Chapter two

Exploring Cases Using Emotion, Open Space and Creativity

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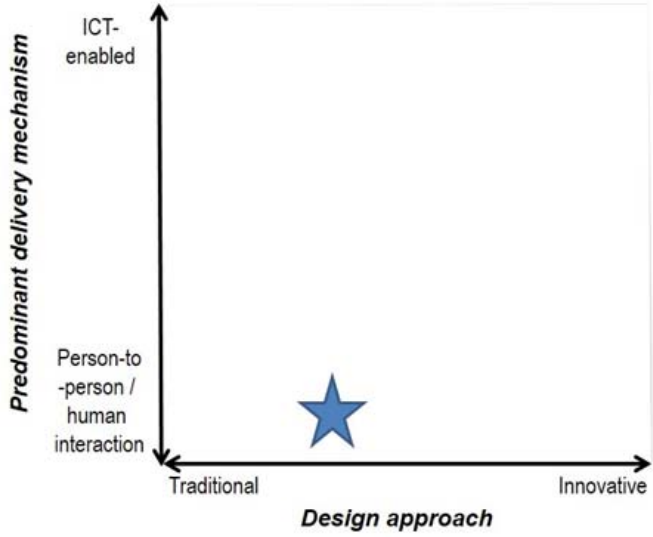

Introduction

Business education has tended to emphasise rational and analytical processes as a way to dissect and manage situations requiring executive decisions. Understanding how to manage has principally been taught via the case method. The educational aim, typically framed by the Harvard Business School (HBS) case format and class review, is to develop executive analytical skills in the student, the latter working as the protagonist in real business examples.

In this chapter, we describe and discuss the practices in the classic and pre-eminent HBS case method. In particular, we review its

pragmatic pedagogy and highlight that theory is, therefore, light in the method. Then a different approach is presented through an innovative case in which we illustrate key alternatives for the design of the learning experience. These innovations are principally the inclusion of emotion and an heightened presence of the affective domain, the use of non-traditional space and classroom set up, and, above all else, the emphasis on creativity processes. Creativity infuses a case in format and content. The teacher introduces processes of creative ensembles and the students are challenged to use their senses and imagination to develop and apply 'creative criticality' to complex case material. The challenges of this approach for practitioners are discussed by a case teacher, and a package of suggestions is presented.

The Harvard Business School Case Method

HBS cases today dominate the international academic market (HBS claim an 80% share), 90 years after the case method became *"the dominant mode of instruction"* at HBS (Garvin, 2003:60). The HBS case teaching culture, method, and materials are especially related to its student audience of primarily future consultants and financial executives. This audience's future employment explains the large number of cases studied (over 500 on the MBA two-year course), because the material provides, in the classroom, vicarious experiences of a wide range of industry sectors and management situations. These real life cases also help early career MBA students understand the management protagonist through their classroom practice of executive decision making in 'participant-centred learning'.

HBS cases are developed within the School's format and style, generally heavy on detail and aiming to challenge analytical skills. The learning approach places a large emphasis on individual preparation of issues in the case, before a class discussion, in which contributions can account for 50% of an MBA student's grades. The approach of the HBS case class teacher is to 'choreograph' or guide the 90 students' dialogues and debate by, for instance, the opening 'cold call' questions. The higher aim for HBS teachers, however –

above analysis and persuasive communication – is to help students develop leadership character and courage in the face of uncertainty or complexity (Garvin, 2003:62).

The sustained success of HBS (1st in FT Global MBA rankings 2013) is linked to its case method but this does not preclude a critical review of it. Indeed HBS itself has been reviewing possible weaknesses. For instance, Datar *et al*. (2010) identified inter alia a lack of cultural awareness and global outlook, as well as little sense of the business as an integrated whole. Especially critical as an outsider has been Mintzberg (2004), who argues for more students in the classroom with more business experience and, therefore, more sharing of those managers' knowledge. He proposes that managers need more learning that facilitates self-awareness, reflection, and the ability to relate to others. These softer characteristics, he believes, balance business schools' emphasis on analysis (techniques) and action driven leadership (fast decisions).

