

## Lighting a fire. A letter written by Tito Designori about bringing teaching back to management education

MICHAL ZAWADZKI

*Uppsala University*

michal.zawadzki@angstrom.uu.se

THOMAS TARO LENNERFORS

*Uppsala University*

### Abstract

Here you will find an open letter written by Tito Designori, a Chief Education Officer of the management and engineering school Impulsia, informing the community of scholars about the abdication from his role. Recalling the times of pedagogical province Castalia, the life of its rector Joseph Knecht, Tito engages in a poetic account about the reinvention of Castalia into Impulsia - the School of Impact, a school that would be directly aimed at creating change in the world. Notwithstanding its name, he witnesses the decline of teaching in the school, its failure to educate students to take responsibility for the world, and its complicity in its crisis. He tells the story of two teachers using arts-based pedagogy in Impulsia, in an effort to light a fire in the students and connect their education to what really matters. Tito remains silent about whether the teachers' efforts were successful, and somewhat surprisingly ends his accounts in the midst of the teachers' careers. However, from his stories and analyses, he seems to imply that he finds some hope in their life stories that might bring teaching back to the school.

*To stiffen into stone, to persevere!  
We long forever for the right to stay.  
But all that ever stays with us is fear,  
And we shall never rest upon our way.  
'Lament' (Hesse, 1969: 429)*

Each man had only one genuine vocation – to  
find the way to himself (Hesse, 1970: 108)

### 1. An open letter of abdication written by Tito Designori

To all those who care about our School.

Dear Friends.

I am writing this letter to inform you about my abdication from the role of Chief Education Officer in Impulsia, and as a warning to the community of academics.

The death of Joseph Knecht was really painful for me, but it helped me to further develop and learn. It awakened me and transformed me into a tender teacher. I started perceiving everything as mutually connected, even if those connections were not yet known for me. I became vigilant to the signs of intervention from those not yet born, and those who died. His death made me more responsible for my actions and to other people as well. But “tenderness is spontaneous and disinterested; it goes far beyond empathetic fellow feeling. Instead, it is the conscious, though perhaps slightly melancholy, common sharing of fate” (Tokarczuk, 2019). I realized that I share this common fate of an interstellar journey between life and death, of always being inside mortality, and of focusing on what really matters; this common fate of being fragile and lacking immunity to the suffering caused by instrumental forces. How could a person retain his ideals and beliefs in times of the terror of instrumentality, and what is the role of education and the teacher in this process? This was the main question that guided Joseph Knecht as well as his creator: Hermann Hesse. This is the question that guides me in this letter as well.

### 1.1. Herman Hesse: poet or nothing at all

From reading his biographies, I can clearly picture Hermann Hesse, during that frosty night in March 1892, a 14-year-old boy, lightly dressed, lying on the ground staring at the starry sky, with some books beside him. As he had been missing from the Maulbronn monastery for several hours, the authorities informed his parents and started a search. Obeying the rigid rules of monastery life was a must. Writing and reading poetry was not allowed. Only praying and studying the right books. Maulbronn, this place full of brute teachers who repressed his passions, mocked his point of view, and taught him how to lie and disguise his true feelings (Decker, 2018).

But in the past, he had met true teachers: Mr. Schmidt, a teacher of Greek at the Calw Latin School and rector Bauer, a Latin and Greek teacher at Göppingen (a preparatory school for seminar exams). They both supported Hesse’s strongest skill – his emotional and individual interpretations of knowledge – and concurrently set the highest goals for him. Partly through them Hesse discovered his passion for Greek and poetry, and his vocation to become a writer: “From the age of thirteen onwards I knew that I was going to be either a writer or nothing” (Zeller, 2005: 13). Winged, Hesse passed the difficult national exam that gave him an admission into Maulbronn. Under the pressure of his family and the local pastor, he had to spend his entire vacation studying in order to get a good start in the seminary, while he would have preferred to spend his vacations in nature, reading Hölderlin, swimming in the lake, and hugging trees.

From the very first days at Maulbronn, Hesse was mentally exhausted, had unexplained attacks of breathlessness. He could not find any teacher who would inspire him, share his passion for poetry nor show him the beauty of knowledge. Only those who could help him to kindly follow the rules. His will was being broken. During that miserable time, he wrote the following poem:

*I stand alone on the mountain,*

*Alone with all of my pain,  
And peer down into the distance,  
Down into the peaceful lake.*

*The lake is a blue as the heavens;  
And I begin to feel quite odd.  
As if I should enter the waters,  
As if that would make everything good*

(Hermann Hesse on 06 March 1892, in: Vahlbusch, 2009: 20)

Hesse reacted to his disappointment by exploring magnetism and hypnosis, allowing himself to be hypnotized by his colleagues. In a letter to his father, Hesse enthusiastically described this experience as one of freedom and liberation from the strict Order. But Johannes Hesse, an orthodox Puritan, rebuked Hermann for offending God: “Our bodies should be temples for the Holy Spirit, and our souls tools of His will” (Decker, 2018: 68). This was too much for young Hesse. He had to escape.

His escape from the monastery was an escape from the instrumental pressure of school, family and religious discipline. The teachers from the seminary saw Hesse as being “in a state of great agitation, in which he was accustomed to composing effusive and sometimes overwrought poems” (Decker, 2018: 70). Hesse writing poetry made the teachers at Maulbronn furious – it took away the control of his mind and dissuaded him from studying properly. In order to tame his rebellious tendencies, they placed Hesse in a cell for eight hours. But for him this was not punishment, rather the contrary: he experienced a moment of emotional self-fulfillment, reading poetry and reflecting for several hours in silence and peace.

Due to the repeated failures to make Hesse conform, he was sent by his parents to the exorcist and shaman J.C. Blumhardt. He, when discovering the suicidal tendencies of the unruly teenager, didn’t want to risk his well-functioning business to a potentially bad reputation. Yet another repressing person in Hesse’s life – one with an entrepreneurial and business soul. Finally, Hesse finds himself in the mental hospital in Stetten to learn how to obey the norms of social life. It was the worst time of his life, he was fighting against instrumentality and conformism, escaping hospital several times. Thanks to that difficult experience, however, he gained the strength to follow his self-will (Hesse, 2013) and to forever remain faithful to his vocation as a writer and a poet. All of his novels, including *Glass Bead Game*, are “biographies of the soul” (Cornils, 2009: 8), where characters experience inner metamorphosis in order to follow their vocation. In this way Hesse has become a caring teacher for all of his readers. He shows that he is and will always be on our side: romantic outsiders that carry the fire of disobedience to all reifications of the human life.

## 1.2. Joseph Knecht: a caring teacher

As we all remember, Joseph Knecht was the Magister Ludi of the pedagogical province of Castalia, which symbolized the desire to find spiritual shelter against the totalitarian regime and the disintegrated values of the Feuilleton Age. In this Age, “men came to enjoy an incredible degree of intellectual freedom, more than they could stand” (Hesse, 1969: 19). The social norms of institutions - church, state or family - no longer served as regulators of social life. And more, “people postulated the total capitulation of Mind, the bankruptcy of ideas, and pretended to be looking on with cynical calm or bacchantic rapture as not only art, culture, morality, and honesty, but also Europe and ‘the world’ proceeded to their doom” (Hesse, 1969: 25).

