervisor who is a full-time member of staff experienced in research. Other members of the panel may be internal or external to Deakin University and will be appointed to assist the principal supervisor.’

Edith Cowan University

Master of Arts (Writing)

Doctor of Philosophy (Writing)

Master of Arts (Creative Arts); Doctor of Philosophy (Performing Arts)

Doctor of Philosophy (Visual Arts)

<http://research.ecu.edu.au/grs/thesis/submission.php>

<http://www.waapa.ecu.edu.au/tmp/dance%20overview%20brochure.pdf>

<http://handbook.ecu.edu.au/CourseStructure.asp?disyear=2008&CID=146&USID=0&UCID=0&UID=0&Ver=2&HB=HB&SC=PG>

<http://research.ecu.edu.au/grs/supervisors/examiners.php> Examiner’s Guidelines for theses in MA creative arts and PhD in creative writing and performing arts

WHAT COUNTS AS A CREATIVE THESIS

Theoretical/critical exegesis plus Exhibition; Performance; Writing - novel, book of poems, full-length stage/radio/tv script; collection of short fiction; biographical/historical work; or other non-fiction

ECU Graduate Research School web page defines an exegesis as ‘*a small thesis which presents an academic explanation of the submitted work and/or a description of the linkages between the works.*’

Requirements

PhD Writing – for the Creative Project, examiners are asked to comment on: originality and creativity; a significant contribution to the creative discipline(s) concerned; knowledge of generic conventions; structure and cohesiveness; readership/audience; suitability for publication/performance.

The essay(s) may involve one or more of the following in relation to the writing project - relevant theoretical issues; its conceptual or cultural context; its aims and methods; its relation to other writers or writing within the genre; any other matter agreed with supervisor & appropriately approved. Examiners are asked to comment on: a significant contribution to the area(s) of enquiry; comprehension of relevant theory; use of secondary sources; structure and cohesiveness; discursive consistency; links with creative project.

ELEMENTS

A substantial, original creative work 80% of marks plus an essay or set of essays 20% of marks

SIZE

PhD writing essay(s) 15,000-30,000 words

Flinders University

Master of Creative Arts (2 years)

Master or PhD by research

http://ehlt.flinders.edu.au/ehlt/rhd/rhds/MA_PhD_w_%20creative_comp_2004%20-%20English.doc

“Department of English /Flinders University/Information for Postgraduate Students and Examiners:Creative MA and Ph D Degrees”

WHAT COUNTS AS A CREATIVE THESIS

Only creative writing?

REQUIREMENTS

‘Students will submit for examination a thesis consisting of an exegesis and a creative product. Depending on what the proposed creative product is (e.g. poems about adolescence, a play about ageing, a fantasy novel), the student will undertake a program of appropriate research covering primary texts in the field (e.g. poetry about adolescence, plays about ageing, fantasy novels) and secondary material on this topic (e.g. appropriate critical and theoretical texts). The results of this research will be embodied in both the creative product and the exegesis.’

Exegesis

‘The critical research relates specifically to the student’s individual creative product, providing a conceptual framework and demonstrating how the student has incorporated theory into practice. It will consider how the student’s research has informed the writing and final form of the creative product. It might investigate the origins and development of the product and set the work in a contemporary context. Students will annotate their sources as in other postgraduate theses.’

Creative product

‘The creative product demonstrates the student’s ability to perform professionally and competently in his/her chosen genre. It will embody the results of research into the genre and display mastery of the appropriate craft that reaches the level of current artform industry standards. In other words, it can sustain critical examination in the same way that exemplary texts can.’

ELEMENTS

Exegesis and a creative product

SIZE

Exegesis - For the MA: 15,000 to 20,000 words; For the Ph D: 20,000 to 30,000 words.

Creative product - This depends upon artform category and will be negotiated with the supervisor. In general, the work should be book-length or it should represent a substantial effort in the genre. As a guide, these creative products would be acceptable:

- a full-length collection of poems;
- a collection of short fiction;
- a novella (MA only);
- a full-length novel;
- a play (one-act – MA only); or
- a work of creative nonfiction (ie., essays, fictocriticism, etc.).

Griffith University

School of Visual and Creative Arts

Arts, Languages & Criminology/School of Arts/Writing

Master of Philosophy

Doctor of Philosophy

<http://www.griffith.edu.au/rhd/>

sent email to Nigel Krauth 18/2/8 re specifics of creative writing. Reply was “There's no separate criteria for creative PhDs at Griffith, as far as I know. I support it that way. The idea being that the standards for each type of PhD are exactly the same. The 5 major questions asked of both kinds of submission are about:

1. Original and significant contribution to knowledge and understanding of the field
2. Standard of literary presentation
3. Methodology applied in the research
4. Competence of survey of literature and documentation
5. Suitability for publication.”

WHAT COUNTS AS A CREATIVE THESIS

Visual and Creative Arts: Animation; Art history, art theory; Contemporary arts; Design; Digital media; Drama and theatre; Fine art; Indigenous art; Multimedia, interactive entertainment; Photography; Screen studies, television and film;
Creative writing;

Requirements

‘The Degree of Doctor of Philosophy (PhD) is awarded on the basis of a thesis prepared under supervision that makes an original, significant and extensive contribution to knowledge and understanding in the relevant field of study, as judged by independent experts applying accepted contemporary international standards. A thesis is considered to be a report on a scholarly project based on or manifested in rigorous experimental, theoretical, creative, empirical and/or design inquiry.’

‘The degree of Master of Philosophy is awarded on the basis of a thesis prepared under supervision that presents the results of original research in a scholarly form, demonstrating the candidate's knowledge of the research topic and the discipline/s it

embraces, as judged by independent experts applying contemporary international standards.’

