

A Theatre Pedagogy for Teaching Moral Imagination

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Moral imagination can be understood as a process of self-reflecting that enables one to step back and become increasingly aware of a given situation and next, to imaginatively evaluate and identify possibilities of responding ethically. Many studies suggest that moral imagination is vital for responding to morally complex situations in organizations. This practice study aims to outline a pedagogy for developing moral imagination using theatre exercises and approaches. Specifically, following a review of the relevant literature, we seek to show how the undergraduate module *Acting Responsibly* draws on existing theoretical knowledge to design and deliver a pedagogy that seeks to actively facilitate the development of moral imagination. The attainment of the learning objective is captured through an end-of-module questionnaire. Moreover, we reflectively discuss the module's core learning objectives and suggest ways in which they can be leveraged in the context of traditional classrooms.

Keywords: Business ethics education, theatre-based business and management education, art-based business and management education, business ethics pedagogy

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Over the last two decades organizational scholars are increasingly employing theatre as means of understanding organizations (Crossan, 1998; Nissley, Taylor, & Houden, 2004; Schreyägg & Häpfl, 2004; Vera & Crossan, 2004, 2005), as well as educating existing and future members of organizations (Adler, 2006; Beirne & Knight, 2007; Taylor & Ladkin, 2009). Scholars have highlighted the sterility of the dominant way of depicting and teaching business as a “technical” (Chia & Holt, 2008a: 143–145) and “amoral” endeavor (Solomon, 1992: 322). Being held “captive” in the “technical” and “amoral” (Wittgenstein, 1986, §115), underestimates the deeply human and value-laden dimension of participating in business practices (Gabriel, 2009; Lindebaum, Geddes, & Gabriel, 2017; Moore, 2017), which can potentially result in unethical and insensitive business decisions (Ghoshal, 2005; MacIntyre, 2007).

This paper seeks to complement the series of practice studies that have described pedagogies to teach business school-related theory and skills in a manner that can liberate the instructor and their students from the aforementioned captivity (de Colle, Freeman, Parmar, & de Colle, 2017; Freeman, Dunham, Fairchild, & Parmar, 2015; Mangan, Kelemen, & Moffat, 2016; Millward, Kelemen, Mangan, Millward, & Kelemen, 2019). Specifically, these studies have highlighted that engaging with theatrical texts as well as including theatre approaches, can bring ethical consideration centre stage, rehumanizing the way business is taught and depicted. More specifically, they go so far as to suggest that theatrical pedagogical techniques heighten moral awareness by drawing attention to the complexity of situations, including one’s own self and others (de Colle et al., 2017: 254–257; Freeman et al., 2015: 522–523).

Whilst these studies generate many seminal insights, beyond the focus on ethics in general (Freeman et al., 2014), or human dignity more specifically (de Colle et al., 2017), we argue that a theatre-informed approach can help introduce and engage students in the concept and practice of moral imagination; a vital skill for dealing with ethically challenging situations in organizations and beyond (Hargrave, 2009; La Forge, 2004; Moberg, 2003; Moberg & Seabright, 2000). Indeed, the relationship between theatre and moral imagination was hinted at in de Colle’s et al. (2017: 258) study, yet despite its importance, was mentioned only briefly. Notwithstanding slight differences in conceptualizations (Whitaker & Godwin, 2013: 62), moral imagination can be understood as a process of self-reflecting that enables one to step back in order to heighten awareness and expand perception of a particular situation; so as to imaginatively and evaluatively consider possibilities of responding that are “within the constraints of what is morally possible” (Werhane, 2002: 34). Without this ability one “might remain mired in a particular situation” (ibid.: 34). That is, to be “cognitively trapped in a narrow and partial perspective of reality” that often ensues by the socialization in the established discourses and practices of organizations (de Colle & Werhane, 2008: 759).

Responding to calls for further studies that “draw on the full palette of the humanities to understand the richness that is inherent in business” (Freeman et al., 2015: 520) and in line with other studies that have outlined business-ethics pedagogies (de Colle et al., 2017; Freeman et al., 2015), our study’s contribution is to outline an alternative experiential pedagogy, informed by theatre practices for developing moral imagination. Hitherto, no business ethics study has outlined a pedagogy for developing moral imagination using such an approach. To do so, we share our experience of teaching the undergraduate elective module *Acting Responsibly*, first taught in 2016, and developed by the first author by drawing on the moral imagination literature. We are appreciative that *Organizational Aesthetics* “creates a space for the practitioner to illuminate how the arts are actually being engaged in organizations”, such as business schools, and does not seek to further

differentiate between the “often dichotomized scholarly pursuits of theory and practice”¹. Indeed, studies simply describing pedagogies for teaching business ethics through the arts have proven to be both accepted, useful and popular since the rich description permits replication or adaptation by anyone who would like to do so (de Colle et al., 2017; Freeman et al., 2015; Gerde & Foster, 2008; O’Boyle & Sandonà, 2014).

This paper is organized as follows: first, we briefly examine the concept of moral imagination in organizations and its relationship to theatre. Following this, we outline how the module *Acting Responsibly* is designed, based on insights from the literature, with examples of practice. The attainment of the pedagogy’s learning objective is illustrated through the results of an end-of-module survey. Next, we identify key leverage points for using the techniques described as part of business ethics education. We conclude by discussing how our study relates to extant research and suggest directions for further research.

Moral Imagination in Organizations

As part of organizations and in daily life, we often encounter situations “where we are confronted with conflicting values, commitments, moral laws, motivations, and goals” (Johnson, 1993: 186). As part of the situation, if we are reflective, we are more likely to register that the variety of conflicting goods and the lack of an “ultimate principle for rank ordering them” presents no simple nor obvious indication about what exactly is the “right thing to do” (ibid). Examples of ethically ambiguous situations can be easily identified in mundane organizational life, such as how managers should deal with employee disputes (Moberg, 2003), how to write a speech (King, 2010), or even how offices and buildings should be designed (Collier, 2006). Similar examples, however, can also be identified, in more extraordinary circumstances such as more recent debates about whether social media platforms should ban user specific content (e.g., Swisher, 2020), or how organizations should treat their staff and customers in the time of a pandemic (e.g., Evans, 2020).

Moral imagination is argued to be critical for coping with such complex and ambiguous situations. One can know everything about moral theories and the particulars of situations, however, without imaginatively envisioning and evaluating possibilities for acting; one can remain undecided about what is “right” (Johnson, 1993: 186). The notion of moral imagination can be traced back to the work of philosophers Adam Smith and Immanuel Kant (Werhane, 2014). Neither philosophers use the term “moral” imagination, however Smith suggests that imagination permits an understanding and evaluation of ourselves and others (Werhane, 1998: 81–82), while Kant held that imagination was key to everyday experience, understanding and reasoning (Werhane, 1998: 83). More recently, Johnson (1993: 202), another philosopher, defined moral imagination as “an ability to imaginatively discern various possibilities for acting within a given situation and to envision the potential help and harm that are likely to result from a given action”.

It should be noted that there are two key differences between mere reflection/reflexivity and moral imagination. First being that it is directed not only introspectively on the self, but also on how to respond and treat *others* (epitomizing its moral dimension) and second it does not only seek to understand one’s current situation, but also to envision alternative possibilities of responding to a situation, as well as their potential consequences both on oneself and others. By drawing on the above work, Werhane (1999) “encapsulated and crystalized” (Whitaker & Godwin, 2013: 62) a four-dimensional definition of moral imagination:

[i] Self-reflection about oneself and one’s situation.

¹ [Aims & Scope | Organizational Aesthetics \(publicknowledgeproject.org\)](https://publicknowledgeproject.org)

[ii] Disengaging from and becoming aware of one's situation, understanding the mental model or script dominating that situation, and envisioning possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme.

[iii] Moral imagination entails the ability to imagine new possibilities. These possibilities include those that are not context-dependent and that might involve another mental model.

[iv] Moral imagination further requires that one evaluate from a moral point of view both the original context and its dominating mental models and the new possibilities one has envisioned.