Castalia was invented as a way to introduce “strict mental exercises” and “intellectual discipline” (Hesse, 1969) against this pernicious individualism. The basis for the functioning of the province was the Glass Bead Game: an intellectual game containing many disciplines and based on meditation and music. In Castalia, one conformed to the rigid life rules of the institution and the Glass Bead Game. Moreover, one isolated oneself from the influences of the outside, individualistic world: all in order to ensure a blissful peace for scientists to pursue the Truth. It seems that Castalia had forgotten its historic distinction from the Feuilleton Age, and perceived itself as a self-sufficient organization (Wilde, 1999), which brought a “cacophony” and meaninglessness of knowledge to the institution. Knecht diligently served the hierarchy “in which the personality of the individual [was] effaced and subjugated to the needs of the whole” (Ziolkowski, 1974: 300). But after many years in office, he discovered that Castalia was repressing his individual passions as well as overlooked the need for institutional reforms – he wrote many poems which expressed his opposition to the rules of institution:

*These noble thoughts beguiled us yesterday;  
We savored them like choicest vintage wines.  
But now they sour, meanings seep away,  
Much like a page of music from whose vines*

*The clefs and sharps are carelessly erased:  
Take from a house the center of gravity,  
It sways and falls apart, all sense debased,  
Cacophony what had been harmony.*

*(On Reading an Old Philosopher, Hesse, 1969: 434)*

Through his awakening and conscientization process (Roberts, 2007) – possible due to dialogues with his more critically oriented colleagues – Magister Musicae, Pater Jacobus, and my father: Plinio Designori – Knecht realized that the knowledge produced in the province

had no pedagogical value due to the lack of passions and emotions in the teaching and learning processes, and the consequent impossibility to establish more personal relationships between teachers and students. The knowledge cultivated in Castalia was unrelated to the central issues of life, and the educational processes in the province were artificial: he noted that Castalia was an isolated enclave, a kind of “realistic abstraction”, with no possibility of understanding nor taking responsibility for the world:

*The men of principled simplicity*

*Will have no traffic with our subtle doubt.*

*The world is flat, they tell us, and they shout:*

*The myth of depth is an absurdity!*

(*A Compromise*, Hesse, 1969: 430)

The Castalians’ mindset could be characterized as “the total lack of political awareness in the broad sense of the world: human relations” (Ziolkowski, 1974: 320). As was written in the famous circular letter by Knecht: “The average Castalian may regard the man of the outside world, the man who is not a scholar, without contempt, envy, or malice, but he does not regard him as a brother, does not see him as his employer, does not in the least feel that he shares responsibility for what is going on outside in the world” (Hesse, 1969: 349).

Music played an enormous role in Knecht’s awakening - a gradual process that took place for thirty years (Field, 1973). For Knecht, music represented a synthesis of life and spirit: something made with the hands, fingers, mouth and lungs, and not with the brain alone. The sensual aspects of music, as Knecht thought, gave the power to musicians to experience life existentially rather than abstractly - in this sense music provided the counterpole to the abstract Glass Bead Game. Unfortunately, in Castalia music served only as a basis for the Game, stripping it from sensual and existential meaning (Ziolkowski, 1974). Knowledge was produced, and music was played, only through tinkering with meanings. This brought mystical joy to the Castalians, but carried no sensual and existential dimensions, and no human relationships between teacher and learner, thus no potential for learning which requires a transformation of the self (Roberts, 2007):

*If we accept a home of our own making,*

*Familiar habit makes for indolence.*

*We must prepare for parting and leave-taking*

*Or else remain the slaves of permanence.*

(*Stages*, Hesse, 1969: 444)

Knecht therefore tried to reconstruct Castalia through re-inventing a passion-based and personal teaching, but he saw no real effect of his efforts. He left the pedagogical province, refused to serve the Castalian hierarchy, to finally come back home and take the role as my personal teacher. He decided to take care of me, Tito: but he should have understood his physical limitations and never have tried to beat me in that damned swimming competition in the lake. He drowned, but although he is dead, he is very much alive to me.

I personally perceive Knecht's death as a symbol of the reinvention of the teacher's responsibility in educational practices, and the rejection of teacher-learner disengagement. Through rules of hierarchy, conformism and abstraction, the pedagogical province repressed any possibility of teaching its members - it presented itself as a complete educational project based on lofty ideals of saving the world; not acknowledging its incompleteness, Castalia was closed for self-reflection and potential changes (Roberts, 2012). Knecht's commitment to public service can be understood as "involvement in the general human condition" (Ziolkowski, 1974: 333) and as taking care of this condition through education based on the humble attitude of the teacher. It was also a symbol of following one's self-will in teaching, and resisting oppressive ideologies and forces which might break the teachers' wills and prevent them from realizing their educational ideals.

But Knecht's death for me was not really his victory - he died before any of his hopes were realized. No single individual's actions can bring the changes for which the individual hoped, but rather the process of history directed by those actions - that seems to be the message sent from Knecht to us (Ziolkowski, 1974). Indeed, Knecht taught me a new understanding of my responsibility to the world and to other people. This was the best lesson I got from him: appreciating the commitment to teaching, but also autonomy and empowered learning as a preparation for the uncertainties of life and death. Knecht's death gave me a possibility to grow. He was truly the authority - a caring, but demanding teacher filled with passion, giving me a chance for self-emancipation. After my awakening I came to believe that my duty as a human was to take responsibility for Castalia, which demanded an ethical commitment and service to others. To fulfill these demands, I decided to prepare myself for the role of next Magister Ludi - and I was preparing myself for the next twenty years.

I know that Knecht's death was a shock for you - the members of Castalia - and that you finally started realizing the limitations of our institution: its rigid hierarchy, its separation from the outside world, its utter lack of teaching impact. A process of self-reflection began and for the next twenty years the position of school's head was empty. Then, finally, you invited me, offering a position of Chief Education Officer. I was a little bit surprised that the role of Magister Ludi didn't exist anymore, but I was also grateful that you waited for me until I was ready to continue Joseph Knecht's mission.

### 1.3. From Castalia to Impulsia

The first thing you, members of Castalia, asked me to do, as you probably remember, was to invite thrifty members of the organizations operating around Castalia, to discuss the possibility of reinventing the pedagogical province: managers, entrepreneurs, engineers, with a proven record of generating long-term sustainable return of investments. Who would not be better suited to turn around this failing province, and as they put it "step up the game" and



“take it to the next level”. I was a little bit hesitant about this decision, but on the other hand felt that Knecht would be grateful that Castalia was finally opening itself to the wider world.

After a couple of years of discussing the core values of Castalia with these external stakeholders (I remember that some of you asked me for permission to become members of the board of directors, and I agreed. Do you remember when one of the board members Stefan von Unternehmer said, “after many years of erring around in an intellectual playground, finally I have a possibility to make real changes! And this impact is clearly measured!?”), Castalia slowly transformed itself into Impulsia. No one would doubt the benefit of this school, as it solely and directly taught students the necessary practical skills to survive on what became known as the “job market”. “Well, I suppose this is something that poor Knecht had in his mind: opening Castalia for a wider world, and restoring the teaching practices”, I said to myself, while safely tucking away the once so well-read manuals of the Glass Bead Game to be forgotten in the dirty and cluttered cellar. I was in a hurry: in five minutes I was starting a new, exciting course for students: “Entrepreneurial Excellence”. I was so happy that this course (yes, do not let posteriority forget that it was my idea!) was so easily accepted by the rest of you approving the school’s curricula. Well, thinking about it, it was just another success after having bestowed a name for the school: Impulsia - the School of Impact.

