

**PHIL 4443**  
**Seminar on Philosophical Issues 哲學問題研討**  
**Philosophy of Imagination**  
**Course Outline**

**Time : H 12:30pm-2:15pm**

**Location : LDS 214**

**Tutorial Time to be arranged**

**Course overview**

This is a seminar devoted to exploring some of the central ways in which imagination has been thematized in the European philosophy of the twentieth-century. For the most part, this seminar will offer you a detailed study of Sartre's classical work on imagination, *The Imaginary*. Besides working through this text in full, we will also address some of the ways in which imagination has been further thematized by Merleau-Ponty, Castoriadis and Ricoeur. Topics will include: the essential characteristics of image-consciousness, the freedom and limits of imagination, the distinction between productive and reproductive imagination, the function of social imagination.

Advisory to Majors (old curriculum): to be taken in year 2 or above.

Advisory to Majors (new curriculum): to be taken in year 3 or above.

**Learning outcomes**

1. Gain competence in explaining and evaluating the key concepts and theories in the philosophy of the imagination.
2. Demonstrate familiarity with some of the central debates in European philosophy.
3. Engage in in-depth discussion on the selected topics of the course.
4. Demonstrate ability to articulate and defend one's own philosophical theses with clarity.
5. Demonstrate consolidated skills in expository and argument writing.

**Topics**

1. Introduction: The Main Outlines of Continental Philosophy of Imagination
2. The Essential Characteristics of the Image
3. The Image Family: Images, Portraits, Caricatures, Signs, Portraits, Schematic Drawings, etc.
4. Image Consciousness: Knowledge, Affectivity, Movements
5. The Role of the image in Psychic Life: Symbols, Images, Thoughts, Perceptions.
6. The Imaginary Life: From Pathologies to Dreams
7. Aesthetic Imagination and the Work of Art
8. The Role of Imagination in Discourse and Action
9. The Social Imagination and the Institution of Society
10. Some Postmodern Perspectives

## Learning activities

In this course, you are expected to

- read and think about the assigned readings;
- develop the skills mentioned in the course outcomes through philosophical discussion and writing (oral presentation, reflective summaries and the final essay);
- attend *all* lectures/tutorials to participate in discussion.

*Activities and workload:*

In-class (mandatory):

1. Lecture/Seminar Discussion: 2 hours each week.
2. Interactive tutorial: one 2-hour session every two weeks.

Out-of-class (average workload per week):

1. Reading: 3–4 hours on the basic and suggested readings.
2. Writing Assignments and Presentation: an average of 2–3 hours each week on preparing for the tutorial presentation as well as writing reflective summaries and the final paper. You should try to design a schedule that allows you to apportion more time on writing and discussing your essay with your tutor/teacher two to three weeks before the essay is due.

## Assessment scheme

Since a major aim of this course is to develop students' ability to interpret, analyze, and generate philosophical arguments through discussion and writing, the assessment methods are designed to encourage participation in tutorial and learning through argumentative writing.

Task nature	Description	Weight
Tutorial presentation and participation	Presentation and Participation	20%
Participation in class discussions	Participation	20%
Two Reflective Summaries	1 page length summaries of the readings	20%
Final Essay	Around 2500 words	40%

Remarks:

1. Tutorial participation: Grading is based on one presentation, one response to a presentation, and active participation in discussions. *Absence will damage your grades.* Detailed guidelines on requirements and assessment method of tutorials will be provided in the briefing session.
2. Two reflective summaries: for each of these assignments, your task to submit one single-spaced typewritten page. In these assignments, you are supposed to a) provide a 1-2 paragraph long summary of the assigned readings, b) identify what you consider to be the weakest part of the work (philosophically, with argumentation) and explain why (one paragraph), c) identify what you consider the strongest part of the work (philosophically, with argumentation) and explain why (1 paragraph), d) come up with some good questions for discussion in class. Your summaries should be approximately 500 words long.
3. The term paper: you may choose to write on any philosophical problem addressed in this course. You will be asked to submit a preliminary statement on a chosen topic at the end of the semester. You will be expected to do some independent research, to formulate a central thesis as well as to develop arguments in support of it.