Macquarie University

M. Phil

PhD

Dept of Media

<http://www.media.mq.edu.au/postgrad/research.php>

WHAT COUNTS AS A CREATIVE THESIS

Degree by Combined Thesis and Production are offered in the following areas: Screenwriting [Features or Documentary]; Documentary Production; Multimedia; Writing for Print (creative non-fiction (including essays, memoir, travel, etc), fiction, ficto-critical); Radio/Audio /Sonic

Requirements

Creative work plus written critical analysis.

The theoretical component needs to be of a standard that could be published in relevant academic journals. The creative work needs to be of a standard able to be published or produced. We expect candidates to be interested in innovation and ‘best practices’ in their relevant industries and art forms.

The theoretical work is not simply your account of ‘how I wrote my novel’ or ‘how I made my film’. It must contribute to existing knowledge and research traditions in the appropriate area. The two parts - creative and theoretical - taken together should be coherent and integrated. There needs to be a sense of an intellectual project that underlies both elements of the thesis.

ELEMENTS

For theses with a creative component, this could include digital video, audio, multimedia or media arts programs, media writing and scripts or non-fiction writing. For theses including creative components, a written critical analysis is also required.

SIZE

The word count/length/scope of the creative element should be approximately 50% of the whole degree.

M. Phil. - 20-25,000 words.

Ph.D. - 40-50,000 words.

The theoretical component should be at least 25,000 words (M. Phil.) or 50,000 words (Ph.D.)

SUPERVISORY RELATIONS

Principal and associate supervisors

University of Melbourne

Master of Creative Arts by Research (Creative Writing)

Master of Arts in Creative Writing (up to 50% in thesis)

PhD (up to 50% of thesis as creative writing)

PhD Creative Arts (Creative Writing) (April05 list on AAWP)

<http://www.gradstudies.unimelb.edu.au/phd/enrolcandid/phd/bk/intro/degree.html>

http://www.gradstudies.unimelb.edu.au/phd/examination/flyer/pdf/PhD_degree_dissertation_and_Creative_Works.pdf
<http://www.culture-communication.unimelb.edu.au/creative-writing/phd-supervision.html>

WHAT COUNTS AS A CREATIVE THESIS

In some disciplines, such as the creative arts, the thesis may take the form of performance and/or corpus of creative work plus a dissertation which addresses, elucidates and contextualises the work. The creative work may take the form of performance, exhibition, writing (poetry, fiction, script or other written literary forms), design, film, video, multimedia, CD Rom or other New Media technologies and modes of presentation.

Requirements

The dissertation and the creative work should be considered as complementary, mutually reinforcing parts of a single project. The candidate may argue, however, that the relationship between the two parts contributes to the originality and creativity of the whole. The dissertation should not simply describe the creative work and how it was undertaken. While it will often include information on the materials and methodology used and elucidate the creative work and place it in an artistic, intellectual and/or cultural context, the dissertation must answer to the requirement of every PhD research thesis that it makes an original contribution to knowledge.

In order to pass the examination, and thus qualify as part of the basis for the award of the PhD degree, the creative work must have the following attributes:

- it demonstrates a professional level of familiarity with and understanding of contemporary work in the field;
- it demonstrates a sufficiently comprehensive investigation of the artistic form and creative content;
- the methods and techniques applied in the execution of the work are appropriate to the subject matter and are original and/or aesthetically effective;
- the creative work is presented in a sufficiently professional manner;
- the creative work demonstrates a sufficiently high standard of literary, visual, digital, musical or performance literacy and quality;
- the research question/s has/have been identified and tested through the creative work;
- the documentation of the work (including catalogue/program material where appropriate) is sufficiently thorough and is of a standard that will ensure the work provides a reference for subsequent researchers;
- the creative work and the dissertation together constitute a substantive original contribution to knowledge in the subject-area with which it deals;
- there is an appropriate and substantiated interface between the creative work and the dissertation; or if the dissertation is independent of the creative work, as in some cases of PhD Music Composition, the dissertation is a careful, rigorous and sustained piece of original work, demonstrating authority in the chosen field, a thorough grasp of methodological techniques, and an ability to communicate research findings effectively in the professional arena.

The creative work and dissertation will be examined as an integrated whole. The thesis demonstrates authority in the candidate's field and shows evidence of command of knowledge in relevant fields.

General PhD requirements: It shows that the candidate has a thorough grasp of the appropriate methodological techniques and an awareness of their limitations. It makes a distinct contribution to knowledge. Its contribution to knowledge rests on originality of approach and/or interpretation of the findings and, in some cases, the discovery of new facts. It demonstrates an ability to communicate research findings effectively in the professional arena and in an international context. It is a careful, rigorous and sustained piece of work demonstrating that a research "apprenticeship" is complete and the holder is admitted to the community of scholars in the discipline.

ELEMENTS

Creative work plus dissertation

SIZE

Thesis of about 80,000 words (max 100,000), the dissertation depends on what proportion of the thesis it constitutes, but will normally be at least 40,000 words.

SUPERVISORY RELATIONS

Principal and associate supervisor

Monash University

Master of Arts (Creative Writing) and PhD (Faculty of Arts)

Doctor of Philosophy (Faculty of Art and Design)

<http://www.monash.edu.au/pubs/handbooks/courses/3773.html>

<http://artdes.monash.edu.au/study/course/doctorate.html>

<http://www.griffith.edu.au/school/art/text/speciss/issue3/nelson.htm>

<http://www.monash.edu.au/pubs/handbooks/courses/1322.html>

<http://www.mrgs.monash.edu.au/research/doctoral/chapter7c.html>

WHAT COUNTS AS A CREATIVE THESIS

MA (Creative Writing) - Candidates submit a component of their own creative writing: a novel or a novella or a group of short stories or a play or a group of plays or a sequence of poems or a portfolio of creative works of various genres. Also an 'exegesis', a scholarly, self-reflexive critique.