Despite the longevity and global success of the Harvard method, we observe several potential weaknesses and risks in the current practices in case-based education. These are:

- a convergent (Kolb, 1984) emphasis, searching for the one right answer.
- a leadership style biased to decisions and action, and light on explicit reflection.
- an emphasis on defining the solution, not the people involved in it.
- a rational and analytically bounded approach, versus imaginative and creative interpretation.
- a disciplinary/functional separation, versus the integrated and overlapping nature of business.
- a focus on how to do it, not why – i.e. short on values and ethics.

The Pedagogy of Case Teaching and Learning – Theory and in Practice

The central HBS cultural features of 'real world' situations and 'business relevance' have influenced the managerial focus of business school education across the world, particularly through the case method. Appropriately, in 2001 a major literature review and research of case teaching practice in relation to learning was completed by Burgoyne and Mumford. In their review, they positioned case teaching as a diametrically opposed alternative to the lecture, and also inherently a-theoretical in its pragmatic pedagogy of management practices for decisions and action. Significantly, their conclusion was that the case method is neither grounded in any particular learning theory nor does it itself stimulate theory building. As one interviewed practitioner said: *"You don't need a theory – you do it because Harvard does it"* (Burgoyne & Mumford, 2001:49).

From a pedagogical perspective, one of the most worrying conclusions of their review is that *"there is a great tendency for the Case Method to homogenise the learner"* with limited design or response to individual differences in styles and learning strategies (Burgoyne & Mumford, 2001:6). It seems obvious from this comprehensive review that 'classic' HBS pedagogy can be best described as pragmatic and craft-based, as seen in the sub-title of a key Harvard text – 'artistry of discussion leadership' (Christensen *et al*., 1991). It is also not surprising that the HBS pedagogy is developed mainly through observation of practice, complemented by academic group discussions sharing class experiences, methods, etc.

In published HBS writings the pedagogic authority principally cited is Dewey but we can also recognise Kolb's (1984) Experiential Learning, especially the *convergent* style. We see Rogers also present, in terms of HBS valuing the student as the independent learner (Christensen, 1991) in partnership with the class and teacher. Despite these underpinnings, the HBS case method does not come without challenges to university teachers. They will possibly have personal concerns about the skills needed for successful leadership of discussions; they may not be confident in depending on students as the

core learning element in the class, versus their own PowerPoint-based lectures; they may be worried about covering curriculum content sufficiently; finally, they may have concerns about a potential conflict between the student expectations of the professor and a 'participant centred' class.

Cases can be used at the lowest end of Bloom's (1956) Taxonomy of educational objectives to build and check knowledge and understanding, both especially relevant for undergraduates or students early in their postgraduate course. From the detail of the case, their learning can be demonstrated by identifying and describing key features in the narrative and material. Students will need to show they can recognise key elements in the mass of details or from a narrative.

More frequently, case teaching tends to focus on Bloom's more difficult cognitive levels of application, with students using models and analysis, breaking down the detail, problems and issues in the case. These lower/middle level activities can be useful for earlier stages of a course, or be relevant to less experienced students, thereby supporting a more student-centred approach to teaching. For example, 'knowing' can help memorisation and 'understanding' can help by explaining in one's own words. The applied use of models can provide a feedback loop on the student's understanding of and skill in applying, say, Porter's Value Chain or the analytical challenge of deconstructing a case.

A teacher can, by selecting the appropriate cognitive activity, use a single case at different stages in a course, or to different student levels from Undergraduate through Masters/MBA to Executive Education. A more challenging and significant goal for case teachers is to incorporate two other parts of Bloom's Taxonomy – the affective domain that includes emotions, feelings and values in learning, and creativity, highlighted in the later taxonomy revisions (e.g. Krathwohl, 2002, although Creativity is somewhat narrowly scoped).