When I think about it now, I feel sorry for my naive enthusiasm. During the following decades, the world witnessed so many corporate collapses, financial crises, tax scandals, growing wealth inequality, and a general lack of business response to climate change and the emergence of the global sustainability crises. Society’s trust in business was eroded by the actions, motivations and moral capacities of the Impulsia alumni (Kostera, 2020). Although I had many explanations for that situation, I am sure that the education of Impulsia was partly culpable for the corporate ethical failures of recent decades and for many of the economic and organizational challenges facing society (Parker, 2018).

I know that some of you were critically oriented towards the way Impulsia was operating, but I wasn’t able to fully hear your voice. Only recently I have read the letter “Shut down Impulsia!” sent to me by our colleague, Gowthami, who left Impulsia many years ago. Her words were one of the impulses for me to write this letter and to make my decision. I will quote the letter in its entirety.

#### *Shut down Impulsia*

Tito, I know that you have tried your best to manage Impulsia, but I can’t stand it anymore. As you know, I’m usually well-articulated, but I’m writing this letter in affect. Still, to not have it appear as ungrounded ranting, I referred to many central texts that you need to read to form your own judgment. Here I go.

Management and engineering learning in Impulsia is at the level of “black boxes”, discourses closed to criticism, where interpretations of reality are authoritatively imposed by the teacher and reproduced by students (Ackoff 1994). Education in our school - as during the time of Castalia - is a risk-free activity, a Glass Bead Game meditation, without any impact. A kind of bricolage, reduced to a one-way transmission of “facts” and facilitation of learning, describing how-things-truly-are. A situation where everything that is outside of the “facts” is regarded as worthless speculation (Giroux, 2010). The teachers in

Impulsia, from my perspective, are merely passive relayers of information, and not negotiators of meanings related to reality, employing wisdom. The students are in turn passive consumers of this information. The teachers play education curling (Alvesson, 2013), with students treated as the stones, facilitating the easy finishing of classes and in return receiving great evaluations. In Impulsia, teachers are assumed to be subordinated to socialization processes, and they could only become ready to teach by adopting a non-critical conformism to the delivered content. Indeed, all signs of non-conformism are regarded as a pathology for which the individual is mostly responsible. If this kind of “thoughtcrime” (Orwell, 2013) happens, both students and teachers can be relegated. We saw that happen to our dear colleague Josephine. Personal relationships with and amongst students have been dissolved, and the teachers are perceived as an abstract authority, supposed to teach students the technical and marketized solutions for succeeding in their business careers. A desired life form projected by Impulsia is the entrepreneurial self, measured only in terms of success or failure in obeying market and organizational rules (Zawadzki et al., 2020; Zawadzki & Lennerfors, 2022). In consequence, Impulsia eliminated the “courage to see reality as it actually is, and not as others would have us see it” (Adler, 2006: 494). In other words, education in Impulsia - including teaching and learning practices - became a confirmatory mechanism certifying the validity of what institutional and ideological voices claimed to be true, and reducing the capacity to become awakened to live through one’s own beliefs and ideals (Boltanski, 2011).

Of course, over the past couple of years, during which we saw a final devastation of natural environment and erosion of democratic values of society and the organizational world, there were new demands for the reinvention of our institution (Steayert et al., 2016), with a strong emphasis placed on the way the school educates and prepares students for the demanding challenges and crises they face now and in the future (Akrivou & Bradbury-Huang, 2015). Indeed, Impulsia adapted a discourse about “promoting the good” or “creating leaders for the future sustainable society”, and even its curricula have been changed to integrate ethics and sustainability. Alongside the series of scandals, there was probably more interest than ever for corporations and other organizations to portray themselves as ethical, sustainable, and as entities creating shared value (as the contemporary well known management, pah, guru Michael Porter together with Kramer said (Porter & Kramer, 2006). This duality between a discourse of ethics and sustainability alongside with the repeated scandals, and apparent inability of corporations to act ethically and sustainably, has led some of my fellow critical friends from Impulsia to debunk the ideas of shared value as business bullshit (King & Pucker 2021). Indeed, such education solves ethics and sustainability cases as if they were just business cases, and critical thinking is not promoted in such case-based engineering and management education (Lezaun & Muniesa, 2017; Lennerfors et al. 2020). Also, while I am favourable to the agenda of enhancing critical thinking in Impulsia (Alvesson, 2013), I also see that this has at times become exercises in reasoning, which bear no connection to the actions of students. Perhaps, such education can even become what it tried to



avoid - another abstract Glass Bead Game - forcing students to think in a critical way but only for the purpose of pleasing the teacher.

Is this not enough proof for you, dear friend? Impulsia needs to be shut down.

With the kindest regards,

Gowthami

Dear colleagues, Gowthami and the other critical scholars were right. Impulsia became Castalia again, however, with even more rigid forms of conformism, with stronger normative control, altogether eliminating the teachers' and students' voices. But as you know, there were always those, perhaps like me, who were not content with the form of impact that Impulsia was having, and the sometimes abstract and glass-bead-style games played in the institution. I will tell you a story you do not know: of our two new colleagues, Mike and Tom, who decided to use artistic-based interventions as a way to bring back teaching to the classroom, commit teaching and learning to life matters, and to redirect the institutional mission to transformational processes. They did their intervention in secret, only I know about it - they were too afraid that the rest would laugh at them, or would even stifle their efforts. But now it is high time to reveal their stories.

#### 1.4. Mike. Struggling with neoliberalism in Impulsia

Mike has always been a great music-lover (do you remember the golden age of rock, and Led Zeppelin band?), as well as a big fan of Hermann Hesse. He applied to a small university in his hometown to study philosophy and sociology, he wanted to deepen his understanding of the phenomena of conflict between individuality and society. Unfortunately, during his studies Mike couldn't find anyone who would share his passion to Hesse, and to the problems he was passionate about. But one day, during the last year of his study, he entered a random classroom and saw a teacher, Lech, with long, curved hairs, wearing a red jumper. He looked upset because some students were late, but Mike felt a very positive and magical aura around the teacher. He started describing the content of the course - "Philosophy as a meta-pedagogy" - and there were a lot of emotions and intellectual passion in his voice. What is more, Lech asked everyone to read... Hermann Hesse's novel *Steppenwolf* for the next classes! The task was to find existential impulses from the novel which changed something in the lives of students. He described it as a "personal, explosive reading" - finding important fragments with a potential of life transformation. During this course Mike awakened: the first time in his life he started sharing his voice in the classroom, being appreciated by the teacher: a Hesse lover, who had very high demands towards the students. That's how Mike discovered his vocation to become a teacher.

When he took a teaching position at Impulsia, however, his enthusiasm and passion for teaching was repressed. He felt a pressure to treat education as something less important than research. During that time, he scribbled in his diary: "Am I working at a university, or vocational school, or maybe something else? What is my teaching role here? Why do my colleagues so desperately search for recognition through publications and grants, and not through teaching?"