PhD (creative writing speciality) - A piece of creative writing and accompanying exegesis.

Requirements

MA (creative writing) – the exegesis is based on research into the theory and practice of the creative process focused on the student's creative writing component, the writing of which will itself be considered as an act of research into the nature of literary creativity. The exegesis will involve thoroughly researching the various aspects of the creative writing project: the creative process, the characteristics of the attempted genre, the mechanics of handling language and narrative, the influence of other relevant writers, context, and the shaping elements in a work of art.

PhD in the speciality of creative writing - the thesis (or work) will take the form of a piece of creative writing and accompanying exegesis. The former should make a substantial contribution to culture. The exegesis will involve researching the several

aspects of the creative writing project, the characteristics of the genre and the contextual framework within which the writing falls.

In his TEXT article, 'Doctoralness in the Balance: The Agonies of Scholarly Writing in Studio Research Degrees', Robert Nelson states he does not want to define an exegesis-template, but does explain what an exegesis should NOT include: 'the sins of indulgence, blandness, inconsequentiality, evasion, pretence, naivety, inconsistency, problematic ideology, poor structure, uncritical writing, the unpoetic and pomposity... In all these shortcomings that I want to discuss, however, the one that I would not include is that *the text fails to explain the work*. I do not see it as at all obligatory to furnish a key to the meaning of the creative work; and this requirement should not be considered part of the rigour.'

'At Monash University, we felt that the cliché defining doctoral research as 'a contribution to knowledge' was misleading and perhaps even pretentious in our disciplines. We appealed to a kind of truth to the calling. The objective in doctoral projects, we pleaded, was 'a cultural contribution of substantial significance'. This has been a very liberating declaration, which Monash as a whole received with relief and embraced warmly in amendments to the doctoral regulations. Our researchers are thus under no obligation to define their work in epistemological terms. They do not have to demonstrate a stride taken in global knowledge. But it creates other expectations and stresses on the exegesis. The work (or conceptual background) has to live on the page. It has to come to life again in order to appear as a significant cultural contribution and hence the writing cannot disappoint the high charter of the creative work. The creative material is in constant rebirthing through the text that sits beside it.'

ELEMENTS

MA/PhD (creative writing) – creative component plus exegesis

SIZE

MA (creative writing) – students submit a component of their own creative writing of 20,000 to 25,000 words, together with a critical explanation (an 'exegesis') of 10,000 to 15,000 words, the combined word total normally not to exceed 40,000 words or be less than 30,000 words. Approval may be given to a candidate to write a creative work component of more than 25,000 words when that greater length is appropriate to the genre.

PhD (speciality of creative writing) Each component of the work must be no less than 35,000 words, with the overall works being between 75,000 - 100,000 words.

SUPERVISORY RELATIONS

One primary supervisor and (optionally) an associate supervisor (appointment of associate advised if project is interdisciplinary/absence of principal is likely/local supervision is needed/for mentoring purposes). Joint supervision only in special circumstances.

Newcastle University

School of Humanities and Social Sciences offers MPhil and PhD.

As of Jan 1st, 2008, Newcastle Uni has a set of policy procedures for the Examination of Theses in the Creative Arts

<http://www.newcastle.edu.au/policylibrary/000826.html>

Answers are taken from this document, except for “Supervisory Relations” (source indicated below).

WHAT COUNTS AS A CREATIVE THESIS

“...research programs that include a substantial creative component in fine art, music, drama, design/illustration, audio visual, multi media or creative writing”

Creative Component Requirements

In order to pass the examination, and thus qualify as part of the basis for the award of the degree, the creative component must have the following attributes:

- a. it demonstrates a professional level of familiarity with and understanding of contemporary work in the field;
- b. it demonstrates a comprehensive investigation of the artistic form and creative content;
- c. the methods and techniques applied in the execution of the work are appropriate to the subject matter and are original and/or aesthetically effective;
- d. the creative work is presented in a professional manner;
- e. the creative work demonstrates a consistently high standard of literary, visual, digital, musical or performance literacy and quality;
- f. the research question/s has/have been identified and tested through the creative work;
- g. the documentation of the work (including catalogue/program material where appropriate) is thorough and scholarly and is of a standard that will ensure the work provides a reference for subsequent researchers;
- h. there is an appropriate and substantiated interface between the creative work and the exegesis;
- i. the creative work and the exegesis together constitute a substantive original contribution to knowledge in the subject-area with which it deals.

The Exegesis

The main purpose of the exegesis is to support and complement the creative work by providing the context and background of the creative work. The Degree Rules state that the exegesis must ‘provide a rationale for the techniques and strategies adopted in the creative work and must situate them in relation to a theoretical and/or historical cultural context. Where appropriate, it may include a sustained account of the creative process.

In communication, the exegesis will provide an analytical documentation of the creative work. The exegesis will provide, for example, an analytical documentation of the creative production, a parallel critical support to the body of work produced, or a contextual, polemic extension to the broadcast work.

ELEMENTS

“In the creative and performing arts, the submission may consist primarily of items such as an exhibition, a design project, a portfolio of literary or musical compositions, a sequence of recitals, recordings, audio visual, multimedia or other creative productions. In this case, the exhibition, design project, portfolio, recitals or productions shall be accompanied on submission by a scholarly written work of critical analysis, “the exegesis”, undertaken during the period of candidature. This must provide a rationale for the techniques and strategies adopted in the creative

component, and must situate them in relation to a theoretical and/or historical cultural context. Where appropriate, it may include a sustained account of the creative process.”