Affective development is recommended by Barnett (2004:247) as essential in a *"pedagogy for human beings"* to help develop qualities like *"thoughtfulness... receptiveness, courage"*. Reviewing affect (or lack of it) in legal education, Maharg and Maughan (2011:1) propose

that a barrier is *"the view that affect is irrational and antithetical to core Western ideals of rationality"*. Cownie's (2011) study concludes that, for lawyers, *"clear boundaries are drawn between law and morality. The law student is taught to 'think like a lawyer', learning how to separate 'legal' issues from social, political, moral and other kinds of issue."* Burgoyne and Mumford (2001:64) also regret *"the absence of emotional content"*.

Creativity pedagogy assumes that creativity is 'learnable' in terms of facilitating natural talent, curiosity and imagination (Robinson, 2001). In arguing for more emphasis on emotion and the use of the senses in the classroom, Palmer and Leonard (2012:4) suggest that *"creativity in critical thinking rather than 'dry' rational analysis of information"* may help students *"ask more sceptical questions, such as why is the information structured and presented in this way, how is it manipulating me and why am I reacting in this way?"* Adriansen (2010) also concluded that there can be complementarity between studying creativity and criticality. Similarly, Bailey and Ford (1996:11; see also Darso, 2004) argued that management should be taught as a craft, which allows for active exploration of and experimentation in *"ambiguous, contextually-bound problems faced by practitioners"*.

How Practitioners Teach Cases

In a survey of a UK business school's case teaching, its academics* defined what they understood as a case (Palmer, 2005; Paroutis & Palmer, 2007). The main descriptions were of a situation-based case, with Professors tending to add 'a story' to their definition. For instance, a case was defined as a good story about a real situation with an important dilemma. Cases were seen as an opportunity for students to demonstrate and practice analysis and decision making. There was also a preference for a real company as the case's base and for a significant amount of detail. (*Similar practice by Strategy professors was found in a number of leading European Business Schools, indicating the HBS case format is widespread in use but not its class discussion.)

The need for detail linked to a preference for a case of 10-15 pages, although, in fact, most cases exceeded the 15 pages. A lecture was normally linked to the case and generally delivered before the case session (i.e. presenting a model to be applied). In line with this, questions were given to the students for their preparation of the case before class. Student participation was primarily through group presentations.

Significantly, Greiner *et al.* (2003) found, in top US schools, theory and lectures tending to replace the case method. Similarly other research suggests that university teachers, even in professional domains like Business, tend to be more knowledge centred, with an epistemological emphasis in their teaching rather than the development of their students' imagination and leadership behaviours. Also, the previous pedagogic discussion of lack of affect may indicate a reluctance to integrate emotion and feelings into a case class. Additionally, in the UK (Paroutis & Palmer, 2007), MBA alumni were seen – as corporate executives – to be in need of different capabilities from the Strategy techniques taught them. Especially weak were their meta skills, emotional sensitivity to organisational politics, and imagination for sense-making and visioning. These and other findings prompted pilots of innovative case teaching.

Innovative Case Teaching: Cases, the Student Experience, and Practical Advice for Teachers

The case of 'Critical Issues in Law and Management'

The authors of this chapter – a senior veteran educator in academia and an early career academic committed to developing innovative teaching expertise – collaborated in an ongoing institutional initiative to enhance the student learning experience in ways that transcend the traditional lecture-led teaching methods. The module 'Critical Issues in Law and Management' (CILM) was created by the former and handed over to the latter in 2013. CILM is a compulsory module for third year undergraduate students who study Law and Business at the University of Warwick in the UK. This module is run jointly by Warwick Business School and Warwick School of Law. It aims

to enhance the students' critical thinking abilities by means of *creative criticality* (Palmer, 2013), which in CILM means the critical interpretation of issues dramatised in case studies. Specifically, in groups, students are tasked with exploring real-life multi-dimensional case studies through the medium of dramatisation and performance. They are invited to engage emotionally with case studies (Palmer & Leonard, 2012) and then embody these in open space (Monk *et al*., 2011). In the process they utilise props, space, emotion, and each other. The students enact the roles and their perspectives of the issues set in three cases (Neelands, 2009; Palmer, 2006), including one that is assessed.