His decision to use music-based pedagogy in Impulsia was then very personal: he felt that it would be his micro-resistance, a heterotopia (Hjorth, 2005): an alternative space to treating education either as a manageable commodity used only for achieving career-oriented goals, or reduced to unnecessary supplement to the real work, namely publishing in the top journals. He was treating education as a practice of freedom (hooks, 1994) and for this reason he used to implement artistic interventions that gave him an opportunity to expand traditional learning methods and the dominant conceptualizations of knowledge by including aesthetic inquiry where knowledge is seen as coming from the body and the senses (Bruzzone & Stridsberg, 2023). Mike was also bored with the managerial and corporate language dominant in research and teaching in Impulsia, abstracting people from reality, rather than revealing anything important about the organizational world (Tourish, 2019). But most importantly, he needed to break through the so dominant artificial and grandiose relationships between teachers and students, and to find commitment to their lives. He knew that every human speaks music, and that human relations happen through it. That's why he decided to implement a different way of teaching and learning: something beyond the learning outcomes and course evaluation, more creative than PowerPoint presentations and more open for personal relationships between teacher and students. An additional factor which pushed him to organize music-based classes was the fully equipped music room. It was used during the Castalia era, and glass bead players were very often practicing their music skills there. Since Castalia transformed into Impulsia the room had been totally forgotten. When Mike saw the instruments, he knew that this was his space, his teaching and research laboratory. As we can read in his diary: "Wow! This is my shelter against the bullshit of competitiveness, and market-oriented teaching and research! This is my space for micro-resistance against the neoliberal thermitel (Brown, 2015)".

He decided to go all the way and to implement music-based teaching directly to all of his courses. Most of them he performed at campus, but some of them - due to the 2020 pandemic, another environmental and social disaster caused by predatory capitalism (Hickel, 2020) - online.

The way he organized on-campus classes and performing tasks changed with his growing experience, but he always tried to follow a main structure consisting of playing music together and discussion. To prepare for the session, he sometimes asked students to read "Improvisation as a mindset in organizational analysis" by Weick (1998), "Leading as Craft Work" by Taylor and Ladkin (2014) or the book "Yes to the Mess: Surprising Leadership Lessons from Jazz" by Barrett (2012).

At the start of the classes, Mike usually played cheerful music from a loudspeaker so that the incoming students could get a feeling of entering a safe and unusual space. This was accompanied by the play of throwing bean bags. Sometimes Mike would suggest a game using body percussion - he would tap out a rhythm on his body to the beat of the music and the students would imitate him. Immediately afterwards, the main part would begin, which consisted of playing the djembes. The students sat in a circle and Mike suggested various exercises related to learning leadership: following someone else's rhythm, playing the role of music conductors or searching for the rhythm together with their eyes closed. Finally, the students divided into musical ensembles and composed short songs using the instruments available in the room. Sometimes the task was to improvise music together to the silent-movie.

The discussion about the learning outcomes from the session was organized during the session or during next seminar meeting.

Despite his initial enthusiasm, during the at-campus sessions Mike started having ambivalent feelings regarding the quality and usefulness of the session. It seems that he felt a little bit stressed, which is evidenced in his diary: “Am I prepared? Do I know what I am doing? What would be the reaction of students? Would they be happy with the session and with what I prepared? Am I authentic as a professional who knows exactly what to do - but who shows the soul of music to students as a way of motivating them to be engaged in the session? I wear my Led Zeppelin T-shirt and simple sneakers, but is it enough? Or maybe too much? Ok, they are coming now”.

During the at-campus sessions some of Mike’s students were engaged in the tasks, but some of them were completely passive, checking social media updates on their phones during the music-improvisational part. When he opened a discussion, no one was eager to share any feelings. Mike was surprised and even shocked: he thought that the idea of playing music together would be so fascinating for the students, that everyone would be fully engaged and illuminated. The reality was different: he worked with students who resisted becoming involved in the session, and weren’t happy spending two hours with him and with music. The students complained a lot about the lack of structure and the uselessness of the session for their future business careers. “I was preparing myself for months for these sessions, and that’s the reward?”. Mike was upset, complaining a lot about the erosion of the Impulsia curricula, which did not prepare students for reflective and emotional relations with other people.

The online sessions on Zoom were organized differently. Mike asked students in advance to form - voluntarily - music bands, prepare a favourite song and to perform it during the session. The session itself was based on several music-based exercises. During the first session Mike played the djembe and invited students to join in: the task was to find a common rhythm. But they very quickly realized that there were problems with the sound and synchronization: noise made microphones automatically muted, and due to the quality of the internet connection they lacked synchro. So, they decided together to move into voice exercises only, and it worked much better.

The first online session was not so good in terms of participation: only 20 students (out of 64) joined the session, and only seven of them decided to stay after the break after half of the session. What is more, there was only one band which was formed, which... also disappeared after the break and didn’t perform. “The problem might have been that attendance was not obligatory, and that the students had an exam submission deadline the same week”. But Mike was totally discouraged. Staring at the blue lake in the late evening, he decided to not to organize music-based sessions anymore. During that miserable time, he wrote a following poem:

*When death catches up with me  
the chair stands more on the ground  
the curtain touched by an angel  
somehow swings lazily*

*then I am more than usual  
like a sun clock sleeping in the shade  
with my eyes open  
it usually takes a while  
but soon  
I touch the black spot again  
in the blue sea sky*

But he still had one session to go...

It was a sunny Monday morning, and Michal felt relaxed staying at his home. He didn't feel any pressure regarding the music-based session later this day, in some sense he didn't care. He knew that his experiment was not really successful, so he decided just to have a fun and good time with the students. It was a course on leadership, and he put a lot of creative efforts to design the course in a good way. He changed the managerial content delivered in the past, and introduced anarchism and collective leadership theories (Parker et al., 2020). He recorded conversations with different academics and practitioners, and used movies about *Don Quichotte* and *War and Peace* produced by Jim March. He also organized leadership storytelling sessions during which the students were delivering speeches about the Covid crisis in the imagined anarchist collectives. The idea of a music-based session fitted very well to the whole curriculum.

He turned the camera on, grabbed a guitar and started a session with his favourite Led Zeppelin song, "That's the way"<sup>1</sup>:

*I don't know how I'm going to tell you  
I can't play with you no more...*

While he was playing, the students spontaneously joined and started playing with him (using instruments, clapping hands, crooning). The main part of the session was based on the students' performance with their bands, followed by a discussion on what they learned together about leadership from performing music and from the compulsory reading - and most of the students decided to play. They had a lot of fun together, and engaged themselves in a fruitful discussion about music and leadership.

After the session, the students emphasized that Mike gave them a voice through music, and gave them the opportunity to learn the collective style of leadership in a fearless environment. They were able to leave the comfort zones and appreciated that no one was making any judgments about their way of playing music or discussing. They said that it was so great to

---

<sup>1</sup> <https://genius.com/Led-zeppelin-thats-the-way-lyrics>

experience a friendly and happy community of inquiry with a more personal relation with the teacher than usual.

However, what surprised Mike the most was the opinion shared by the students, that it was the first time since the pandemic started that they were able to forget - at least for a while - about their fears and uncomfortable situation in their lives. Students said that they spent a great time together over the weekend preparing the performances (the session was on Monday), with a lot of joy, but also learning about collective actions in practice. As one of those students said: "This was a unique moment, probably the only time in my life, when everyone was equal and no one was competing for anything".

