Notice of the Final Oral Examination for the Degree of Doctor of Philosophy

of

CONNIE MOREY

B.F.A. (University of Lethbridge, 1996)
M.Ed. (University of Victoria, 2007)


Department of Curriculum and Instruction

Thursday, June 2, 2016
1:00 p.m.
David Turpin Building
Room A144

Supervisory Committee:
Dr. Robert Dalton, Department of Curriculum and Instruction, University of Victoria (Supervisor)
Dr. David Blades, Department of Curriculum and Instruction, UVic (Member)
Dr. Michael Emme, Department of Curriculum and Instruction, UVic (Member)
Dr. Klaus Jahn, Department of Philosophy, UVic (Outside Member)

External Examiner:
Dr. Daniel Barney, Department of Visual Arts, Brigham Young University

Chair of Oral Examination:
Dr. Xiaodai Dong, Department of Electrical Engineering, UVic

Dr. David Capson, Dean, Faculty of Graduate Studies
Abstract

My interest in this research was first stirred by three key influences: Jan Zwicky's (2003) publication: *Wisdom and Metaphor*, my past interest in post-colonial and feminist studies, and an essay I came across at the beginning of my doctoral studies by Sheridan and Longboat (2006) which critiqued imagination as an anthropocentrically and individually centered notion of colonial nations. The later text was central to motivating the study, which overtime, has grown into a project that focuses on envisioning and enacting an ecological sense of imagination as *imagining*. By situating ecology as an ontological position that recognizes both the complexity, distinctness and interdependence of all cosmological forms, and the porous inter-constitution of forms as lived environments, this dissertation adapts Jan Zwicky’s notion of resonance to theoretically, poetically and visually probe imagining as a complex collaborative process involving diverse emergent variables. As a practicing artist, writer, teacher and researcher, I combine theoretical research and (visual arts) practice-based research to posit a sense of imagining that is unsuitatable. The structure of this dissertation is grounded in the form of the essay (as a “try” or an “attempt”) which adapts explanatory text, metaphorical text and visual elements as a way to expand qualitative practices that have engaged critically with the politics of accepted forms and structures of academic writing. The project is intended for an off-line format, as a series of six distinct yet interdependent hand-made books that focus on: (1) An Emergent Methodology; (2) Ontology, Form and a Reconstitution of the Individual; (3) Zwicky, Thisness, Ecology & Ontological Ethics; (4) Zwicky, Imagination and the Image; (5) An Envisioning of Imagining as a Resonant Ecological Process and lastly, (6) Moments of Engaging Eco-Imagining in the Post-Secondary Classroom. The research-writing expands a body of work, through visual-textual, theoretical-metaphorical form, to enact imagining as a resonant ecological process that unfolds through the emergence of a complex comingling of a deluge of variables.