

**OWL (One World League):  
A Lever for Social Change?**

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Supervisor not appointed for resubmission

A novel, website and exegesis  
resubmitted in fulfilment of the requirements  
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## Table of Contents

Certificate of original authorship.....	ii
Acknowledgements.....	iii
Abstract.....	iv
Preface .....	v
Introduction .....	1
Chapter 1 A political necessity for a twenty-first century cyber democracy.....	5
Chapter 2 Social psychology, crowds and identity .....	19
Chapter 3 Literary forms, models and histories.....	27
Chapter 4 Case Studies: Historical examples of truth creation in literature .....	53
Chapter 5 Exegesis conclusions .....	62
Addendum: Full text of OWL website .....	71
Addendum: Diagrammatic representation of the DCA structure .....	94
Exegesis references .....	95
OWL: The hybrid fiction-to-fact novel.....	102

## **Certificate of original authorship**

I certify that the work in this thesis, to the best of my knowledge and belief, has not previously been submitted for another degree nor has it been submitted as part of requirements for a degree, except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition and to the best of my knowledge and belief, I certify that all information sources and literature used are indicated in the thesis.

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Production Note:

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Date: 22/09/2018

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## **Abstract**

This thesis attempts to create the precedent as to whether it is possible to facilitate change in civil society by challenging existing political and social values through the medium of a documentary or realist literary piece involving a mixture of fact and fiction. The hybrid fiction-to-fact book *OWL* thus created deals with a figure who functions as an ‘everyman’ who has all the human frailties but struggles for a society to evolve beyond the current and seeming everlasting ‘battle of the demagogues’.

The website accompanying the creative work is a central component of this exegesis. It was created in order to appeal to a broader audience and encourage immediate engagement with its ideas. I aim at motivating readers to actually create a new political party (OWL – One World League) just as is done in the part-fictional story embedded in the creative work.

In the exegesis I have examined three main themes underpinning my creative work. I canvas some of the issues wrought by the information and technological revolution, particularly the impact of relatively new social media on democratic politics. I also draw on my psychology and organisational background to examine how group and mass movements work. Finally, I outline the reasons for my choices of both the literary form and the presentation of the creative work.

## **Preface**

The central focus of the exegesis is a creative work or works, for instance a painting, installation, photo media portfolio or film script. In the exegesis, the student critically examines their creative product in the light of contemporary theory and practice ... to meaningfully situate (the) work in contemporary theory and practice ... and may explore the influences, ideas, decisions, materials, technologies, events, theories, which inspire, inform, restrain or facilitate the process and production of (the) work.

<http://www.ecu.edu.au/CLT/tips/docs/exegesis.pdf> (as quoted in an exegesis seminar, University of Technology, Sydney 2011).

These are the parameters I worked within for this exegesis because I found conflict as to what actually constitutes a DCA with respect to the written creative component. Nowhere here does it state my experimental creative work must conform to strict literary guidelines.

David Richard Stevens, 30<sup>th</sup> June 2017