Mike also got an email from one of the students:

„Hi Mike, thank you for music session. I can't find words to express my gratitude, so I am sending my favourite poem by Saadi Shirazi (2011):

*Human beings are members of a whole,  
In creation of one essence and soul.  
If one member is afflicted with pain,  
Other members uneasy will remain.  
If you have no sympathy for human pain,  
The name of human you cannot retain.*

It seems that Mike – after several struggles with the neoliberal system in Impulsia – finally came back home. He engaged himself with what he loved most, that which he lost by trying to obey the instrumental norms, namely an emotional learning engagement through tenderness with happy students; playing music without any pressure on excellence and expectations towards the learning outcomes or course evaluation; lighting a fire in his and his students' hearts (Biesta, 2016). He saw smiling and happy students, and he related to them in a very tender and personal way based on human relationships.

Does it mean that he finally found a perfect way to establish close relations with the students? Did music give the chance to students to learn something and to see "what really matters", avoiding the (Zawadzki & Jensen, 2020) reason dominant in Impulsia and the pressure to excellence? Or did it merely lead to an infantilization of students' selves based on happy joy (Lezaun & Muniesa, 2017), reproducing their moral blindness (Bauman, 1989)? A slight respite to gain more energy to become the perfect manager?

### 1.5. Tom: struggling with ethics in Impulsia

With a blushing face, and an ensuing headache, Tom walks slowly down the stairs. He had just co-organized a voluntary meet-up with students in financial mathematics, to discuss the ethics of the finance industry. There was a movie screening of the film *Margin Call*, with an explicit encouragement that students should discuss the film afterwards, fueled by abundant



servings of popcorn and non-alcoholic beverages. It all took place in the teachers' room at Impulsia, a spacious room with sofas, chairs, tables, all pretty much set up for relaxed, creative discussions. Perhaps an environment much more amenable to constructive debate than the sterility of lecture halls and seminar rooms. Still, why would he expect that something would be different from his regular ethics teaching this time? As usual, he walked around listening to the students' discussions, and engaging with them. What were really the ethical dimensions of the film? How does the finance industry work, and what subjectivities does it shape? He sat down with a group of students and started to discuss the topic of wage differences in finance companies. They looked at him in this weird, suspicious way, or was it just he who experienced them as being hostile? He was used to most arguments, but there was one that he hadn't heard before. A student said that all discussions about the negative side of wage differentials are weird, and indeed trying to keep the salary gap between the highest and lowest earner at a reasonable level is sheer and utter nonsense. Rather, she argued, a salary gap is motivating. This is indeed a main driver for joining a company, since the gap gives you a motivation to rise in the ranks and get the highest salary. Indeed, the gap should be maximized in order to maximize people's motivation. Tom was a bit appalled at the lack of ideas of equality, and voiced his concerns. *Yes, that's an interesting train of thought but how about...* Nothing. No reaction at all. Nothing in the students' bodies resonated. After some awkward silence, the other students joined in almost congratulating her for putting her thoughts so lucidly. The students had become a group, against Tom. His services were not needed. This servant, the Knecht, was not needed. What followed afterwards is still unclear in his mind, but he found himself walking down the stairs. It was not a dramatic exit of any kind. The discussion slowly faded away and the class was wrapped up. Perhaps the conclusion of it all was that this was just a nice movie night, establishing the role of ethics in the finance industry – a role amounting to nothing. The students walked down next to him, but the teacher and the group of students maintained a distance. The next moment he is on his bicycle, cycling alongside the adjacent river, a brief moment of pause and reflection. But he pedals quickly, wanting to leave the situation behind. Why does he subject himself to this? It's over 6pm, and he will not get home until 8 or so, and all he got from this extracurricular event was a blow in the face. In any case, he was used to it.

While cycling, his thoughts wandered. Once again, what might now be something more akin to nostalgic memories rather corresponding to the truth, surged. He saw himself looking through course evaluations. This was quite some years earlier, so he was actually flicking through paper sheets of course evaluations. Sloppily checked in boxes. 5, 5, 4, 5, 4. Out of 5. The students were so happy, he was performing so well. The course was so relevant and useful for the students' careers. It was a course in Strategic operations management, and he felt that he did it excellently. No worries, as far as he can remember. No suspicious faces. Nothing unexpected. All according to the norms. Still, he only taught that course a couple of times, then it was back to ethics, ethics in business, ethics in technology, ethics in management, ethics in engineering. And these feelings, the boredom, the suspicion, the lack of engagement. A fragment of an ethics course evaluation came to mind, when he was reaching the bridge over the river. It read: "I think that you can make the course more realistic. By that, I mean that the course can contain some parts about engineering ethics but you can combine it, at least, the last seminars with something more realistic. For example, I don't think that in real life, when someone has to make a decision, there is a possibility that he will make an analysis about ethics." Tom almost took pleasure in his suffering. Yet another student's thoughts came to



mind: “I left several seminars feeling like I had not learned anything that I could apply to my professional life.”

He was drawn to ethics. In his 20s, the intellectual, demanding content of texts about ethics appealed to him. Perhaps, this choice of subject perhaps contributed to a self-image of intellectualism, some kind of anti-image of engineering and business studies that he was fostering. He was different, and always felt to be outside of the system, but before and after a three-year postdoc period, he always had quite comfortable and secure academic job positions. His mind was on the one hand circling around the intrinsic value of the study of ethics, while feeling like a martyr when teaching it. On the other hand, he fantasized about this course in Strategic operations management, a course that was designed to succeed, where he would not feel incomplete, where he would be aligned with other teachers, aligned with the expectations of the students. This was a dream of happiness, fulfilment, and the absence of suffering.

He never took the full leap back to operations management, for which he is happy now. Actually, when he thought a bit more about it, he never felt at home teaching that course. Yes, he did it well, and all students were happy, but it was not him. He was absent from the course. Instead, he started a journey, one which was in hindsight very much about finding himself, and being something else than his view of other teachers, and other ethics teachers, but at the same time finding a position within the institutional structure, in relation to the students. Who were these other ethics teachers, one might ask. These probably did not exist in reality, but in its worst guises, he thought that ethics teaching could be eerily similar to the teaching at Maulbronn that broke Herman Hesse’s will. Based on a very clear code of conduct, students are taught to behave in the right way and act as professional engineer-managers, rather than succumbing to any egotistical, corrupt, or whimsical desires or drives. He himself was critical to such indoctrination, and rather tried to emphasize the perspectivism in ethics, and that the subject was interesting because of it being ridden with value conflicts, rather than a subjection to an externally imposed, clear code. He knew about the distinction being made in ethics teaching between the teaching *about* ethics, and the teaching *for* ethics, and was quite content with placing himself in the former category. For years, he taught ethical theory, consequentialism, deontology, virtue ethics, relational ethics, justice, and the rest of the standard and not so standard repertoire within ethics. He discussed professional ethics, and paradigmatic cases, such as the Challenger space shuttle accident. He assigned students to interview practitioners to learn something about how ethics could relate to the real world.

But, after his postdoc period, he got to work close together with some people who were also interested in ethics, and who had a much more practical approach. They wanted to give tools to the students for solving the ethical issues that were facing them. In the beginning, he was quite skeptical, but with years and years of discussion, he gradually moved in that direction. This was *the* way of making ethics useful for engineering students and management students at the engineering school. But he never intended to place himself fully in the more instrumental category. There were already plenty of those within engineering ethics – those that have not had the interest to study ethical theory, but were content with the development of tools for ethical problem solving. Those who knew everything about engineering and management, but not too much about ethics (indeed quite the opposite of Tom).