(Werhane, 2002: 34)

In other words, moral imagination entails the ability of "stepping-back-and-engaging-the-question" (Yanow & Tsoukas, 2009: 1355) of the "hurly-burly" (Dreyfus, 1991: 7) that characterizes organizational/business practice. The aim of which is to deliberately, analytically, and evaluatively reflect on moral issues, dilemmas as well as to identify both already existing and new possibilities of responding to the situation. However, it should be noted that one of the "most important" aspects of the process described is the ability not only to reflect on the situation from one's own point of view, but also by "taking up the place of another" (Johnson, 1993: 200; see also Moberg & Seabright, 2000: 853).

A good example of a leader using moral imagination in an organizational setting, is Martin Luther King Jr as the president of the Montgomery Improvement Association (MIA), during the Montgomery Protest (1955-1956). MIA was founded as a response to bus segregation – white bus passengers were given precedence over black passengers, and indeed, black passengers were treated with a lack of respect (e.g., they had to sit in the back of the bus, had to stand for white people to sit etc.). Having to write one of his "most decisive" speeches, with only 20 minutes remaining, King in the process of reflecting on the importance of the occasion, became aware of "a new and sobering dilemma: how could [he] make a speech that would be militant enough to keep [his] people aroused to positive action and yet moderate enough to keep this fervour within controllable and Christian bounds?" (King Jr., 2010: 48).

The identification of the dilemma suggests that King engaged in the first two dimensions of moral imagination: (i) King reflected on his own situation [importance of the occasion] and (ii) by disengaging and becoming more self-aware, he was able to identify moral conflicts [reconciling militancy with moderation]. The identification of the solution manifests King's engagement with the last two dimensions of moral imagination: (iii) he imagined a new possibility: "to combine [the] two apparent irreconcilables" [militancy and moderation] having (iv) evaluated the goals of the mass meeting and more broadly the movement [to catalyze a peaceful resistance to the bus segregation so as to protect the rights of the black community] (King Jr., 2010: 48–49). Beyond King, engaging in moral imagination is documented in contemporary organizations ranging from how medical professionals dealt with dying COVID-19 patients who could not say goodbye to their relatives during the initial spike (Hadjimichael & Tsoukas, 2023: 8–12), to CEOs dealing with cases of sexual harassment in their organizations (Shotter & Tsoukas, 2014).

The relationship between moral imagination and theatre

Several studies have highlighted that developing and exercising moral imagination is tied to engagement with theatre (de Colle et al., 2017: 258; Johnson, 1993: 196; Moberg & Seabright, 2000: 861; Williams, 1997). We review literature mainly from management and drama education, as well as relevant studies from philosophy and sociology to identify four elements of engagement with theatre that appear to assist with the development of moral imagination and to use these for the design of theoretically informed pedagogy. The four elements are: (i) *narrativity*, (ii) *empathy*, (iii) *embodiment* and (iv) *breakdown*, enabling

the student to experience the situation from multiple embodied viewpoints. An elaboration of this relationship follows below.

(i)*Narrativity*. We learn and understand ourselves, others, the organizational settings or, more broadly, the surroundings in which we operate, through *narratives* (Bruner, 1991; Gabriel, 1991, 1995; MacIntyre, 2007). This is inherently the case with understanding morality too. This is because, in Johnson's (1993: 197) words, "even where moral laws do exist, we learn what they mean and how they apply...by seeing how they are realized in the narrative fabric of human lives". That is, "by seeing people, ourselves, and others, try to live by them over extended periods" (ibid.). Given that theatre also inherently incorporates a narrative structure that is enacted in the "present moment" (Langer, 1953: 308), not as a chronicle of already-complete events, it comes closest to the way people experience and understand their everyday lives (Langer, 1955: 326). Engaging with alternative narratives, often presented through theatre, serves as a cue for people to reflect on their own experience and imagine how they might respond in the given circumstances (see Bates, 2010; Guroian, 2002; Coles, 1989). The latter, however, depends on empathy; a recent study has illustrated that narrative forms (e.g., storytelling) are linked to empathy (Lafaire, Kuismin, Moisander, & Grünbaum, 2022).

(ii)*Empathy*. *Empathy*, according to Nussbaum (2001a: 302), can be understood as "the imaginative reconstruction of another person's experience" (see also Lafaire et al., 2022). Theatre and especially "tragic drama, unlike a schematic philosophical example making use of a similar story, is capable of tracing the history of a complex deliberation, showing its roots in a way of life and looking forward to its consequences in that life" (Nussbaum, 2001b: 14). By becoming "imaginatively engaged" in narratives the audience often finds themselves "enter[ing] into the lives of the characters" (Johnson, 1993: 196). They experience emotions and engage in judging the protagonists in terms of their actions and their consequences (e.g., "Why did they do that? / "Stop it, don't do it" etc.). Watching, reading or enacting a theatre play simulates or activates, depending on the circumstances, the "act of being together", which enables learners to inhabit the space between self and other (Greene, 1995: 196). Indeed, Greene (ibid.) articulates that it is our capacity to imagine that serves to embody and acknowledge the individual as something whole: a subject, a living being whose experience is a valuable place of knowing and moral development (see also Nussbaum, 2001a). It is no surprise that pedagogical studies have linked empathy with engagement with theatre (see Aponte-Moreno, 2020; Taylor & Ladkin, 2009: 56)

(iii)*Embodiment*. *Embodied* experience refers to "people's subjective, felt experiences of their bodies in action", which includes bodily sensations, emotions and thinking (Gibbs, 2003: 2). Language, thought and subsequently imagination "emerge from recurring patterns of embodied activity that constrain ongoing intelligent behaviour" (Gibbs, 2003: 2; see also Dreyfus, 2017; Merleau-Ponty, 2012; Sheets-Johnstone, 2011; Todes, 2001). Drama scholars also see embodiment as fundamental as it "is the means by which invisible energies, dynamics and impulses come into physical form" (De Paoli, Røyseng, & Wennes, 2017: 101). Bourdieu (1990) explains how the latter occurs through the notion of habitus. Habitus is a set of predispositions that humans acquire through their embodied socialization in practice. These predispositions encompass the acquisition of skills, sensitivities and conceptual schemas that allow one to make sense of situations and respond. The process of developing and relying on habitus occurs "beneath the level of consciousness and discourse" (Wacquant, 2011: 86).

Following from the above, for a narrative to have a meaning, or for a character's feelings and quandaries to have a sense, pre-supposes the development of habitus. This is because, without relying on one's own embodied experience as a backdrop, one cannot fathom another person's experience (Sheets-Johnstone, 2008; Mackenzie & Scully, 2007). For example, one must have previously experienced emotions (e.g., fear, anxiety, love, hate, happiness, sadness) in the context of their own lives, to be able to relate with the emotions triggered by a play's predicaments. As pointed out by various scholars, emotions have both

a biological (Ratcliffe, 2002; Damasio, 1994) and a moral aspect. On the one hand, they require a body, as they are interweaved with various processes including the functioning of the brain, as well as secretion systems (Matsumoto, Keltner, Shiota, O'Sullivan, & Frank, 2008). On the other, they are argued to be intuitive judgments about how a situation is developing based on one's own experience and established norms (Nayak, 2016; Solomon, 2007; Nussbaum, 2001a). Hence, reading, spectating, or enacting theatrical narrative, engages the whole range of embodied experience, transcending the assumed dualities of mind and body, emotion, and reason (Österlind, 2008). Neelands (2015: 36–37) implies that theatre disturbs embodied experience causing us to question our own behaviour in relationship to those we encounter and consequently invite dialogue. Such self-reflection can lead towards a re-imagining of one's initial reaction before considering the action that follows.