SIZE

Creative Writing: Creative prose (fiction or non-fiction) equivalent to a substantial novel, or the equivalent in other forms: one substantial collection of poems; one substantial specimen of dramatic writing or a collection of short plays; libretti, or any other form of writing that can be regarded as equivalent to these established genres.

Although there is no prescribed word length for the accompanying exegesis it is recommended that this should normally comprise 12,000 - 25,000 words for a Masters and 20,000 - 35,000 words for a Doctoral submission and should not normally exceed 40,000 words excluding appendices, tables and illustrative matter.

No weighting or percentage of the total assessment is to be assigned to the creative component or the exegesis. However both components under examination must be at a standard commensurate with the award of the degree.

SUPERVISORY RELATIONS

The document Research Higher Degree Programs in Creative Writing in the School of Humanities and Social Science: MPhil and PhD Programs (rev Oct 7, 2006) (file /MPHIL and PhD programs in CW.doc) indicates that students are individually supervised by two co-supervisors of equal importance, also that students are required to attend fortnightly creative writing workshops, in addition to the 3 meetings of co-supervisors each semester.

University of New South Wales

Faculty of Arts&Social Science/School of English, Media and Performing Arts

PhD in Creative Writing

Masters by Research (Creative Writing)

Master of Arts (Creative Writing)

PhD in Practice-Based Research

<http://empa.arts.unsw.edu.au/futurestudents/phd.html>

http://empa.arts.unsw.edu.au/futurestudents/phd_hb.php?level=rsrch&plan=ENGLCR1200&hbentry=PhD_in_Creative_Writing

<http://empa.arts.unsw.edu.au/futurestudents/phdpractice.html>

http://empa.arts.unsw.edu.au/futurestudents/pgcreative_degrees.html

http://empa.arts.unsw.edu.au/futurestudents/pgcreative_distinct.html

WHAT COUNTS AS A CREATIVE THESIS

Creative writing; Practice-based research in e.g. theatre direction, film direction, dance choreography and the production of media artefacts

Requirements

PhD in Creative Writing – Creative Work and an accompanying Critical Component which demonstrates a scholarly engagement with an area of research relevant to the Creative Work. The PhD is most appropriate for students who wish to contribute to contemporary literature in a significant and innovative fashion, who are keen to reflect

critically on the aesthetic, cultural, and ethical ramifications of their craft-based decisions during the process of writing, and who also have an interest in the literary tradition, genre and critical context in which their work is being produced. In Australia, most research higher degrees in Creative Writing require students to produce a scholarly research dissertation alongside the creative work to be submitted for examination. This dissertation is often called the 'exegesis' and must be related to the creative work in some way. Unlike many other writing programmes, we do not encourage an exegetical relationship between the two components, where the critical work makes manifest the aesthetic and theoretical rationale for producing the creative work, or provides an interpretative template for assessing it. Instead, we encourage a far more flexible connection between the creative and the critical: a complementary and dialogic relationship, rather than a supplementary and explanatory one.

Practice-Based Research means:

- i. research which is initiated in creative practice, where questions, problems, challenges are identified and formed by the needs of creative practice and practitioners;
- ii. research that is carried out through both creative practice and the practice of scholarly writing i.e. a thesis, using methods familiar to both practitioners and academics;
- iii. research that has its primary focus on developing conceptual, practice-based and formal innovation that progresses knowledge in the project's designated field(s).

M.A (Creative Writing) This is a research degree with a coursework component. Students are required to undertake a supervised reading programme and complete two subjects from the MA (Pass) coursework degree in Creative Writing. The thesis which students submit for examination is comprised of two separate but related parts: a Creative Work and an accompanying Critical Component which demonstrates a scholarly engagement with an area of research relevant to the Creative Work. The MA by research is designed for students who wish to develop their skills in writing and produce a substantial piece of writing at a professional level.

ELEMENTS

Creative work plus critical component/dissertation

SIZE

PhD Creative Writing: Creative Work of 50-70 000 words plus a related Critical Component of 30-50 000 words.

PhD Practice-Based Research: practical component plus a written dissertation of 40-50,000 words. Equal weight is given to each component in the final examination.

MA Creative Writing: Creative Work of 15-20,000 words and an accompanying Critical Component of 15 000 words

University of Queensland

School of English, Media Studies and Art History

Master of Philosophy (Creative Writing)

Doctor of Philosophy (Creative Writing)

<http://www.uq.edu.au/grad-school/creative-writing>

<http://www.uq.edu.au/grad-school/creative-writing-thesis-format>

<http://www.emsah.uq.edu.au/index.html?page=20427>

WHAT COUNTS AS A CREATIVE THESIS

A substantial piece of creative writing and a substantial piece of critical writing and analysis in the genres of fiction, creative non-fiction, poetry, drama, or script writing.

Creative Component Requirements

The creative project normally takes the form of a full-length work or several short works, such as: a poetry manuscript; a work of prose, such as a novel, novella, collection of short fiction, memoir, biography, or work of creative non-fiction; or a feature film screenplay, the script for a stage or radio play, or the transcript (or in some cases the electronic recording) of an original film, video, stage, or radio production. The creative project should display originality and make a contribution to its form or genre. It should be in a state suitable for submission to a publishing or production house. Prior to admission, candidates must have an established reputation as a writer (or, for MPhil only, academic training in a writing discipline).

The Exegesis

A wide variety of approaches and rhetorical strategies are tolerated and encouraged. While the critical essay may engage with issues of literary theory and criticism, it need not primarily function as an exegesis on contemporary theory. The critical essay may respond to, or situate, the creative project in an insightful way, or reflect upon an issue germane to creative writing practice such as the processes or techniques of creative writing in the appropriate genre or in the creative project at hand.