With this institutionally legitimate approach and framing of ethics, he felt liberated when it came to the theory and pedagogical strategies used to help students deal with ethical

problems in their lives. Perhaps, this gave him the possibility to be at home, but away from home at the same time. He became increasingly courageous when it came to opening himself up to the students. He brought his life into the classroom – not because it was proven by pedagogical and didactic research that such teaching strategy enhances learning, but because he wanted to. Now, with an instrumental, grey frame in place, the rest could be colorful, just as ethics is. Then it happened that he was asked to give a class about research ethics within a stand-alone PhD course focused on giving an orientation to PhD studies. At that time in his life, he listened quite a lot to Björn Afzelius, and the song *Vem dödade Carlos?* (Afzelius, B. 1999):

*Carlos was messy, drunk and stupid*

*He was not let in because he was drunk*

*When the door guard asked him to go without complaining*

*Carlos hit the guard*

*The guard was worn out, stressed and hot*

*And fed up by the disco's damned noise*

*And tired of constantly being called a pig*

*So, he called the police*

He not only thought that the song was good, but that it illustrated the complexities of responsibility attribution and assumption clearly, and that it did so in an inspiring way. The song was about Carlos, who, too drunk, tries to get into a bar, is denied, and beats the guard. The police come, take down Carlos, and step on Carlos' back while he's lying on the ground. Carlos is later taken to a cell, where he dies during the night. Then the fact that the policemen killed Carlos by stepping on his back is covered up by the coroner, and the police are acquitted from any guilt. But, witnessing the whole event is Kristina, who wakes up the next morning, wondering what happened to the kid. She starts calling around, and finds out Carlos' fate. She rallies support to bring out the truth, and in the end, the effort is successful because all joined forces - the truth about Carlos is eventually revealed. The song ends with the question who was to blame for the death of Carlos, was it Carlos' fault, or the bystanders, or the police, ...or was it a collective murder? Even five years later, he gets chills in his body not when thinking about the work of Kristina, that goodness is possible. He was affected. Ethics was something more than intellectually interesting. Perhaps, music, film, and novels led him there, gave him hope. If he could be affected by ethics, why shouldn't the students be able to?

He played the song on his computer, connecting it to the loudspeakers in the classroom. For the duration of the song... 9 minutes and 13 seconds ... while changing the slides showing the lyrics and the translation of it, he was wondering what was going on in the minds of the students. Were they just waiting for the song to end? Did they think that these nine minutes

were wasted on something that could not benefit their careers? Were they annoyed by his sloppy translation to English? What were their reflections?

After listening to the song, he asked them: so, who killed Carlos? Then followed a discussion which went on for the rest of the first 45 minutes of the class, which he felt was quite reflective and excited. He remembers one student saying towards the end that responsibility seems to be shared, and that ethics was intrinsically tied up with power relations – not too bad! This class was never evaluated by collecting student feedback, but gave him the courage to continue to explore not only this song further, but also how one could make use of the ethical messages in songs to think about ethics, to feel ethics.

The next year, he started to write a book about ethics in engineering [reference omitted] primarily directed at the management and engineering students he was teaching, where he naturally included lyrics and youtube links to the songs, from such an incommensurate bunch as Afzelius, Laleh, Broder Daniel, Vaiana, Michel Polnareff, and others. He did not expect the students to share his taste of music, but the fact that he was opening up by showing his life through his writing and teaching, made it possible for the students to expose their lives (and please observe that he never tried to measure whether this was true, but rather relies on anecdotal evidence). Indeed, quite a few of the students told Tom about how the ethics education resonated with their own life experiences, their favourite series, and lyrics and poetry in their lives. That the course changed their view on what they formerly called “softer issues”, and was a wake-up call of sorts. And one student even shifted from studying engineering to philosophy inspired by the course. Remember the way in which Tom started his reflection, i.e. his experiences of the financial mathematics class? He even now recalled how one of those financial mathematics students approached him, after his fellow students had left, to say that they needed much more ethical discussions in their education.

He now was in a position where he combined the instrumentality of ethics with ethics as lived, felt experience. Related to the former, he often says himself that students will be better managers/engineers if they also take ethics into account – it will lead to a more holistic view of problem-solving. And not only does he say so, he believes it. But, he also says that every ethical issue overflows the problem-solving frameworks that he is presenting, they can never just be applied, they can never solve a problem for you. And furthermore, he believes that life is brought back into teaching. TV-series, music, sports, whatever can connect ethics to the lived experiences of the students. But he wonders. Does this not mean that he is finally being fully integrated into the system, that his teaching *about* ethics was perverted into an instrumentalist form of ethics teaching, even including practical tools and frameworks? And that his use of music, film, novels, were just another way in which the subject of ethics was infantilized and popularized to the now happy students/consumers?

## 1.6. Bringing teaching back to management and engineering education

Dear academic Friends.

Bringing teaching back to education and committing it to the lives of teachers and students is something lacking in Impulsia. When thinking about it, not only is this the very reason I wrote this letter to you, but also probably the reason for the way I wrote it. Through my letter to you, I exist. And in me, there is a fire I nurture, not only lit by Knecht, but partly by him. Through this letter I exposed my passion for making a true impact far beyond that of Impulsia,

and I exposed my fragilities, my failures, my incompleteness. I haven't yet told you of all of my own struggles, perhaps that will be the subject of a later letter, but I shared the struggles of Mike and Tom with you.

Much younger than me and with significantly less experience of the vicissitudes of life, they found themselves in Impulsia, with its rules, with its code, with its way of education, with its way of making an impact in the world. I think I don't have to return to all the downsides of the system in Impulsia, Gowthami's letter including its references is enough. Mike and Tom both managed to secure a job in Impulsia, so in that sense they were legitimate enough within the system. However, both decided to not entirely play along in the renewed form of the Glass Bead Game that developed in the new institution.

Rather, they were looking for a space to commit their teaching to life. And not the professional life of students, which would make them powerless and obedient towards corporate rules (Schmidt, 2000; Ehrensals, 2002): such commitment was commonplace in Impulsia. No, they wanted to explore what really mattered, including the beauty of human life, full of frailty, full of hope, irreparably incomplete. Within Impulsia, such a commitment to life was effectively relegated to somewhere outside the curriculum, which also created great obstacles in the lives of the teachers. As I pointed out, their life stories are strangely similar to the struggles of Hesse in Maulbronn, and my teacher Knecht in Castalia. Perhaps, it is my own form of narrating that is partly culpable for this. Would the same story have materialized if Mike and Tom would have written their own accounts of the events? In any case, for me, these teachers did not take the easiest way out. They didn't want to become fully socialized into the Impulsian order. But this led their teaching to be full of risk and weakness, which another contemporary scholar, Biesta (2016) pointed out as the core of teaching. They doubted their efforts. They looked for ways to fit perfectly into the system, only realizing that this was not really what they wanted.