(iv) *Breakdown*. *Narrativity*, *empathy* and *embodiment* are all habitually employed to understand and relate to theatre plays, as well as unfolding experience (Shotter, 2010; see also Nissley et al., 2004). Nevertheless, art has been argued to be a potential catalyst for revising one's habitus (Wacquant, 2014: 121–122). More specifically, theatre can serve as a spark for problematizing one's habitus by presenting unfamiliar or surprising sets of circumstances (Österlind, 2008). In other words, while this is not an exclusive feature, theatre can trigger *breakdowns*: "discrepancies between the expectations and experience [of agents], causing [agents] feelings of surprise that temporarily disrupt the flow of [one's activity]" (Lok & De Rond, 2013: 187). *Breakdowns* draw one's attention to their situation, that is they elicit self-reflection (Yanow & Tsoukas, 2009; Dreyfus, 1991). The latter necessarily entails the employment of imagination as a vehicle for reflection on aspects of *narrativity*, *empathy* and *embodiment*: e.g., *how* the circumstances differ from one's own, *how* it would feel to be in the shoes of someone in such a situation, *how* one would respond, and *how* consequently things might differ.

Theatre is used in the module as a way of stimulating and expanding moral imagination by reflecting on lived and imagined experience: what motivates humans to act, the dilemmas faced and what results from choices made. Using theatre in the learning environment provides students with images of human life, whereby responses are immediate and visible to one another in ways that traditional texts and or case studies are not. It also helps present a situation as something explicit, intended to motivate action and further acts. Whilst the module draws upon exercises and conventions found in a range of rehearsal rooms and drama studios across the globe, the work of Boal (1979, 2002), a globally renowned theatre director, teacher and political activist is an important influence.

While *breakdowns* experienced by watching/reading a play can occur spontaneously (e.g., by surprise or unusualness of story), Boal (1979: 139), through the notion of "Forum Theatre" sought to trigger them deliberately. He envisioned this exercise (see Exercise 10) as an ethical approach through which to highlight and address inequalities, by envisioning alternative outcomes. Another way of describing Boal's work, albeit simply, is "rehearsal theatre" (ibid: 142). Often likened to a form debate, only with participants getting up out of their seats to intervene in and change the action. One of the central and core interventions to Boal's (1979) work, and what distinguished him from other leading theatre directors such as Brecht (1974; see also Esslin, 1984), was giving the audience the dual role of "spect-actors" (Martin & Bial, 2000: 142) deliberately inviting them to consciously reflect on the presented scene, and through their action break the flow of activity. His work sought to dismantle the hierarchical boundaries, not only in theatre but in society more broadly "between those who listen, and those who speak, those who watch and those who act" (Howe, Boal & Soeiro, 2019: 1) The aim being to re-imagine and rehearse alternative actions that serve to combat the oppression observed (Howe, Boal, & Soeiro, 2019; see Jagiello, 2002; Österlind, 2008; Nissley et al., 2004).

Through the *narrativity* and *embodiment* of theatre plays one tends to feel *empathy* towards the characters of the plot. In parallel, theatre can trigger *breakdowns* that force agents to

reflect on and envision possibilities for action, as well as question their habits of understanding. This in turn, has the potential of developing and exercising all four dimensions of moral imagination identified by Werhane (2002: 34). Specifically, a play can prompt a person to: (i) reflect on the protagonist's situation in relation to their own self-understanding (including embodied experience); (ii) identify moral conflicts and dilemmas the character is experiencing; (iii) imagine and (iv) evaluate potential solutions for the characters.

In the next section, we outline how the module *Acting Responsibly* is organized based on the four theorized concepts, we believe, crucial to developing moral imagination: *narrativity*, *empathy*, *embodied* experience and *breakdown* as previously described.

Acting responsibly: developing moral imagination

In line with the goal and contribution of the paper to outline a theatre-inspired pedagogy for developing moral imagination, this section will introduce the learning objectives (hereafter, LO), informed by Werhane's (2002) dimensions of moral imagination, and describe how, using example drama and theatre exercises, these objectives are worked towards. At the same time, it will allude to the theoretical concepts identified in the previous section (i.e., *narrativity*, *empathy*, *embodiment*, and *breakdown*) and how they inform the pedagogical exercises undertaken. A summary of which can be found in Table 1. More specifically, this section is structured in the following order. First, we offer a brief overview of the module and required conditions for learning. Next, we elaborate, in detail, on how the module is designed and delivered in the classroom using specific examples. To assist the reader's imagination and to preserve the anonymity of the students, we have included sketches of original photographs taken in class.

Table 1
Mapping Dimensions of the Moral Imagination

Learning Objective (LO)	Week	Example Exercises	Theoretical concepts	Dimension of Moral Imagination (Werhane, 2002:34)
(LO1) To engage in self-reflection about oneself and one's situation.	1/2	1. <i>Hello! My name is...</i> 2. <i>The Circle of Knots</i> 3. <i>Theory Build</i>	<i>Embodiment Breakdown</i>	[i.] Self-reflection about oneself and one's situation.
(LO2) To become increasingly aware of one's situation, understanding the mental script dominating the situation.	3/4	4. <i>Without leaving a single space in the room empty</i> 5. <i>Pushing Against Each Other</i>	<i>Embodiment Breakdown Empathy</i>	[ii.a] Disengaging from and becoming aware of one's situation, understanding the mental script dominating that situation.
(LO3) To envision possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme.	5/6	6. <i>Still Image</i> 7. <i>Empathy Knots</i>	<i>Embodiment Breakdown Empathy Narrative</i>	[ii.b] - envisioning possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme.
(LO4) To imagine new possibilities (including those that are not context dependent and that might involve	7/8	8. <i>The Magic If</i> 9. <i>Stop! Think!</i>	<i>Embodiment Breakdown Empathy Narrative</i>	[iii.] The ability to imagine new possibilities. These possibilities include those that are not context dependent and that might involve another mental model.

another mental model).

(LO5) To evaluate from a moral point view both the original context and its dominating mental models, and the new possibilities one has envisioned.

9/10

10. *Forum Theatre*

*Embodiment
Breakdown
Empathy
Narrative*

[vi.] One evaluates from a moral point view both the original context and its dominating mental models, and the new possibilities one has envisioned.

Acting Responsibly is offered as an elective to undergraduate finalist students at a leading UK business school. The ten-week module is delivered over one term, comprising of 30 hours contact time and taught by the same instructor throughout. 58 students enrolled on the module in 2023, representing 18 nationalities. Whilst the seminar room contains furniture, this is both light and mobile (i.e., small stools, mobile flip charts) which can be easily reconfigured to create open space, small breakout groups or used to create the world of the play (see Figure 1).

To help overcome any ambiguity presented by the module's emphasis on theatre-based methods (see Meltzer, 2015), the teaching approach is made explicit to students at the time of module selection via a short video. Further to this, all undergraduate students are given a three-week period in which to change their mind should an elective not be to their liking. At the start of the module, and to help settle students in, an informal learning agreement between the student cohort is established to help understand and manage expectations about the teaching practice and its possible impact on psychological safety. In the end of module questionnaire students were asked the extent to which they felt psychologically safe participating in the theatre-based exercises (sample size 44 out of 58 students). Results (mean 4.68 out of 5) indicate that most students felt safe participating in the pedagogy with a standard deviation of 0.60 (see Table 2).