### Recommended learning resources

1. Richard Kearney, *Poetics of Imagining*. Fordham UP, 1998.
2. Richard Kearney, *The Wake of Imagination*. Routledge, 1988.
3. Edward Casey, *Imagining: A Phenomenological Study*. Indiana UP, 1979.
4. Edward Casey, "Imagination and Phenomenological Method," in *Husserl: Expositions and Appraisals*, Ed. By F. Elliston and P. McCormic. University of Notre Dame Press, 1977.
5. Donald Kuspit, "Fiction and Phenomenology," *Philosophy and Phenomenological Research*, vol. 29, 1968.
6. Felix Kaufman, "On Imagination," *Philosophy and Phenomenological Research*, vol C11, 1946.
7. Jean-Paul Sartre, *Imagination*, trans. by F. Williams, University of Michigan Press, 1962.
8. I. A. Bunting, "Sartre on Imagination," *Philosophical Studies*, vol. 19, 1970.
9. R. Goldthorpe, "Sartre's Theory of Imagination," *Journal of the British Society for Phenomenology*, vol. 4, no. 2, 1973.
10. E. Kaelin, *An Existentialist Aesthetic*, University of Wisconsin Press, 1962.
11. Mary Warnock, "Imagination in Sartre," *British Journal of Aesthetics*, vol. 10, 1970.
12. Gary Madison, *Hermeneutics and Postmodernity*, Indiana UP, 1989 (See especially the conclusion to this book).
13. Edmund Husserl, *Experience and Judgment*. Trans. By James Chruchill and Karl Ameriks. Northwestern UP, 1973. (See especially Part III, pp. 321-365)
14. Husserl, Edmund. 2005. *Phantasy, Image-Consciousness, and Memory (1898-1925)*. Trans. by J. B. Brough. Dordrecht: Springer.
15. Castoriadis, Cornelius. 1997. "Radical Imagination and the Social Instituting Imaginary." *The Castoriadis Reader*, Oxford: Blackwell Publishers, pp. 319-337.
16. Bachelard, Gaston. 1994. *The Poetics of Space*, trans. by Maria Jolas, Beacon Press.
17. Busch, Thomas. 1997. "Sartre and Ricoeur on Imagination." *American Catholic Philosophical Quarterly*, LXX/4, pp. 507-518.
18. Levy, Lior. 2014. "Sartre and Ricoeur on Productive Imagination." *The Southern Journal of Philosophy*, 52/1, pp. 43-60.
19. Ricoeur, Paul. 1978. "The Metaphorical Process as Cognition, Imagination and Feeling," *Critical Inquiry* 5/1, pp. 143-159.
20. Ricoeur, Paul. 1979. "The Function of Fiction in Shaping Reality." *Man and World*, 12/2, pp. 123-141.
21. Ricoeur, Paul. 1986. *Lectures on Ideology and Utopia*. Ed. by George Taylor. New York: Columbia University Press.
22. Ricoeur, Paul. 1991. "Imagination in Discourse and Action." *From Text to Action*, trans. by Kathleen Blamey & John B. Thompson (Evanston, IL: Northwestern UP, 168-87).
23. Sartre, Jean-Paul. 1962. *The Imagination*. Trans. by F. Williams. Ann Arbor: The University of Michigan Press.
24. Sartre, Jean-Paul. 2004. *The Imaginary: A Phenomenological Psychology of the Imagination*. Trans. by Jonathan Webber. London and New York: Routledge.
25. Stawarska, Beata. 2005. "Defining Imagination: Sartre Between Husserl and Janet." *Phenomenology and the Cognitive Sciences* 4, pp. 133-153.
26. Taylor, George. 2006. "Ricoeur's Philosophy of Imagination." *Journal of French Philosophy*, 16/1, pp. 93-104.

### Feedback for evaluation

1. Students are strongly encouraged to provide feedback on the course via email or meetings with professor or tutors.
2. Midway through the term, students will also be asked to provide feedback via a brief questionnaire on the course.
3. As with all courses in Philosophy Department, students evaluate the course through a survey and written comments at the end of the term as well as via regular feedback between teacher, tutors, and students. This information is highly valued and is used to revise teaching methods, tasks, and

content.

### Course schedule

<i>Week</i>	<i>Topics</i>	<i>Required reading</i>	<i>Tutorials</i>	<i>Remarks</i>
1	Introduction	None		
2	Four Essential Characteristics of Image-Consciousness	Sartre, <i>The Imaginary</i> , 1-16		
3	The Image Family: From Caricatures to Scenes in Coffee Grounds	Sartre, <i>The Imaginary</i> 17-35	Tutorial 1	
4	The Image Family: From Hypnagogic to Mental Images	Sartre, <i>The Imaginary</i> 35-54		
5	Knowledge, Affectivity, Movement	Sartre, <i>The Imaginary</i> 55-83	Tutorial 2	
6	Symbols, Images, Thoughts, Perceptions	Sartre, <i>The Imaginary</i> 97-122		
7	The Imaginary Life: Conduct Facing the Ireal	Sartre, <i>The Imaginary</i> 125-148	Tutorial 3	
8	Pathologie of Imagination and Dreams	Sartre, <i>The Imaginary</i> 148-175		
9	Consciousness of Imagination and the Work of Art	Sartre, <i>The Imaginary</i> 177-194	Tutorial 4	
10	Ontology and Aesthetics	Merleau-Ponty, "Cezanne's Doubt"		
11	The Social Instituting Imaginary	Castoriadis, "Radical Imagination"	Tutorial 5	
12	The Hermeneutics of Imagination	Ricoeur, "Imagination in Discourse and Action"		
13	The Social Imaginary	Ricoeur, <i>Ideology and Utopia</i>	Tutorial 6	
14	Conclusion: Some Postmodern Perspectives	Richard Kearney		

Details of course website: TBA

**Contact details for teacher(s) or TA(s)**

<b>Teacher</b>	
Name:	Geniusas, Saulius
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Telephone:	3943 7147
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<b>TA</b>	
Name:	
Office location:	
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**Academic honesty and plagiarism**

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures. For group projects, all students of the same group should be asked to sign the declaration.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment. Assignments without the receipt will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.