

Imagination as a Way of Knowing presentation guidelines

Terms:

Change agent
Metaphysical apprehension
Transcendence
Non medical delusions
Overactive imagination
Dystopias in literature
Propositional imagining

Concepts:

Imagination as liberator
How to measure true and false a degrees of justification
Subjectivity in imagination
Imagination as a link to empathy
Imagination as a link to understanding
Imagination as vital

Questions:

How does an imagined idea slip from fantasy to a dangerous reality?
How do conspiracy theories play/prey upon people's imaginations?
In what contexts is the subjective nature of the imagination something to be celebrated?
What words come to mind when you consider imagination? (Are any of these words emotions?)
Explain the relationship between perception and imagination? Does the former limit the latter?
What is the relationship between memory and imagination?

Suggested Activities:

Find an image that represents your connection with imagination. Explain why you selected the one you did.

Links:

http://www.nobelprize.org/nobel_prizes/literature/laureates/2010/vargas_llosa-lect

<http://www.jstor.org/discover/10.2307/25600924?uid=3739424&uid=2129&uid=2&uid=70&uid=3737720&uid=4&sid=21103108118903>

All advances of scientific understanding, at every level, begin with a speculative adventure, an imaginative preconception of *what might be true* ó a

preconception that always, and necessarily, goes a little way (sometimes a long way) beyond anything which we have logical or factual authority to believe in. It is the invention of a possible world, or of a tiny fraction of that world. The conjecture is then exposed to criticism to find out whether or not that imagined world is anything like the real one. Scientific reasoning is therefore at all levels an interaction between two episodes of thought – a dialogue between two voices, the one imaginative and the other critical; a dialogue, as I have put it, between the possible and the actual, between proposal and disposal, conjecture and criticism, between what might be true and what is in fact the case.

In this conception of the scientific process, imagination and criticism are integrally combined. Imagination without criticism may burst out into a comic profusion of grandiose and silly notions. Critical reasoning, considered alone, is barren. The Romantics believed that poetry, *poiesis*, the creative exploit, was the very opposite of analytic reasoning, something lying far above the common transactions of reason with reality. And so they missed one of the very greatest of all discoveries, of the synergism between imagination and reasoning, between the inventive and critical faculties.

Peter Medawar

Pluto's Republic, Science and Literature, p. 46, Oxford University Press, 1982

<http://strangewondrous.net/browse/author/m/medawar+peter>

<http://gregcurrie.com/downloads/Pretence-and-Make-Believe.pdf>