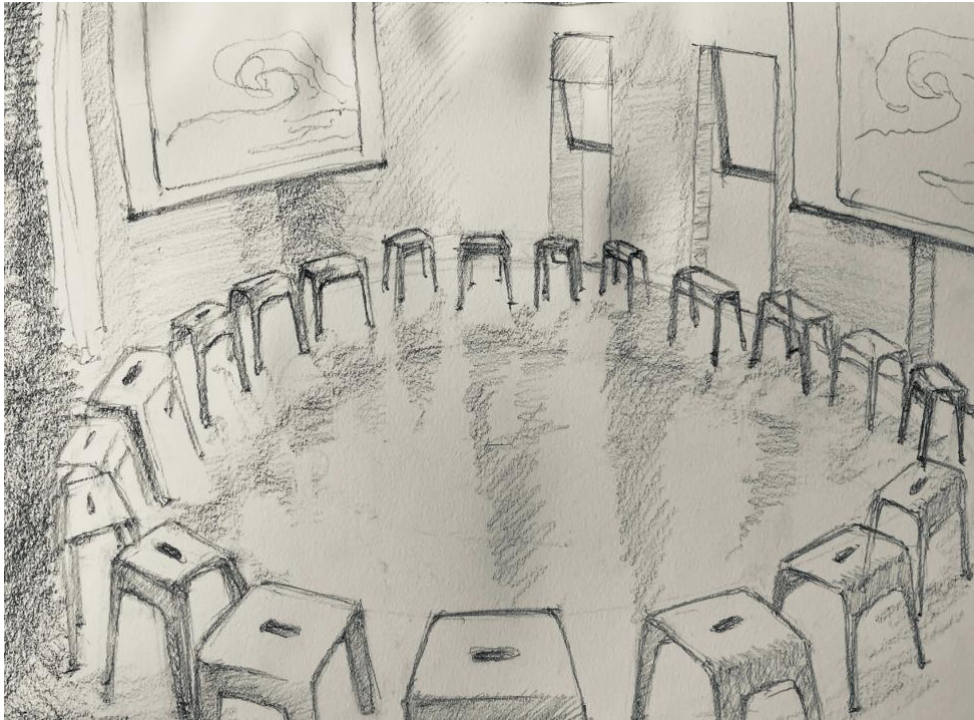


Figure 1 – Classroom setup at the start of each seminar.

LO1. To engage in self-reflection about oneself and one's situation.

LO1 involves introducing non-actors to the concept of *embodiment* and embodied practice. At the start of class students gather on stools arranged in a circle. The *usual* power dynamic of the traditional classroom is changed from a single authoritative voice at the front to include multiple voices and perspectives. The organization of the space e.g., the circle, the open space, the absence of rows, signal to the students that they are observers to the pending action as well as participants within it. In Week 1 students are presented with two statements; *What I expect...* and *What I will give...*, which begin whole group deliberation over *how*, week to week, activity by activity, trust might be both modelled and gained. What results is an informal agreement that protects everyone's right to discover and learn together, whilst ensuring that different voices are heard and valued.

The ambiguity of the teaching environment encountered at the start of the module (see Meltzer, 2015), marks the first in a series of *breakdowns* intended to trigger conscious reflection (Lok & De Rond, 2013; Yanow & Tsoukas, 2009) in relation to the role and influence of their own and other bodies or *embodiment* on what and how they learn. In parallel, this also serves to create the conditions for beginning work on Werhane's (2002, p. 34) first dimension [i] of the moral imagination: "self-reflection about oneself and one's situation".

Johnson (1993: 217) argues that moral objectivity does not rest in a single point of view but in "reflective, exploratory and critical process of evaluation carried out through communal discourse and practice". Therefore, the values agreed by its' membership, at the start of the module are intended to (i) to accommodate and respond to individual needs and (ii) to prepare the ground for generating and being open to multiple possibilities. Over time the plurality of experience, allows for and encourages difference, whilst seeking to be inclusive. Werhane (1998: 85) argues that the act of becoming morally imaginative is a step toward an "awareness *that* one has possibilities beyond those seemingly prescribed or proscribed by one's context or role".

The ten exercises introduced in the paper are intended to serve as an illustrative guide of the theatre pedagogy adopted. They involve students assuming both physical and cognitive

positions to progress and deepen the learning, whilst encouraging attention to their own / others embodied actions and reactions. This ability to shift awareness and consequently perspective, whilst a vital skill for students in the classroom, serves as preparation for the workplace, wherein they will be required to form, negotiate, and develop relationships with others (e.g., colleagues, clients, customers).

Students are encouraged by the instructor to give attention to personal levels of 'comfort' with each theatre game or exercise introduced. Self-awareness of, and attentiveness to, any physical and or psychological discomfort is vital to the learning experience. The facilitator regularly reassures the students that it's 'okay' to take themselves out of and re-join an activity where necessary, without needing to seek permission. This is extended to noticing and consequently responding to the needs of one-another. Whilst the teaching experience is shared students are reminded that how one experiences any learning encounter will vary.

Exercise 1. Hello! My name is... (Boal, 2002:85)

This exercise was used by Boal (ibid.) when new groups of actors and non-actors came together for the first time. Rather than a single greeting between two people, this introduction involves multiple handshakes, playfully designed such that all participants make a physical connection with one another. The game begins with the instructor taking the hand of one student in the circle and introducing themselves, "*Hello! My name is (insert name)*". After this exchange, they seek out the hand of someone else in the group, without letting go of their partner's hand until a new connection has been made. Once everyone is on their feet and the modelling ended the exercise begins and continues until everyone has had the opportunity to meet or when the instructor brings it to a close. At the end of the game the instructor encourages anyone who did not have the chance to meet with a fellow peer to quickly shake hands.

Exercise 2. The Circle of Knots (Boal, 2002:62)

This exercise involves students forming small circles together of eight or nine, standing shoulder to shoulder. Reaching both of their hands into the circle, students are asked to take hold of the hands of others, excluding those on either side of them, to form a human knot. Without letting go of one another's hands, the group set about the task of untangling themselves. The objective is to undo the knot without letting go of one another's hands (see Figure 2). The exercise can be repeated, without talking to one another, encouraging reliance on gesture and body language only. Discussion follows on what individuals noticed about their own behavior during the activity, as well as how the group approached the task.



Figure 2 –Students participating in *The Circle of Knots*

Exercise 3. Theory Building (Neelands & Goode, 2015:33)

This exercise requires students to work together to create a hypothesis from, different types of quotes (typically between 7 and 10), printed out on A4 sheets of paper. In this example they included extracts from; media events in the news at the time of delivery e.g., testimony revealing how the deadly cladding ended up on Grenfel Tower (Booth, 2020), script plays that would later be used in the teaching, e.g. '*There is nothing shameful when a man, even a wise man, learns something. No one ought to be stretched too taut.*' (Haimon, *Antigone*), and module readings e.g., '*Management is a human, not mechanical activity. It is carried out both by people and for people, conscious and free beings, and this involves ethics.*' (Melé, 2011: 2). Students use the given text to initiate dialogue with one another to formulate a provisional explanation in response to the question *What does it mean to act responsibly?*

The group begin by organizing the quotes on the floor, looking for connections or paradoxes in the content with the aim of achieving some form of shared understanding. After 20 minutes they are asked to present their theory in two or three-dimensional response (as seen in Figure 3 where the paper resources have been folded to construct a tower). The intention at this point of sharing is to stimulate critical dialogue amongst the class, incorporating students existing knowledge. Discussion, involving new voices, uncertainty, and alternative perspectives, are used to generate questions for inquiry going forward e.g. *Is a corporation a person? To what extent does diversity and inclusion influence businesses to act responsibly? Is it more profitable for businesses to be unethical? How adaptive can our moral compass be?*



Figure 3 – Students sharing their *Theory Build* with other groups.

LO1 creates the opportunity for students to familiarize themselves with learning collaboratively as a mutually supportive unit. Listening to, respecting, and building on other people's ideas and opinions. Again, resulting from the unfamiliarity of these exercises, students experience further *breakdowns* that allow them to engage in self-reflection, actively thinking about and finding ways to relate to the situation they find themselves in. Students are also invited to share revisit and review concerns or questions involving active and participatory learning and to raise awareness of the conditions necessary for them to feel safe whilst working together in this way.

LO2. To become increasingly aware of one's situation, understanding the mental script dominating the situation.

LO2 is focused on heightening self-other awareness by attending to the ethicality of *embodiment* and embodied behaviors (Pullen & Rhodes, 2014, 2015). This next stage concentrates on developing understanding amongst the group that solutions to problems are not situated in a single point of view. The dominant mental scripts and habitus (Bourdieu, 1990) that have accompanied them into the learning environment are interrupted through an unfamiliarity with the exercises and used to trigger a further *breakdown*. This time causing the student to step back, increasing awareness of their situation, governing behaviors, and *empathy* towards those involved. This heightened state of self-other awareness stimulating conscious reflection and a need for self-adjustment (Yanow & Tsoukas, 2009), which is determined by their embodied and evolving understanding of the situation, the significance of the other, and discrimination between underlying and or predominant attitudes. This leads into part one [ii.a] of Werhane's (2002: 34) second dimension of the moral imagination: "disengaging from and becoming aware of one's situation, understanding the mental script dominating that situation". The exercises below are intended to continue heightening awareness as well as experience of how situations change across unfolding situations, while being informed by the theoretical elements of *breakdown*, *embodiment*, and *empathy*.

