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cinema expression: Morphology of the Contemporary Tale

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John Prescott

Creative works and Exegesis submitted as fulfilment
For the Doctorate of Creative Arts

Faculty of Humanities and Social Sciences
University of Technology
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Certificate of Authorship

I certify this thesis has not previously been submitted to any University and I hold the copyright in the creative works.

I also certify the exegesis has been written by me and any assistance I have received in my research work and the preparation of the exegesis has been acknowledged.

Production Note:
Signature removed prior to publication.

John Prescott

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Abstract

The general understanding of the term 'morphology' is that it refers to the form and structure of something and implies changing characteristics, rather than a fixed entity. Within the primary ambit of this research, morphology refers specifically to the contemporary tale as found in narrative filmic texts and as demonstrated in the works *Moonfall*, *Inside Venus* and *Slam*. Supporting the creative research component of these cinematic texts, is the exegesis; and it similarly, is not a defined entity, but more an arbitrary articulation of some of the theoretical and practical concerns that have circulated and helped inform the research and development of the creative works.

The creative component consists of three screenplays and a short feature film *Moonfall*. The stories were inspired by actual events. The development of the scripts relied on practitioner-research enquiry, contextualized by the conventions of genre and determined by the exigency of low-budget film production. A DVD copy of *Moonfall* is included in Part A and the screenplays *Slam* and *Inside Venus*, at different stages of development, are appended for reference.

The exegetical writing contained in Part B is organized in sections across a range of material that relates to research, film theory, psychoanalysis and praxis. Insights that have emerged in my practice-based research, illuminated aspects of the discourse and through recursion, became relevant to the production of the creative works. This process of circular causality denies primacy to any specific text. This exegesis is not a definitive compendium nor is it intended to present an argument or explicitly frame the content of the works and how they should be received.

The cinema expression, implicit in the screenplays, is made apparent by the viewers response to the film and is entirely subjective and appropriate.

Part A