Alternatively, the critical essay may examine the contexts and conditions of the candidate's creative writing; the critical, industrial or historical issues relevant to the candidate's creative project; or explore a scholarly issue of, for example, genre, theory, or thematics in other creative work of demonstrated relevance to the candidate's creative project. The critical essay should be assessed as to the quality and organisation of its insight into and contribution to knowledge on its chosen topic.

Both creative project and critical essay must be of an acceptable standard and provide examiners with sufficient information to judge the candidate's originality, critical insight, and capacity to carry out independent creative work, consistent with three to four years of supervised research at the PhD level.

ELEMENTS

Candidates are required to complete a course of study that includes seminars, a creative project and a critical essay. The seminars are:

- Advanced Research Methods (compulsory): this is the standard compulsory course for all research higher degree candidates in the School.
- Creative Writing Seminar & Creative Writing Workshop (both compulsory): The workshop includes discussion of critical and creative texts, issues of narrative, structure and the creative process. It involves workshopping of candidate work, through drafts, rewriting and editing. The Seminar is designed to support the creative process and development of the dissertation.
- Optional Research Seminar: Candidates can also take an optional research seminar. This can be chosen from research seminars on offer in the existing postgraduate program. It may also be possible to negotiate enrolment at RHD level in other courses on offer in the University (in this case, prerequisites will

need to be considered by candidates, although special arrangements may be possible).

These seminars are not available to remote candidates: candidates must attend the St Lucia campus to undertake and complete these seminars. In addition, candidates must attend 6 (if PhD) or 4 (if MPhil) Faculty of Arts RHD Seminars during their candidature.

SIZE

Poetry (96 pages for PhD, 48 pages for MPhil); prose (up to 80,000 words for PhD, up to 40,000 words for MPhil - the work can be an extract from a larger work for the MPhil, but not the PhD); film/play/broadcast (2 for PhD, 1 for MPhil).

The critical essay will ordinarily be between 20,000 and 30,000 words for the PhD or between 8,000 and 10,000 words for the MPhil, except where the creative project is substantially less than full length. In such a case, the submission of a longer critical essay may be negotiated. Also, where the creative project self-evidently contains substantial research and organised reflection upon creative writing practice the requirements for the critical essay may be re-negotiated.

SUPERVISORY RELATIONS

Principal and associate supervisors

Queensland University of Technology

Creative Industries Faculty

Master of Arts (Creative Industries)

Doctor of Philosophy (Creative Industries)

<http://www.creativeindustries.qut.edu.au/research/practice-led-research.jsp>

<http://www.creativeindustries.qut.edu.au/courses/future-student/postgrad/documents/2008-PG-Book-Final.pdf>

<http://www.mopp.qut.edu.au/Appendix/appendix09.jsp#15%20Presentation%20of%200PhD%20Theses%20by%20Creative%20Works>

WHAT COUNTS AS A CREATIVE THESIS

Students can complete practice-led research to satisfy the requirements of either a PhD or Master of Arts (Research). Creative works are presented for examination along with a written exegesis which engages with and leads debates about the critical and cultural contexts that surround the work. Students are undertaking examinable artistic work in creative writing, film and television production, dance, performance, music, visual arts and new media.

Requirements

The artwork may be in the form of exhibition, performance, literary work, film, CD Rom or other approved format. The artwork and exegesis will be examined as an integrated whole. The artwork should provide a coherent demonstration that the candidate has reached an appropriate standard in the research and has made a significant and original contribution to knowledge in the area. The exegesis should describe the research process and elaborate, elucidate and place in context the artistic practice undertaken.

ELEMENTS

Creative work + exegesis

SIZE

PHD - exegesis would not normally exceed 50,000 words

MA - thesis of 30,000 words, or as a creative practice-based project with an exegesis or written component (7,500-10,000 words).

SUPERVISORY RELATIONS

Minimum supervisory team for PhD is Principal and associate (80/20 default split)

RMIT

School of Creative Media

MA by Research, PhD

<http://www.rmit.edu.au/browse;ID=lorjpmnk45191>

<http://www.rmit.edu.au/CREATIVEMEDIA>

<http://www.rmit.edu.au/browse/Our%20Organisation%2FDesign%20and%20Social%20Context%2FSchools%2FCreative%20Media%2FResearch%2FSchool%20Policies%20and%20Procedures/> contains documents detailing requirements for Creative

Media RHD candidates/examiners

Current (09/08)

School of Creative Media - Guidelines for Examiners

<http://mams.rmit.edu.au/ubh8h3zz8uttz.doc>

Advice to Candidates in regard to Examiners

<http://mams.rmit.edu.au/bhggd1k1iostz.doc>

WHAT COUNTS AS A CREATIVE THESIS

Project Animation and Interactive Media, Photography, and Creative Writing.

Animation and Interactive Media

Creative Writing

Film and TV

Multimedia

Photography

Screenwriting

Virtual Communication

For creative writing - a substantial written project - for example, a novel, short story or screenplay for publication in a chosen medium, e.g print, film, TV, or web-based content writing; plus a dissertation based on the project.

Requirements

The overall aim of the project is to produce an original work within a field of creative media/arts practice. The overall aim of the exegesis is to research and situate the project within an academic and theoretical context that may inform the production of that project.

Creative Component

“The candidate for both M.A. and PhD. Degrees must present their work as an appropriate contribution to the field in that it may be presented, screened, installed, exhibited, programmed or published in an appropriate venue, publication or accredited outlet. As a starting point, the candidate may consider the needs of a likely audience and/or producer for their work.

The candidate may also ensure that the project addresses the key research questions that are identified in the exegesis component of the research. The project may therefore be seen as the result of a rich and well-organised research and development process.