Exercise 4. Without leaving a single space in the room empty (Boal, 2002:127)

This exercise is used to bring awareness to the senses. It involves walking around the teaching space changing pace and direction so as not to collide with anyone. The objective is to bring attention to the body whilst balancing out the physical space between one another. Students are initially given instructions when to "stop" and "start" walking, but as they begin to feel more at ease, and their full range of senses are engaged the next challenge is to start/stop walking 'as one', sensing the movement/motion of others, without taking direction from the instructor.

Exercise 5. Pushing Against Each Other (Boal, 2002: 58)

This set of exercises is played in pairs. Students begin by placing their hands on their partner's shoulders, imagining a line on the floor separating them. The objective is to find equal balance as they push against one another. For this to be successful each player needs to adjust their bodyweight such that neither person is overwhelmed by the other's strength. Once both are comfortable with the balance achieved the exercise is repeated using different body parts e.g., *palm to palm, shoulder to shoulder*. As the students experiment with adjusting their physical power, they are challenged to turn *back-to-back* and 'walk' themselves down towards the floor, into a sitting position, and back up again without placing their hands on the floor to steady or balance themselves.

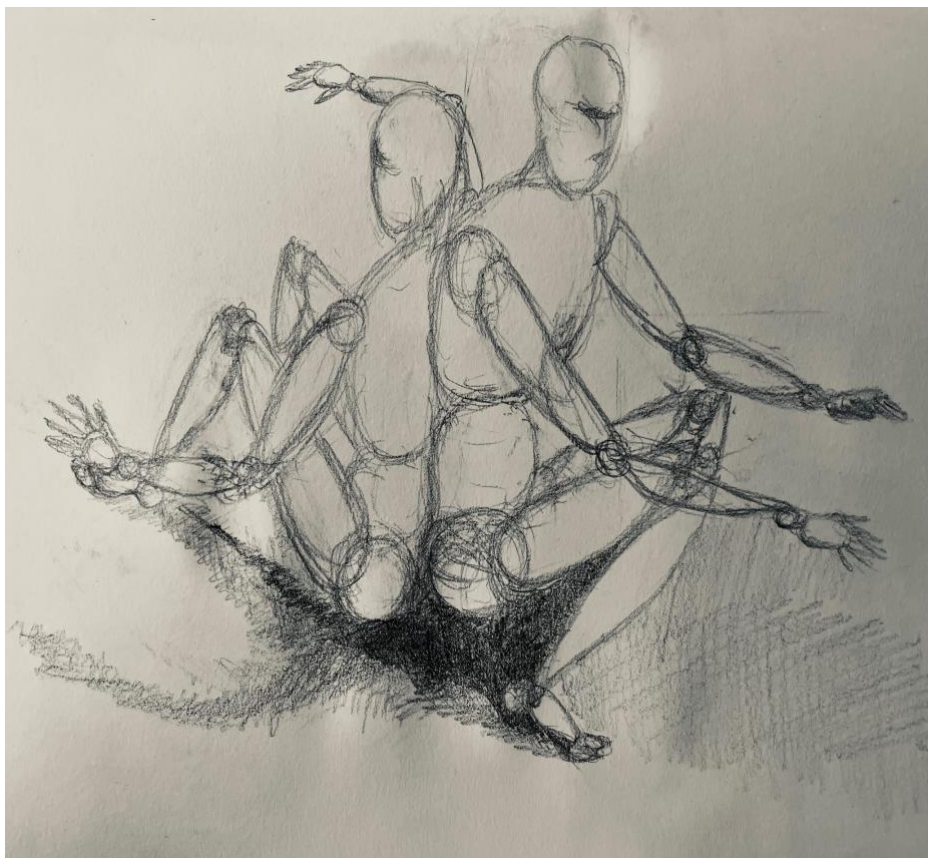


Figure 4 – Two students back-to-back *Pushing Against Each Other*.

LO2 is concerned with students engaging in experiences whereby they can recognize that by modifying their own behavior they are able to accommodate existing disparity in reaction, confidence, weight and/or strength necessary to achieving a shared goal. Supported by reflection, the exercises continue to heighten awareness of self, the situation, and the given context.

LO3. To envision possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme.

In addition to *embodiment* and *empathy*, LO3 involves the role of *narrativity*. The *breakdown* occurring this time through the introduction of playscripts and roleplay. At its simplest, role-play is the basic ability to “project” into a fictional situation, “pretending to be someone other than one’s self” (O’Neill, 1995: 78). One of the plays used in the module is Sophocles’ *Antigone* (2008), written c.441 BC, following the aftermath of a civil war. Whilst the play explores themes of loyalty, duty, and obedience, attention is given to the individual versus the rule of law. The intention is to help students not only envision moral dilemmas, but also experience them through embodied action. This assists in developing part two of the second dimension of the moral imagination [ii.b]: “the ability to envision possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme” (Werhane, 2002: 34). Exercises 6 and 7 are used to create insight into and critical *empathy* toward the moral dilemmas/conflict of simultaneously caring for different “goods” (e.g., family v country) and the multifaceted relations between character and action, explored from the different perspectives of Creon, King of Thebes, Antigone, his niece, and her sister Ismene (See Figure 5).



Figure 5 – Whole class reading from *Antigone* (Act 1, Scene 1)

Exercise 6. Still Image (Neelands & Goode, 2015:28)

Students are introduced to *Antigone* through the role of consultants who select and represent a chosen commercial and or public organization with particular interest in opening new, high risk, overseas markets. In groups of four or five students are given time to agree on the sector that their group is going to represent, before they consider their market edge, commercial interests, and the ethical concerns this might present. Whilst the destination of their next mission at this point remains embargoed, they are given overview of the context they are preparing for e.g., the end of a civil war, a zone of mass destruction and the re-establishment of basic law and order under new leadership. With the collapse of health and sanitation infrastructure disease and famine is widespread, which as dire as it is, provide multiple opportunities for inward investment.

The drama convention *Still Image* is used to capture what the consultants witness when they first arrive in the city of Thebes, which requires each group to use their bodies to capture and communicate their response. This economical and controlled form of embodied expression is crafted in such a way that it can be interpreted by others in the class depending on their own perspective and lived experience. Accompanying this, and to represent different viewpoints on events, groups are asked to create a social media post intended for their corporate website and a text message intended for a family member, both of which are shared at the same time the *Still Image* is presented (see Figure 6).



Figure 6 – A *Still Image* depicting a scene from the city of Thebes.

Exercise 7. Empathy Knots (Neelands & Goode, 2015: 117)

This exercise is intended to complexify previous image work. It begins with three volunteers to represent the three protagonists from the play, *Creon*, *Antigone* and *Ismene*, each representing different moral versions of what is good. Each character is positioned by the instructor to create an open triangle, with sufficient distance between the characters for students to move between them. Next, the instructor asks those observing to decide who they have most empathy with before going to stand behind them. Those representing the protagonists, are also invited to choose.

Time is given for students who have made the same choice to discuss reasons behind who they stand with, using evidence from what they have seen, heard, and or felt in the work leading up to this point. These same groups use the three protagonists (using the original volunteers) to create a physical expression or *Still Image*, that is (i) persuasive of their position and (ii) could potentially offer an alternative perspective and therefore interpretation of the decision behind this choice. The *Still Image* created might also lead to a change in who the observer's empathy lies with. Once all three images have been presented students debate over *who* and *what* they have been moved by, evidencing this time what they have heard or seen to (re)confirm or shift their initial choice as to who they had most empathy with. The emphasis on dialogic learning is critical to this exercise, with students modelling an openness to other perspectives, which includes a willingness to modify their own.