Palmer and Leonard (2012:11-12) explain that *"three innovative cases were designed in Autumn 2011"* – the first of which concerned policing London's Notting Hill Carnival. The first set of case material was designed to prompt exploration – *"a list of sources: legal, government, media and academic"* – and the second was intended to stimulate critical interpretation through the format of *"a 'factional' case, which contained elements that could be true, but delivered through a portfolio of dramatised narratives in emails, media reports and official documents."* To help frame the case, a fictional Commission was proposed. The students were split into syndicate groups and asked *"to dramatise their perspectives, issues, and arguments depending on the stakeholder role assigned"*. One syndicate group, for instance, played the London Mayor, plus the London Metropolitan Police Authority. The case included objective legal references but, overall, *"emotions were prominent, for example, in the crafted correspondence between a local councillor and the Carnival organisers"*.

The emphasis of CILM is placed on the critical analysis and interpretation of contemporary legal and corporate phenomena through the students' sensory engagement with a case. This process is followed by the embodied enactment of the students' ideas, rather than simply reporting and commenting on the case. The module therefore aims to provide an environment conducive to creative risk-taking (Amabile, 1998; Beghetto, 2010).

In order to underpin the learning that is fermenting through their creative criticality, students are subsequently asked to reflect on their experience of the presentations through post-session group reflection and a reflective essay – both also helping to monitor critical development. The students' reflective essays offer valuable insights into their experience of this innovative way of learning. In order to assist the reader to gauge the challenges and benefits of this mode of teaching some of the 2013 students' comments follow below, supplemented by material from the 2011 class. The analysis of the material was based on a review of the reflective essays. The process of data analysis was informed by the principles of grounded theory with simultaneous data collection and analysis (Strauss & Corbin, 1998; Suddaby, 2006). All essays were analysed iteratively and coded by hand. Analytical themes were generated during the stages of data analysis as suggested by Miles and Huberman (1994).

On Creativity and Criticality: the Student Voice

In their reflective essays nearly all students commented on the novelty and subsequent challenges that this new method of delivery engendered. When asked to present their critical analysis of the cases through dramatisation this initially caused all sorts of uncomfortable emotions from anxiety to frustration. As two students graphically observed:

"*I was lost in abstraction!*"

"*I felt like the mundane educational context had been shaken!*"

Our introductory meeting with the students focused deliberately on the drama-linked elements, namely ensemble building, the engagement of feelings, physical 'performance' and communication. The classroom was more like a rehearsal studio, with a flat floor, no tables and stackable chairs on wheels. Using open space, the drama-trained tutor engaged students in several creative exercises in order to build trust and help them to start appreciating the notion of presenting critical thinking through actions, rather than only words. The initial

effect was not the one we had hoped for, with one student observing:

> *"After the first two sessions, I nicknamed the course 'The Shakespeare Class'."*

The creative character of the module broke the boundaries and pushed the students out of their comfort zones and their expected environment. High grades are generally their top priority in the current educational context, so they prefer clearly signposted ways and specific instructions for success. A prescriptive and familiar way of delivery – preferably through lectures and set texts – is, therefore, the preferred pedagogic approach. As a result, it is perhaps understandable that, overall, the initial reaction to CILM methods was frustration.

> *"Being accustomed to operating with facts, figures and theories, I was quite exasperated."*

> *"I had my reservations of how useful this module was and I immediately thought it was going to be a struggle to get to grips with. I was further apprehensive, as I have never been hugely keen on acting which made me think of myself: 'I do Law and Business, not Drama!"*

Generally, the novelty and apparent idiosyncrasy of the CILM pedagogic methodology was too overwhelming for the students to see initially that they still had to deliver the mainstream academic thinking – specifically here, criticality – by demonstrating and communicating this in more creative ways. Thankfully, there was a minority of students whose first reaction to the dramatisation of the cases and the unconventional space was less one of shock and nervousness, but rather of excitement and relief. As one student put it:

> *"The module provided a breath of fresh air and an escape from the monotony of learning case after case and theory after theory."*

Also, the module's creative challenge to authority (Mingers, 2000) helped some elicit a positive critical transformation as the term progressed.