I believe that to some extent they managed to transform their classes into an event, "bringing something to the educational situation that was not there already" (Biesta, 2016: 6). Mike and Tom saw music-based teaching as an empowering gift (Ippolito & Adler, 2016), that could lead to reinventing democratic associations with students' lives, and *having* - not only *being in* - a social environment (Dewey, 1919/2009). They struggled a lot with preventing their music interventions to become only an abstract Glass Bead Game, a bricolage disconnected from their bodies, frustrating students and them, rather than giving them an opportunity for existential association and learning. And it seems that sometimes our colleagues didn't have anything to give to students - that they were in the classroom only to draw out what was already inside the students, to facilitate students' learning and not to teach them anything, to make the learning as smooth and enjoyable as possible, "all in the hope that students will leave as satisfied customers" (Biesta, 2016: 57). In fact they, as teachers, were often obeying the rules of learnification, not able to perceive learning as something constructed and evaluative, but rather treating learning as something they cannot *not* do. In other words, they were subjecting themselves and the students to learning, rather than having power over it through teaching.

For example, Mike tried to adjust his music idea to the learning expectations of students and the school, struggling with the question on how to facilitate learning business skills and practical knowledge through his classes. Only when taking control over the teaching - designing the curriculum of the course in an alternative way (anarchism, collective leadership)

as opposed to the mainstream expectations of institution (learning entrepreneurial excellence, treating management as a tool for profitability, improving the managerial business self); abandoning expectations for students satisfaction about the music classes, and realizing what he really wanted to do (playing music spontaneously with the students to hear their voices and to experience their real faces, Burnard et al., 2018) brought teaching back and made learning possible again. Mike managed to present himself as an ignorant teacher (Rancière, 1991) who implemented a “passive activeness” (van Eck, 2013): a learner eager to give voice to students to resist their existing identity-positions, rather than an explicator transferring knowledge to students’ minds or an emancipator making a powerful intervention from an elite perspective.

Tom tried for years to deliver teaching about ethics in management and engineering education that were void of such “soft issues”, and preferred to focus on instrumentality. His interventions through the reading of philosophical texts with the students managed to reach some of the students, but most were untouched. It was with the turn towards an instrumental surface (in harmony with the aims of Impulsia) which imploded into the intrinsic message and style of life commitment that he felt that he was finally able to reach more students. To start the conversation with the students within the language of instrumentality but then transforming this instrumentality to be about the commitment to life, and not any externally imposed agenda, such as profit-maximisation or the praise from upper managers, could possibly be a way forward. And it was within this setting that poetry did not only make sense, but was necessary. Rather than sitting on high philosophical horses, he tried to connect to the students by opening himself up through his own commitment to life, through his music, his fictions, his stories, being nothing more than them - an incomplete person struggling to do the best he can in the teaching situation in the quest for life.

And I didn’t even tell the end of their stories, how their teaching continued. I actually found something that Mike and Tom drafted later in their lives, but this letter has already become longer than I expected, so I want to stop here. Thus, you as readers will not get any universalistic recipe built on the unique lives and experiences of Mike and Tom. Such a complete - full of itself - agenda would do no good. On the contrary, teaching must always be an open and unexpected journey, based on uncertainty, risk taking, passion, embodiment, and the idea of lighting a fire of passion and resistance. That’s why teachers in Impulsia should - as Joseph Knecht did - try to facilitate continuous development of existential associations with students, and educational institutions should facilitate this possibility (Izak et al., 2017). I want to finish off this letter as incompletely as is a human life. It can be ended at any time, and this throws renewed light on its incompleteness (Roberts, 2012).

When thinking about it, isn’t this strange circle of Hesse inventing me, and me narrating a story about Hesse, about my own world Impulsia, and about the situation in universities in the beginning of the 21st century, the way life really unfolds? As everyday struggles in the realities of the current institutional settings, while at the same time finding passion, inspiration, and seeing a potential life in arts, novels, fiction. Finding life in all the potentiality of what is, in that which is not yet fully there but budding, in all that is to come, in the hope of something other. Isn’t that why several scholars perceive novels and fiction, such as the Glass Bead Game, as well as my letter to you, as a “laboratory of human existence” (Kundera, 2003), a timeless and safe investigation on what is happening or might happen in the social world, and see their unique capacity to “grasp the complex without simplifying it, to render



the paradox without resolving it in a didactic tale" (Czarniawska & Guillet de Monthoux 1994, 13).

Dear academic Friends, finishing this letter I have one dream. A dream in which all teachers follow the message of our colleague, Hermann Hesse:

*But who has once, just once abandoned himself, has just once given himself into the hands of fate, he is free.*

Tito Designori, A.D. 2112

### Keywords

management education, engineering education, arts-based pedagogy, Hermann Hesse, poetry, neoliberalism, Glass Bead Game

### Reference list

- Ackoff, R. L. (1994) *Democratic Corporation: A Radical Prescription for Recreating Corporate America and Rediscovering Success*, New York and Oxford: Oxford University Press.
- Adler, N.J., (2006) The arts & leadership: now that we can do anything, what will we do? *Academy of Management Learning & Education*, 5 (4): 486–499.
- Afzelius, B. (1999) Vem dödade Carlos? 9:13. © 1999 Metronome Records, a division of Warner Music Sweden AB. Translation from Lennerfors, T.T. (2019). *Ethics in Engineering*, Lund: Studentlitteratur.
- Akrivou, K. & Bradbury-Huang, H. (2015) Educating integrated catalyst: Transforming business school towards ethics and sustainability. *Academy of Management Learning and Education*, 14/2: 222-240.
- Alvesson, M. (2013) *The Triumph of Emptiness. Consumption, Higher education and Work organization*. Oxford: Oxford University Press.
- Alvesson, M. & Gabriel, Y. (2016) Grandiosity in contemporary management and education. *Management Learning*. 47(4): 464-473.
- Alvesson, M., Gabriel, Y. & Paulsen, R. (2017) *Return to Meaning: A Social Science with Something to Say*. Oxford.
- Bauman, Z. (1989) *Modernity and the Holocaust*. Polity.
- Biesta, G. (2016) *The Beautiful Risk of Education*. London & New York: Routledge.
- Blanchot, M. (2003) *HH*, in: idem, "The Book to Come", Stanford: Stanford University Press, 165-182.
- Boltanski, L. (2011) *On Critique: A Sociology of Emancipation*. Cambridge: Polity.