These explicit shifts in emphasis from self-to-other in LO3 are intended to create engagement with students' emotions and emotional responses, in relation to moral issues generated by the changing contexts, behaviors, motivations and characters. Rather than opting to reproduce, or passively accept what they read in the script the exercise requires students to look beneath the surface and beyond their immediate judgement. In parallel, students envision moral dilemmas as they emerge through interaction with the characters and each other helping to intensify appreciation of the contextual and situated circumstances. This process insists on students asking *why*, returning to the lines and to the motives behind them, empathizing with the characters and their motivations. The objective is that they become "audience to their own acts" and "observers of the consequences of these acts" (O'Neill, 1995: 80).

LO4. To imagine new possibilities (including those that are not context dependent and that might involve another mental model).

LO4 continues to deepen engagement with context and situation through *embodiment*, empathy and *narrativity*. This time the *breakdown* being introduced through the dramatic reconstruction of events leading up to the Volkswagen emissions scandal (see Lynch, 2017). In place of the typical case study commonly used in business ethics teaching, a playscript *NOx* (Fewins, 2016), was commissioned to provide an alternative perspective of unfolding events between the executive leaders, management, and its engineers. Through exploratory scene-work, as directors and actors, students expand self-to-other understanding, initially by making links between motivation and action (Gallagher, 2022). This approach contributes to the development of the penultimate dimension of the moral imagination [iii]: "the ability to imagine new possibilities. These possibilities serve to include those that are not context dependent and that might involve another mental model different to their own (Werhane, 2002: 34).

Exercise 8. The Magic If (Stanislavski, 1937:46)

This acting technique used to portray emotions on stage is adapted in the teaching as a way of generating alternative possibilities for playing and analyzing scenes. Students imagine how the *given circumstances* (who, what, where, when), typically used as a toolkit for actors to determine what actions they might perform, help to unlock understanding of both context and situation. Ultimately influencing how a scene is staged and performed, with students playing the scene *as-if* these given circumstances were true.

Using *NOx* (Fewins, 2016), students are invited to note how adjustments in terms of where a character is placed and positioned, what they are doing, when, to or with whom, can, quickly change the direction and outcome of the scene. Thus, creating an opportunity to re-imagine the character's intention behind their action. The play is deliberately written without stage directions or character's roles. Students rely on the language used by the characters, including playing with pace and tone of delivery, to gain insight into their possible status. Those observing are encouraged to stop the action at any point and ask for it to be replayed with a different intention, for example, '*What if ... the action is taking place in the laboratory? 'What if... B is played by a woman?' What if that line is whispered in her ear? The use of 'if' here does not force, coerce, or lead one to accept the supposition given as fact but rather is used as possibility and way of awakening the imagination.*

Exercise 9. Stop! Think! (Boal, 2002:227)

In this exercise students experiment with speaking aloud the thoughts of the character they are playing. Anyone observing the action can call out "Stop! Think!" referring to the character they want to hear from. The overarching aim of introducing this here is to help deepen understanding of character motivation and imaginatively discern different possibilities for acting within a given situation. In this moment of calling out, the action comes to a pause, and time is given for the actor to substantiate any of the thoughts active

in their head at this moment, for example 'I want to deflect attention away from myself and toward my co-worker'. This device generates discussion and debate amongst those observing, helping to reinforce awareness of the multiple ways of how the character might be played, whilst exploring conscious and subconscious behaviours.

This duality of operating between real and imagined worlds, enables both identification with and distance from the action, as well as marks the transition from behaving 'as-if' to asking 'what-if'. Through interpretative choice students are encouraged to explore alternative perspectives, with the action being re-constructed as text is brought to life. In the same way the actor sets out to embody what lies hidden between the words, the student is encouraged to use their imagination to supplement or interpret, over accepting what is given.

In LO4 the given circumstances and nuance of a situation encountered invites students to experience moral ambiguity physically and emotionally. Instead of looking to moral theories to abstractly interpret behaviors the exercises actively require them to imagine new possibilities, which once formulated, are open to further, on-going envisioning and evaluation. The intention to stimulate the imagination and trigger further *breakdowns* in proceedings so that the action and intention of a character can be explored from different and contrasting perspectives.

LO5. To evaluate from a moral point view both the original context and its dominating mental models, and the new possibilities one has envisioned.

LO5 reinforces the extent to which *embodiment*, *empathy* and *narrativity* are embedded in the learning. However, this time instead of using material generated from existing plays, *narrativity* is derived from student's experience of the workplace and recent internships. In the same way that a play can prompt a person to reflect on the protagonist's situation in relationship to their own self-understanding, and in doing so identify moral conflicts and or dilemmas that the protagonist is experiencing, *Exercise 10* expands on this. Students are given the opportunity to evaluate from a moral point of view between what happened in the original story by identifying the mental models that dominated, before imagining, trying out and evaluating possibilities for producing alternative outcomes. Sharing and re-imagining one's experience in this way triggers the concluding *breakdown* wherein students can consciously and actively reflect on the seeming fixity of past events. Certainty or habits witnessed in this exercise are replaced with a more agile and agentic perspective on a moral dilemma, which assists in developing the final dimension [iv.] of the moral imagination: "to analyse and evaluate students' original script with new possibilities envisioned and enacted by other group members" (Werhane, 2002: 34).

Exercise 10: Forum Theatre (Boal, 1979:139)

In this exercise students are invited to talk in small groups about work situations wherein they have encountered a moral dilemma. Sharing only what they feel comfortable with, and ensuring the anonymity of persons involved, they go on to choose from their discussion one story to dramatize in such a way that renders the injustice encountered observable for analysis. Students are advised that the person whose story is selected to work on does not perform in the scene. Instead, they take on the role of the observer. As the group prepare to improvise the scene, each character involved must be clearly recognizable (e.g., the boss, the student, the manager, the co-worker) to the audience. They are also required to be seen 'doing things' (e.g., placing their hand on someone's shoulder, raising their voice, making a request) that highlight a possible abuse of power in the relationship. Groups take turns to present their scene, as first experienced by the storyteller.

The scene is then played again. This time anyone observing can call to "Stop" the action and take the place of a protagonist, whilst the remaining original actors remain in role and ready to resume the action with an alternative response to the situation previously played.

The audience morally evaluate the original scene and dominating mental models, judging how, through the intervention, the situation was changed to enable a different outcome (see Figure 7). Depending on time the scene can be replayed multiple times, offering a range of alternative responses.



Figure 7 – A student stepping into the action using *Forum Theatre*.

LO5 is reliant on the incremental understanding of *embodiment*, *empathy*, *empathy* and *narrativity* established over the course of the module. Students are tasked with identifying established habits in the original scene shown before rehearsing possible solutions that model how an injustice can be (re)evaluated through an alternative action. Rather than students talking about what they see and how it should be different, this exercise is designed to compel the observer to change the situation from within. In traditional teaching and learning contexts students often argue, abstractly, from the comfort of their seats, “I would have...”, “They should have...”, but when personally confronted by the injustice, with a given set of circumstances, and in the knowledge that each action has a counter-reaction, the planned response is often very different due to the embodied experience. Essential to *Forum Theatre* (Boal, 1979: 139), and to the learning experience, is that no single idea is imposed. Students observe the action but are also provided with the tools with which to change it.

Evidence of effectiveness

Whilst this is primarily a practice paper, to evaluate the efficacy of our pedagogical approach outlined in the previous section, we asked students to complete a questionnaire at the end of the module. In keeping with the practices of other pedagogical practice papers, we created our own questions (Pearlstein, 2021; Sanyal & Rigg, 2021; Webber, O’Neill, & Dossinger, 2020), designed to address the five learning objectives as well as question relating to the psychological safety experienced using this approach. Responses were recorded on a 5-point Likert scale ranging from 1 (indicating strong disagreement) to 5 (indicating strong agreement).

The study included a total of 44 participants (out of 58 students enrolled), comprising 29 who identified as female, 14 as male and one which chose not to identify their gender. Participation in the study was entirely voluntary. The means and standard deviations for each learning objective and its corresponding questions are presented in Table 2. Below, we will discuss the evidence we have gathered regarding the efficacy of our approach for each learning objective. Overall, the results indicate that the learning objectives of the module

were attained and that students felt psychologically safe participating in the theatre-based exercises.