The candidate is encouraged to develop the work according to a specific premise or viewpoint that may be explored in the exegesis. The exploration of this premise helps the candidate to focus their intention and to articulate their aims in creating the work. Whether working on a work or a project, the candidate must demonstrate reasons why their work may be presented to a public audience.

While the candidate needs to consider their work as original, they must adhere to technical criteria that are appropriate to the genre and to the discipline area. This means the project must be produced within a recognizable and logical artistic and/or industry context, according to standards, techniques and methods that are recognized within the particular discipline field.

The candidate's project may exhibit a high level of technical attainment by observing and acknowledging the conventions of their specific genre. An understanding of genre may provide the candidate with a liberating set of constraints that may help them find an audience for the work. A healthy respect for genre may help produce commercial work just as it may produce radical departures from convention. In any case, the school's concern is with projects that deliver quality and imagination." (School Of Creative Media -Guidelines for Candidates on the Examination of Higher Degrees-Master of Arts and PhD By Research)

"The PROJECT is the main focus of the degree by Project and has a dominant (50%-75%) loading in consideration of the final result. The project contributes to new knowledge in the field through creation, design or reflection on a specific aspect of professional media practice.

The PROJECT may take the form of a text, video, website, photographs, digital records, a film, animation, art installation, experimental prototype or a copy of the product, design or program. In short, the project may represent a variety of media presentations in a variety of visual, text-based or digital formats." (School Of Creative Media -Guidelines for Examiners-Master of Arts and PhD By Research)

Exegesis

"The exegesis component of the Masters and PhD by Project is essentially an "exposition" of the ideas, techniques and principles that led to the development of their project. The Exegesis is less formal in its composition than a research thesis, though it should include a clearly developed argument. The exegesis allows candidates to reflect on their creative practice and to form a set of work methods and objectives that guide the development of the project. In their exegesis or thesis, the candidate explains and explores key technical and/or conceptual elements of the project, thus contributing some theoretical background to the development of their project." (School Of Creative Media -Guidelines For Candidates on the Examination of Higher Degrees-Master of Arts and PhD By Research.) This doc also details requirements for exegesis intro/theoretical context/methodology/analysis/conclusion)

"The EXEGESIS is a companion document for the PROJECT and provides the reader with insight into how the project was developed and created. The EXEGESIS has a lesser or equal loading (25%-50%) to the project, which has a (50%-75%) loading. Loading depends on the emphasis of the author and the requirements of the department." (School Of Creative Media -Guidelines for Examiners-Master of Arts

and PhD By Research) This doc also details central criteria for examination of project/exegesis.

ELEMENTS

Written project; dissertation; specified one-semester research methodology subject.

SIZE

MA-12,500 words for written outcomes in the exegesis and around 45,000 words in written project categories

PhD - 20,000-40,000 words for exegesis. In Creative Writing degrees, the project may be approximately 40,000-60,000 words in length.

The project in other disciplines may take the form of substantial, non-written work in visual categories such as video, website, photographs, digital records, a film, animation, art installation, experimental prototype or a copy of the product, design or program.

SUPERVISORY RELATIONS

Supervisory team of senior supervisor and at least one other supervisor.

Swinburne University of Technology

Doctor of Philosophy (Writing)

<http://www.lilydale.swinburne.edu.au/research/>

[http://www.research.swinburne.edu.au/higher-](http://www.research.swinburne.edu.au/higher-degrees/documents/guidelines_for_phd_examination.pdf)

[degrees/documents/guidelines_for_phd_examination.pdf](http://www.research.swinburne.edu.au/higher-degrees/documents/guidelines_for_phd_examination.pdf) FOUND 14 SEPT 08

<http://jutlp.uow.edu.au/> Journal of university teaching and learning practice, Vol. 2, no. 1 (2005), pp. 36-50 'The PhD In Writing Accompanied By An Exegesis' by Prof. Josie Arnold who instituted the PhD writing program.

WHAT COUNTS AS A CREATIVE THESIS

A substantial piece of work that is suitable for publication that may be in one of the following broad genre categories or may include a number of them: creative writing (for example, a novel, a screenplay, a multimedia production, a book of poetry, a stage play); research writing (for example, a scholarly book; a series of scholarly papers); curriculum writing (for example, a major curriculum plan, a textbook, a series of subject guides); business writing (for example, a company report; occupational health and safety; advertising manuals, strategies and guidelines). This is accompanied by an exegesis.

Requirements

Lengthy discussion of possible benchmarks for both components are in the journal article, based on Scrivener's reflective practitioner ideas.

Swinburne University of Technology

GUIDELINES FOR EXAMINATION OF A PHD (dated Dec 07)

A doctorate is a work of sustained scholarship that makes a significant and original contribution to a discipline or profession. Significance is judged in terms of the potential of the results of the work to be published in peer-reviewed form (or in some cases of its capacity to advance professional practice).

The scholarly work, or 'examinable outcome', is documented in:

- (a) a thesis or
- (b) an artefact with accompanying exegesis or project document that explicates the creative process and indicates its significance to a practice community.

ELEMENTS

Creative artefact and exegesis

• **PhD by Artefact and Exegesis or Project Document**

The examinable outcome of a PhD by artefact and exegesis consists of two parts: The artefact can be a publicly available creative work (for example a body of artistic work, a film, a novel, or other literary form), a commissioned report, an invention or other product, and may be presented through for example, performance, exhibition, a publishable written document, and may be on CD- ROM or other multimedia technology.

The exegesis is a written document of between 20 000 to 30 000 words, which documents the provenance (history and context) of the work, and the praxis (theory and process) which provides insights into the work which a reading or viewing of the work cannot provide.

In the Design disciplines, the artefact is likely to be a design object and the second examinable outcome is termed a project document; hence, PhD by artefact and project document.