- Brown, W. (2015) *Undoing the Demos: Neoliberalism's Stealth Revolution*. Cambridge: MIT Press.
- Bruzzone, S. & Stridsberg, H. (2023) Dancing Urban Waters. A Posthuman Feminist Perspective on Arts-based Practice for Sustainable Education. In: Cozza, M., Gherardi, S. (eds) *The Posthumanist Epistemology of Practice Theory*. Palgrave, pp. 123-150.
- Burnard, P., Ross, V., Hassler, L. & Murphy, L. (2018) Translating Intercultural Creativities in Community Music, in Bartleet, B.-L. and Higgins, L. (eds.), *The Oxford Handbook of Community Music*. Oxford.
- Cornils, I. (2009) Introduction: From Outsider to Global Player: Hermann Hesse in the Twenty-First Century, in Cornils, I. (ed.), *A Companion to the Works of Hermann Hesse*. Camden House, pp. 1-16.
- Czarniawska, B. & de Monthoux, P. (1994) *Good Novels, Better Management*, Routledge.
- Czarniawska, B. & Gagliardi, P. (eds) (2006), *Management Education and Humanities*, Cheltenham, UK, and Northampton, MA, USA: Edward Elgar Publishing.
- Decker, G. (2018) *Hermann Hesse. The Wanderer and His Shadow*. Cambridge University Press.
- Dewey, J. (1916/2009) *Democracy and Education*. Macmillan Company.
- Ehrensals, K. (2002) Training Capitalism's Foot Soldiers. The Hidden Curriculum of Undergraduate Business Education. In: Margolis, E (ed.), *The Hidden Curriculum of Higher Education*. Routledge, 97-113.
- Field, G.W. (1973) Music and Morality in Thomas Mann and Hermann Hesse, in: Ziolkowski, T. (ed.), *Hesse: A Collection of Critical Essays*, Spectrum Books, pp. 94-111.
- Giroux, H. (2010) Higher education: reclaiming the university as a democratic public sphere, in Mark Major (ed.), *Where Do We Go From Here? Politics and The Renewal of The Radical Imagination*, Boulder, CO: Lexington Books, pp. 71-83.
- Ghoshal, S. (2005) Bad management theories are destroying good management practices. *Academy of Management Learning and Education*, 4(1): 75-91.
- Hesse, H. (1969) *The Glass Bead Game (Magister Ludi)*. Translated by Richard and Clara Winston. Foreword: T. Ziolkowski. New York: Holt, Rinehart & Winston.
- Hesse, H. (1970) *Demian. The Story of Emil Sinclair's Youth*. Translated by Michael Roloff and Michael Lebeck. Introduction: T. Mann. Toronto: Bantam Books.
- Hesse, H. (2013) Self-will (R. Manheim, Trans.), in: *If the War Goes On... Reflections On War And Politics*. Farrar, Straus and Giroux, pp. 77-83.
- Hickel, J. (2020) *Less is More: How Degrowth Will Save the World*. Cornerstone Digital.
- Hjorth, D. (2005) Organizational entrepreneurship: With de Certeau on creating heterotopias (or spaces for play), *Journal of Management Inquiry*, 14/4, s. 386-398.
- hooks, b. (1994) *Teaching to Transgress. Education as the Practice of Freedom*. Routledge.
- Huzzard, T., Benner, M. & Kärreman, D. eds. (2017) *The Corporatization of the Business Schools. Minerva Meets the Market*. Routledge.

- Ippolito, L. & Adler, N. (2016) From aspiration to evidence: music, leadership and organizational transformation, in: U. Sköldberg, J. Woodilla and A. Antal, *Artistic Interventions in Organizations. Research, Theory and Practice*. London and New York: Routledge, pp. 123-148
- Izak, M., Kostera, M. & Zawadzki, M. eds. (2017) *The Future of University Education*. Palgrave.
- Lennerfors, T. T., Fors, P. & Woodward, J. R. (2020) Case hacks: Four hacks for promoting critical thinking in case-based management education for sustainable development. *Högre Utbildning*, 10(2), 1-15.
- Lezaun, J. & Muniesa, F. (2017) Twilight in the leadership playground: subrealism and the training of the business self, *Journal of Cultural Economy*, 10(3): 265-279.
- Khurana, R. (2007) *From Higher Aims to Hired Hands: the Social Transformation of American Business Schools and the Unfulfilled Promise of Management as a Profession*. Princeton University Press.
- King, A. A. & Pucker, K. P. (2021) The dangerous allure of win-win strategies, *Stanford Social Innovation Review*, Winter 2021.
- Kundera, M. (2003) *The Art of the Novel*, Harper Perennial Modern Classics.
- Kostera, M. (2020) *After the Apocalypse: Finding Hope in Organizing*. Zero Books.
- Maclagan, P. (2012) Conflicting obligations, moral dilemmas and the development of judgement through business ethics education, *Business Ethics: A European Review*, 21(2): 183-197.
- Orwell, G. (2013) *1984*. Houghton Mifflin Harcourt.
- Parker, M. (2018) *Shut Down the Business Schools. What's Wrong with Management Education*. Pluto Press.
- Parker, M., Stoborod, K. & Swann, T. eds. (2020) *Anarchism, Organization and Management: Critical Perspectives for Students*. Routledge.
- Porter, M. & Kramer, M. (2006) Strategy and society: the link between competitive advantage and corporate social responsibility, *Harvard Business Review*, Dec. 84(12): 78-92.
- Rancière, J. (1991) *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*. Stanford University Press
- Roberts, P. (2007) Conscientization in Castalia: A Freiran reading of Hermann Hesse's 'The Glass Bead Game'. *Studies in Philosophy and Education*, 26(6): 509-523.
- Roberts, P. (2012) *From West to East and Back Again. And Educational Readings of Hermann Hesse's Later Work*. Rotterdam/Boston/Taipei: Sense Publishers.
- Shirazi, S. (2011) *Bani Adam*, translated by M. Aryanpoor, in: Iranian Poetry 'Bani Adam' Inscribed On United Nations Building Entrance, available online: <http://www.zaufishan.co.uk/2011/09/iranian-poetry-bani-adam-inscribed-on.html> (accessed: 01.05.2024).

- Schmidt, J. (2000) *Disciplined Minds: A Critical Look at Salaried Professionals and the Soul-Battering System that Shapes Their Lives*. Lanham, Maryland: Rowman & Littlefield Publishers Inc.
- Steyert, C., Beyes, T., & Parker, M. eds. (2016). *The Routledge Companion to Reinventing Management Education*. Routledge.
- Taylor, S.S. and Ladkin, D. (2014) Leading as craft-work: The role of studio practices in developing artful leaders, *Scandinavian Journal of Management*, 30(1): 95-103.
- Tett, G. (2010) *Fool's Gold*. Abacus.
- Tokarczuk, O. (2019) Nobel Lecture. The Tender Narrator, <https://www.nobelprize.org/prizes/literature/2018/tokarczuk/104871-lecture-english/> (accessed: 01.05.2024)
- Tourish, D. (2019) *Management Studies in Crisis: Fraud, Deception and Meaningless Research*, Cambridge University Press.
- Vahlbusch, J. (2009) Notes Toward a New Readings of Hesse's *Unterm Rad*, in Cornils, I. (ed.), *A Companion to the Works of Hermann Hesse*. Camden House, pp. 17-56.
- van Eck, F. (2013) The role of the musician working with the traumatized people in a war-affected area: Let the music happen, *Journal of Applied Arts and Health*, 4(3): 301-311.
- Weick, K. (1998) Improvisation as a mindset for organizational analysis, *Organization Science* 9/5: 543-555.
- Wilde, L. (1999) The Radical Appeal of Hermann Hesse's Alternative Community, *Utopian Studies*, 10/1: 86-97.
- Zawadzki, M., Jałocha, B., Mazurkiewicz, G., Pluszyńska, A. & Prawelska-Skrzypek, G. (2020) Unrooting Management Education and Entrepreneurial Self From Neoliberal Demands: An Action Research Approach. *Entrepreneurship Education and Pedagogy*. 3(3): 265-290.
- Zawadzki, M., & Lennerfors, T. T. (2022). Disalienation in the management classroom: lessons from Hermann Hesse's *The Glass Bead Game*. *Culture and Organization*, 28(3-4), 216-226.
- Zawadzki, M., Jensen, T. (2020) Bullying and the neoliberal university: a co-authored autoethnography, *Management Learning*, 51(4): 398-413.
- Zeller, B. (2005), *Hermann Hesse*. Rowohlt Taschenbuch Verlag.