Table 2
Student Questionnaire Results

Learning Objective	Question	M	SD
(LO1) To engage in self-reflection about oneself and one's situation.	I am more aware of myself in relation to ethically complex situations.	4.31	0.60
	I am better able to reflect on ethically complex situations.	4.18	0.60
(LO2) To become increasingly aware of one's situation, understanding the mental script dominating the situation.	I am more aware of the details of ethically complex situations.	4.13	0.65
	I am better able to reflect on the details of ethically complex situations.	4.18	0.72
	I am more aware of my relationship to others in ethically complex situations.	4.27	0.72
(LO3) To envision possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme.	I am better able to envision possible moral conflicts or dilemmas that might arise in ethically complex situations.	4.20	0.63
(LO4) To imagine new possibilities (including those that are not context dependent and that might involve another mental model).	I am better able to imagine new possibilities (including those that are not context dependent and that might involve another mental model) of responding to ethically complex situations.	4.13	0.70
		4.02	0.66
(LO5) To evaluate from a moral point view both the original context and its dominating mental models, and the new possibilities one has envisioned.	I am better able to evaluate the moral complexity of ethically complex situations. I am better able to evaluate new possibilities of responding to ethically complex situations.	4.18	0.68
Psychological Safety	Over the course of the module, I felt psychologically safe participating in the theatre-based exercises.	4.68	0.60

Note. n=44.

LO1. To engage in self-reflection about oneself and one's situation.

Participants reported a high level of awareness of themselves in relation to ethically complex situations, with a mean score of 4.31 and a relatively small standard deviation of 0.60. Additionally, they reported a high level of ability to reflect on ethically complex situations, with a mean score of 4.18 and a standard deviation of 0.60, which suggests that the responses were relatively consistent. Overall, these results suggest the attainment of the first learning objective of self-reflection on oneself and their situation.

LO2. To become increasingly aware of one's situation, understanding the mental script dominating the situation.

Participants reported a high level of awareness of the details of ethically complex situations, with a mean score of 4.13 and a standard deviation of 0.65. They also reported a high level of ability to reflect on the details of such situations, with a mean score of 4.18 and a standard deviation of 0.72. Finally, participants reported a high level of awareness of their relationship to others in ethically complex situations, with a mean score of 4.27 and a standard deviation of 0.72. The standard deviations indicate broad consistency across the responses. Overall, these results indicate the accomplishment of the second objective, which aims to increase the ability of students to be aware of their situation and ways of thinking about it in relation to themselves and others.

LO3. To envision possible moral conflicts or dilemmas that might arise in that context or as outcomes of the dominating scheme.

The mean score of 4.20 indicates that, on average, respondents agreed that they were better able to envision possible moral dilemmas that might arise in ethically complex situations. The standard deviation of 0.63 indicates that there was some variability in responses, with some respondents rating themselves higher and some lower. Overall, the results suggest that the pedagogical approach employed in the module was effective in attaining the third learning objective of enhancing students' ability to envision moral conflicts and dilemmas in complex ethical situations.

LO4. To imagine new possibilities (including those that are not context dependent and that might involve another mental model).

The mean score of 4.13 indicates that, on average, respondents agreed that they were better able to imagine new possibilities of responding to ethically complex situations. The standard deviation of 0.70 suggests that there was relatively low in the responses. Overall, the results suggest that the pedagogy employed to accomplish the fourth learning objective was effective in enhancing students' ability to imagine new possibilities for responding to ethically complex situations.

LO5. To evaluate from a moral point view both the original context and its dominating mental models, and the new possibilities one has envisioned.

The responses to the first question of the learning objective ("I am better able to evaluate the moral complexity of ethically complex situations") has a mean of 4.02 and a standard deviation of 0.66. This suggests that on average, the students felt that they had improved their ability to evaluate the moral complexity of ethically complex situations. Responses to the second questions of these objective ("I am better able to evaluate new possibilities of responding to ethically complex situations") has a mean of 4.18 and a standard deviation of 0.68. This suggests that on average, the students felt that they had improved their ability to evaluate new possibilities of responding to ethically complex situations. The results suggest that the pedagogical approach was effective in attaining the fifth learning objective of evaluating the original context and the new envisioned possibilities of ethically complex situations.

Overall, the results discussed above illustrate that the proposed pedagogy is perceived by the students as helpful in terms of developing their moral imagination. At the same time, it is important to note, that students feel arguably psychologically safe to participate (mean 4.68).

Leverage points

In this section we outline key leverage points that underlie the key learning objectives of *Acting Responsibly*. According to Freeman et al (2015: 522), leverage points are “small changes” which if introduced in the classroom “can produce big results”. While the theatre pedagogy as described in the previous section is designed with this potential, it may be possible to still achieve results by adapting some of this practice for use in more traditional business ethics classes. It should be noted that the leverage points (hereafter LP) that follow seek to complement the ones discussed in other studies that show how theatre can be used to teach business ethics (e.g., collaboration and trust, the power of narrative) (de Colle et al., 2017; Freeman et al., 2015). The LPs identified are based on the theoretical concepts identified in the section on *Moral Imagination and Theatre* and underpinned the module’s design.

LP1. Breakdowns

Acting Responsibly utilizes uncertainty and “breakdowns” as key learning resources (Lok & De Rond, 2013; Yanow & Tsoukas, 2009). Uncertainty takes the form of a new learning environment, such as an open space or in the seating arrangement like the circle, or participation in unfamiliar exercises, such as the ones described in this paper. In turn, uncertainty escorts the experience of *breakdowns*, wherein students consciously reflect on the unfamiliarity of the situation to be able to respond. This is especially important for developing the first and second dimensions of moral imagination, self-reflecting and becoming aware of one’s situation. However, depending on how uncertainty and *breakdowns* are used they can contribute to the development of all dimensions of moral imagination. Specifically, uncertainty and *breakdowns* allow students to encounter difference, which in turn enables them to become more aware of their own habits and social norms (viz. habitus). Respectively realizing their inappropriateness and absence whilst consciously seeking to understand and evaluate what they are encountering and imagine new responses.

Uncertainty and *breakdowns* can also be employed in traditional modules. Specifically, instructors can choose a case study or play that has a narrative that entails unfamiliarity or extreme circumstances. The latter will help replicate the sense of uncertainty. When analyzing a case in class, instructors can stop at different points in the narrative, without telling students the ending. During these points, instructors can ask their students how they would respond to the situation based on the information presented by the given circumstances, encouraging reflection and consideration of possible actions. When the storytelling continues, students are likely to compare their responses to what happened at the time. The latter, like experiencing theatre events and *breakdowns*, requires active sensemaking that repositions moral imagination and ethics as a processual experience as opposed to a fixed set of knowledge.

LP2. Embodiment

The module also seeks to capitalize upon *embodiment* as a learning resource. This is achieved in at least two ways: first, students engage in exercises, that involve manifesting ideas using the body, for example through image work and roleplay; second, students are asked to reflect on the emotions they experience in response. Both help students become more reflectively aware of their habitus, which, as explained previously, is the embodied way of understanding and relating to their surroundings (Österlind, 2008). In this way, the body is valued alongside cognitive ways of knowing, so students can understand the role it plays in lived experience: how they perceive themselves, others, and unfolding situations and arguably encounters with their “potential selves” (O’Neill, 1995, 79). This is especially important because the body, in business education, is often marginalized or taken for granted in both academic accounts, organizations and everyday life (Butler, 2015; Fotaki & Harding, 2017; Mandalaki & Fotaki, 2020; Ribeiro, 2017). Appreciating the insights of embodiment allows the development, especially of the first and second dimensions, but depending on how this is used to all other dimensions of moral imagination. This is because

it allows students to reflect and in doing so become more aware of how situations make them, and others feel. This in turn can help heighten awareness of moral conflicts and possibilities for responding (see Werhane, 2002).