SIZE

Creative work – 60,000 words approx

Exegesis – 20,000 words approx

SUPERVISORY RELATIONS

Principal and associate

University of Sydney

Doctor of Arts in Creative Writing (2/3 research)

Master of Arts (research)

Master of Letters

http://www.arts.usyd.edu.au/future_students/PGresearch/degrees.shtml

WHAT COUNTS AS A CREATIVE THESIS

Requirements

D.Arts:

- the thesis is a substantially original contribution to the knowledge of the subject concerned;
 - the thesis affords evidence of originality by the discovery of new facts;
AND/OR the thesis affords evidence of originality by exercising independent critical ability;
 - the thesis is satisfactory as regards literary presentation;
 - a substantial amount of material in the thesis is suitable for publication.
- Note: Students may include appropriate material that they have had published during their candidature prior to the submission of their thesis.

ELEMENTS

This professional doctorate incorporates a coursework and a research component. Candidates will complete the following coursework units (normally with an average of 75% or above):

- ARTS9001 Arguing the Point;
- four units normally chosen from the available English postgraduate coursework units of study. It is expected that the thesis topic will be relevant to the profession in which the candidate works.

SIZE

D.Arts max 50,000 words

MPhil 40-60,000 words

MA – 26,000-35,000 depending on number of coursework units (2,1 or zero)

SUPERVISORY RELATIONS

Principal and associate

University of Technology, Sydney

Master of Creative Arts

Doctor of Creative Arts

Master of Arts (research)

PhD

<http://www.hss.uts.edu.au/centres/new-writing/>

<http://www.handbook.uts.edu.au/hss/pg/c02020.html>

http://www.hss.uts.edu.au/research/research_students/application-research-guide.pdf

WHAT COUNTS AS A CREATIVE THESIS

The creative work produced for the DCA is of equivalent intellectual scope and level to a PhD and is accompanied by a dissertation. The creative research work can be a creative writing piece in any literary genre, a digital piece or journalistic piece. Within the traditional MA (research) and PhD, candidates may illustrate their argument by submitting creative work in film, video, sound/audio, photography formats. The non-traditional material is considered a minor component of the thesis.

Creative Component Requirements

The Exegisis

ELEMENTS

Creative work and thesis/dissertation

SIZE

MCA- a major creative work and a supporting 10,000–15,000-word thesis

DCA-The substantial creative work should be the equivalent of a 50,000–70,000-word written work, accompanied by a 30,000-word dissertation.

For a PhD with a non-traditional component, the non-traditional material can be equivalent to a maximum of 30,000 words.

SUPERVISORY RELATIONS

Victoria University

Master of Arts in Communication and Writing

Master of Arts (Creative Writing)

Doctor of Philosophy (Creative Writing)

http://www.vu.edu.au/Research/Office_for_Postgraduate_Research/Processes_Procedures_and_Guidelines/Examination_Processes/index.aspx

“Guidelines for Examiners Creative Writing (Visual Arts)”

“Guidelines for Examiners of Performance Based Research”

WHAT COUNTS AS A CREATIVE THESIS

Creative writing, visual arts and performance studies

Requirements

Examiners are asked to keep in mind the varieties of ways in which creative works can demonstrate both theoretical and analytical scholarship, and creative innovation and accomplishment, in the overall design and execution of creative practice theses.

An exegesis follows the conventional form of a postgraduate research thesis, but it is specifically tailored for candidates working in the area of creative research. The structure of the exegesis would comprise: description of the project, literature review, technical nature of the project, the techniques used and their success, and outcomes of the research. The purpose of the exegesis is to elucidate the creative product and place it into a broader disciplinary and research context. It may provide guidance to the examiner regarding the sequence of development in the work exhibited. The exegesis is not a separate exercise in art theoretical discourse, which would be undertaken only in the case of a theoretical thesis. Where a candidate submits a website as research, the exegesis may in some instances be contained within the website.

ELEMENTS

Creative work plus exegesis; in the case of performance studies it is possible for the submission to be performance alone or performance plus exegesis

SIZE

Exegesis should not normally exceed 20,000 words.

University of Western Australia

Faculty of Arts, Humanities and Social Sciences/School of Social and Cultural Studies/English and Cultural Studies

Master of Arts (Creative Writing)

PhD (Creative Writing)

<http://www.english.arts.uwa.edu.au/for/prospective/postgrad>

http://www.english.arts.uwa.edu.au/for/prospective/postgrad/ma_creative

http://www.english.arts.uwa.edu.au/for/prospective/postgrad/phd_creative

<http://courses.handbooks.uwa.edu.au/courses/c1/10710.res.engcw>

<http://rules.handbooks.uwa.edu.au/rules/GeneralRules/Part3/Division1>

WHAT COUNTS AS A CREATIVE THESIS

Creative writing prose, poetry or drama

Requirements

Master of Arts (Creative Writing) students complete a substantial creative work, and a shorter research thesis, under the supervision of a staff member who is also a published creative writer. To be eligible candidates need to have a record of publication, and to have submitted an approved folio of creative writing. Students submit (1) a piece or pieces of creative writing prose, poetry or drama, the word limit of which is determined by the Head of the School of Social and Cultural Studies, and approved by the Board of the Graduate Research School, and which must demonstrate technical accomplishment and imaginative resource; and (2) a thesis of 15,000 words on a topic related to one or more aspects of the work presented under (1).

Doctor of Philosophy (PhD) in Creative Writing, students are required to complete a full-length creative work and a substantial critical essay on a theoretical and/or critical topic related to one or more aspects of the creative work. To be eligible candidates need to have a strong record of publication and to have submitted an approved folio of creative writing.