While theatre exercises are less easy to facilitate in more traditional classrooms, instructors can foreground embodiment by discussing theatre plays and their students' emotional reactions to them. Whilst emotions are typically suppressed, as they are considered to be irrational or untrustworthy (Nussbaum, 2001a; Solomon, 2007), reflecting on embodied experience, such as emotion, can help students recognize this as a valuable source of understanding both themselves and situations, as well as empathizing with others (Lindebaum et al., 2017; Shotter & Tsoukas, 2014; Sonenshein, 2007). Overall, heightened embodied awareness allows students to be better equipped to self-reflect, as well as to become more self-aware and potentially rethink or even resist habits they previously enacted uncritically.

LP3. Empathy

The module seeks to develop the ability to empathize with the plurality of situated and contextual perspectives that envelop moral issues, as well as the ability to imaginatively identify new possibilities for responding. Students practice the first ability, by being exposed to different perspectives through rehearsal room exercises (e.g., *Without leaving a single space in the room empty* - see Exercise 4) and theatre plays (e.g., *NOx*, *Antigone* - See Exercises 6-9) and understanding how, why and in what ways others agree or disagree. Practicing the second ability is also tied to the exposure to a plurality of views. The latter, reveals new interpretations, which may have been up until this point unimaginable. Exposure to different interpretations inevitably allow students to imagine new possibilities of responding to situations (O'Neill, 1995, 79). Consequently, empathizing with plurality is tied especially to the development of the third dimension of the moral imagination - imagining new possibilities, but depending on how this is used it can help practice all other dimensions of moral imagination e.g., becoming more aware of self and others by hearing about different views (Werhane, 2002).

LP3 can be easily adopted in traditional classrooms. Specifically, instructors can make use of the narrative arc of plays or case studies to do the following: first, ask students to explain with which character they empathize with and, second, encourage students to interpret the motivation of characters' actions. Third, instructors can ask students to express their opinions about whether the encountered characters behaved in a morally appropriate manner. Finally, instructors can ask their students to imagine a new possibility as to how characters ought to have acted to resolve moral issues. The latter can be enacted both verbally and or within a written exercise.

LP4. Narrativity

The module seeks to develop an evaluative approach to moral issues and possibilities for resolving them. The module draws on Boal's (1979: 139-142) concept of *Forum Theatre* to enlist the students as "spect-actors" (ibid, 143). That is, through repeated engagement with rehearsal exercises or scene study, students are not only spectators, but they are also actors who can intervene and experimentally change the unfolding narrative. In rehearsal exercises students can adapt the original narrative through which they approached an exercise (e.g., *Pushing Against Each Other* - see Exercise 5) to include what they learn through repeating it. In the scene study, students are asked to question the status-quo in the context of their own lived experience (i.e., how it felt) and imagine how narratives of fictionalized events could have unfolded differently. Any reconstruction of the given circumstances in a scene is evaluatively discussed through reflections on the self, others, and context. Indeed, through the exercises it is emphasized that to evaluate moral issues and new possibilities, students are required to grasp and eventually embrace the complexity, paradox, and ambiguity of situations. As evaluation is implicitly necessary for

Forum Theatre (Boal, 1979: 139) exercises, this contributes especially to the development of the fourth dimension of moral imagination - morally evaluating both situations and envisioned possibilities (Werhane, 2002). That is not to say that evaluative rehearsal cannot be used for practicing all other dimensions of moral imagination (e.g., repeating an exercise in a different way can help one become more self-aware and more aware of others, or even to imagine new possibilities).

Actively utilizing *Forum Theatre* (Boal, 1979: 139-142) is in sharp contrast to the otherwise valuable traditional methods of explaining abstract ethical theories or principles. It requires participants to empathize with others and expose them to the intricacies of situations. This in turn, allows "spect-actors" (ibid., 1979:143) to become aware of their own habits, and to realize that as humans we unavoidably interpret, evaluate, and respond to situations considering various contextual factors, not least their embodied experience. In line with the latter, "spect-actors" (ibid) are faced with the possibility that moral issues are inescapably tied to a viewpoint. In other words, they are confronted with the philosophical idea that a completely objective view, which Nagel (1986), through the title of his book, poetically expressed as "a view from nowhere" is impossible.

A variant of *Forum Theatre* (Boal, 1979:139-142) can be employed in traditional ethics classes. Specifically, instructors can again utilize the narrative of plays or case studies for their sessions. As part of discussing the narrative, the instructor could ask their students to identify moral issues in the text. After discussing these moral issues, the instructor could ask students to evaluate the issues and critically discuss the possibilities they envision to resolve the moral issues. The latter can be shared verbally in the classroom, or through a written assignment and can be the topic of further discussion or intervention.

Conclusions

As evidenced by the literature on the topic, management art-based pedagogies are uniquely positioned to allow students to see business through a more humane lens (de Colle et al., 2017; Freeman et al., 2015: 526; Neelands, 2015; Pless, Maak, & Harris, 2017; Purg & Sutherland, 2017); solely relying on an analytical approach to teach business ethics is problematic (Chia & Holt, 2008b, 2008a; Schreyägg & Häpfl, 2004). That is not to say, that teaching the traditional trifecta of utilitarianism, deontology, and virtue, as well as descriptive ethics is a futile endeavor. Much the opposite, this material should be taught, but possibly, in tandem with methodologies that focus on the embodied experience of students, such as the one described in this study, as well as the ones presented in Freeman et al's (2014) and de Colle et al's (2017).

This is important because methodologies that draw on theatre, or more broadly, the arts, enable students to humanize business and directly see how business ethics is connected to their own and the other's lived experience. This realization can help students become more sensitive to the nuances surrounding the situations they are facing, and more importantly, the moral issues they are likely to encounter in future situations. This increased attentiveness to moral complexity can, we hope, motivate students to draw upon distinctions taught through analytical approaches to complement their embodied understanding and imagine, more systematically, potential ways of responding.

In line with the above rationale, we suggest that this study has two contributions. The primary contribution of the present study is to share our pedagogy of developing moral imagination predominantly using theatre approaches. While previous practice studies have described pedagogies of teaching business ethics through arts (de Colle et al., 2017; Freeman et al., 2015; O'Boyle & Sandonà, 2014; Gerde & Foster, 2008), none have illustrated how moral imagination can be taught in a structured way. We suggest that our contribution is valuable for the following reason: as outlined earlier, without moral imagination, one cannot easily deal with moral situations, so it is imperative to develop this ability. Our study offers detailed descriptions of a pedagogy for developing moral

imagination that can assist their replication/adaptation by other practitioners. The end-of-module questionnaire results, shown in Table 2, indicate the attainment of the pedagogy's learning objectives. As illustrated above, our theatre pedagogy was designed by drawing on the relevant academic literature that discusses the development of moral imagination and highlights the importance of narrativity, empathy, embodiment and breakdown (Johnson, 1993; Nussbaum, 2001a, 2001b; Sheets-Johnstone, 2008; Werhane, 1999), as well as highlighting the relationship against each dimension of moral imagination (Werhane, 1999) as laid out in Table 1.

A secondary contribution of the study is that it seeks to offer leverage points of how the described pedagogy can be adapted in more conventional classroom. Combining the traditional classroom and theatre pedagogies is an opportunity for further development and future research. For instance, how can traditional approaches and theatre (or arts) pedagogies be employed, together, to teach business ethics more effectively? Should the two approaches be used in the same sessions or in separate sessions? What proportion of teaching time should be allocated? In parallel, to better understand the long-term effects of using theatre/arts to teach business ethics, it would be useful to design longitudinal studies in which students that have participated in such modules are questioned over time, about whether and how the module informs the way they approach ethical issues at work. Results from the latter can be also compared to results of an analogous study that collects data from students that participated in modules that solely relied on traditional approaches to teach business ethics. The comparison will allow us to see whether there are significant differences, over time, depending on the teaching methodology, in how students approach ethical issues at work. Moreover, both the latter can also shed light on inter-organizational learning. That is, whether and how skills acquired in one organization (e.g., university/college) are utilized and employed in other organizations.

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