If, with the approval of the Board, the thesis has been presented as a typescript in the form of a piece of creative writing and exegesis, then the two parts must be strongly connected and the connection must be demonstrated clearly in the exegesis.
(Handbook 2008-General Provisions for Research Higher Degrees (by Thesis))

ELEMENTS

Creative writing plus thesis/critical essay

SIZE

MA (creative writing) thesis of 15,000 words

University of Western Sydney

Doctor of Creative Arts

<http://www.uws.edu.au/about/adminorg/devint/ors/degrees/prospective/degrees>
http://www.uws.edu.au/download.php?file_id=10547&filename=DCA_Guidelines.doc&mimetype=application/msword

WHAT COUNTS AS A CREATIVE THESIS

Disciplines include communication (programs for TV, radio or multimedia); dance; electronic arts; music and sound arts (composition and performance); theatre (direction or performance); visual arts; writing

Requirements

‘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.’

ELEMENTS

Creative work plus exegesis

SIZE

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)

Creative works should be accompanied by an exegesis of approximately 25,000 to 30,000 words in length.

SUPERVISORY RELATIONS

Principal supervisor and co-supervisor

University of Wollongong

Faculty of Creative Arts

Master of Creative Arts - Research

Master of Arts – Research

Doctor of Creative Arts

Doctor of Philosophy

<http://www.uow.edu.au/handbook/yr2008/pg/crearts/H08006007.html>

<http://www.uow.edu.au/handbook/yr2008/pg/crearts/H08006009.html>

<http://www.uow.edu.au/handbook/yr2008/pg/crearts/H08006010.html>

<http://www.uow.edu.au/handbook/yr2008/pg/crearts/H08006012.html>

<http://www.uow.edu.au/research/rsc/student/thesis/UOW009050.html> contains GUIDELINES FOR HIGHER DEGREE RESEARCH CANDIDATES ON THE PREPARATION AND SUBMISSION OF HIGHER DEGREE RESEARCH THESES updated March 2006 (retrieved 15 Sept 08) including an appendix on requirements for DCA

WHAT COUNTS AS A CREATIVE THESIS

Takes two forms: the MCA/DCA are intended for artist/practitioners with a track record of high level professional experience who wish to extend their practice within a scholarly context; the MA/PhD programs (with up to 50% creative work) are for scholars or artists/scholars who may not yet have substantial artistic experience, but who demonstrate high levels of promise. Disciplines include visual arts; graphic design and new media; creative writing; music and drama (performance, composition, production).

Requirements

‘The submission for the DCA will normally be by exhibition, performance or publication of creative work, supported by written documentation focusing on aspects such as origins of the work, structures and techniques used, and artistic theories underpinning the work. It may be appropriate to support written material with documentation in other forms, for example, photographs or sound and video recordings. In all cases, the dissertation is intended to be an integrated part of the full submission and, wherever possible, to argue the case for the merit and originality of the creative work. The Faculty is keen that the dissertation should be a vital and engaging document. It therefore permits some flexibility in the style of its submission. Nonetheless, the dissertation should be presented in a well-researched form that demonstrates an understanding of scholarly method. In all cases, the submission should demonstrate originality and high levels of artistry and specialist skill. The work should be of a publishable standard, should show an engagement with artistic and intellectual ideas and have a strong artistic and academic focus.’

‘The documentation is intended to supplement the creative work, with the primary emphasis and focus of this degree on the creative work. There should be an integral relationship between the creative work and the documentation. The documentation, in effect, aims to demonstrate that the submission

meets the criteria for the awarding of the degree. It should assist the examiners to determine whether, and in what ways the submission makes an original and significant contribution to the creative discipline(s) and/or the area(s) of inquiry within which the work is located.

Creative discipline(s) is used here to refer to the practice and conceptual base of the relevant art form(s), such as painting, music composition, prose fiction, theatre design. Note that the creative work may span more than one creative discipline, or be interdisciplinary in relation to creative disciplines, or explore new art forms for which there is no established disciplinary location. Area of inquiry is used here to refer to way in which the submission may constitute an investigation of an area of knowledge other than the creative discipline(s). Put simply, the creative work may be about something other than its own contribution to the creative discipline(s). The documentation should clarify the intention of the candidate in relation to the creative discipline(s) and the area(s) of inquiry of the submission.'

ELEMENTS

MCA - two 12 credit point coursework subjects plus creative work and supporting documentation

DCA – creative work and supporting documentation

MA – one 24 credit point coursework subject and a thesis in a scholarly field (or a combination of thesis and original creative work)

PhD – scholarly thesis (100%); or scholarly thesis (50%) combined with creative work (50%).

SIZE

MCA and DCA (respective sizes shown in brackets)

Creative Writing: Substantial folio of creative writing which may take the form of a large-scale project such as a novel (50,000/75,000 words), poetry collection (64/80 pages) or play script (75/90 minutes duration), or a combination of smaller pieces.

The creative work is supported by written documentation (approximately 5,000/20,000-30,000 words) focusing on aspects such as origins of the work, structures and techniques used, and artistic theories underpinning the work.

MA

By thesis only will be in the range of 40,000 to 50,000 words, with an equivalent workload where submission is by thesis (20,000 to 25,000 words) and creative work. As a guide, the submission of creative work would normally not constitute less than the expectations in the subjects MUS913, MUS914, THEA913, VISA913, DESN913 or WRIT913 (short prose fiction (25,000 words); or collection of poetry (48 pages); or a (60-minute) theatre/film/television script).

PhD

The thesis will be in the range of 60,000 to 90,000 words, with an equivalent workload where submission is by thesis and creative work. The exact nature of each submission will vary according to the students' educational and professional background and will be negotiated in consultation with the supervisor(s) and the Head of Postgraduate Studies. As a guide, the scale of the submission of creative work would normally not constitute significantly less than for the Doctor of Creative Arts.