> *"This is perhaps one of the things I have begun to learn – there is often no right or wrong answer."*

> *"I have just been accepting ideas and believing that information was 100% acceptable."*

For us, the pedagogic challenge of teaching cases creatively was amplified by the principal objective of coaching and encouraging criticality. Teaching students how to engage in critical thinking is, as one of them put it, an *"ambitious intention"*.

> *"I was brought up by what is known as 'spoon-feeding education' –that teachers feed information and knowledge to students that we need not question."*

Indeed, communicating the essence of criticality is one thing; getting the students to actively question four sensitive elements – rhetoric, objectivity, authority, and tradition (Mingers, 2000) – is a challenge of a higher level, especially when this criticality is packaged in creativity. The inherent difficulties of genuine critical analysis is one issue, especially at an undergraduate level where mastery of professional knowledge has been emphasised. A further challenge involves facilitating the learning of students who come from cultural and educational backgrounds where the norm is to absorb and remember information, not question it. This underlying controlling layer produces worry and hesitation if the conventional teacher-student-knowledge matrix is disrupted. We must then, as educators, help students to transcend their cultural upbringing and begin to gain confidence in learning in different ways. This is a precondition for their effective engagement with criticality and their development of higher thinking skills. Students reflected very candidly on this issue:

> *"I was disciplined for nearly twenty years at home, at school and even on the society level, not to challenge the authority and obey traditions orderly."*

It was in this context that the practical application of criticality had to be conveyed to the students, in the session following the opening performance and bonding class. After a lecture on 'What is it to be critical?' students were asked to watch a short televised interview with the CEO of a global corporation. They were then invited to

discuss critically the CEO's credibility, focusing on his rhetoric and objectivity. This mini exercise seemed to work. Moving on to question tradition and authority, the students saw two photos of the first moon landing and were asked to discuss the credibility of the event based on what they saw in the photos. Some of the hoax theories behind Neil Armstrong and his team's accomplishment generated critical questioning and debate. The effects were astonishing!

> *"I was shocked when I discovered that the photo of Armstrong [on the moon] might be false. I felt like a kid [who] discovered that Santa Claus never existed. Thinking back, I think that what shocked me was to realise how strongly accustomed we are to listen to our teachers' words. Honestly, it has never bothered me before."*

It was these exercises that provided an early catalyst for students to understand, in practice, the several possible viewpoints of reality and, in consequence, the need to explore these. As one of them remarked:

> *"It takes courage to argue an alternative point of view. Such courage is essential for our development since, without people questioning established views, we could still leave in belief that the earth is flat."*

From that point on, during the successive five weeks of classes, students worked on the three different case studies, critically analysing and interpreting them by means of performance-based group presentations. With the guidance of the performance specialist, they were gradually immersed in the creative process through practice and group cohesion, whilst constantly being reminded of the need to be critical. As one student put it, they were using their developing ability to:

> *"…think, not only inside and outside the metaphorical box, but under, over, around and whilst taking a backwards step."*

Overall, due to their novelty, the activities were not easy for the students. Especially challenging was the process of effectively combining the approaches of creativity and criticality. Over time and through practice, however, students started to show an appreciation of

this new mode of activity, learning, and delivery. Indeed, attitudes and behaviours started to shift. One student elaborated on this:

> *"I had no idea how you would unite these two disciplines, but after one session, I began to realise that there is far more to critical thinking than I'd ever anticipated."*

Ironically, like Koestler's 'bisociation' (1964:27), it was the amalgamation with creative processes that enhanced the students' understanding of criticality (Adriansen, 2010). Some students described their understanding thus:

> *"Critical thinking is not assessing what we find natural to question, but rather, quite uncomfortably, to question things that are obvious."*

The freedom of thought and action in this creative approach helped students discover a new landscape of possibilities. Firstly, this included autonomy in the way they worked and dealt with the material. In the opinion of one of the students:

> *"The module gave me the chance to decide the pace and scope of my learning."*

This also had an impact on group-work:

> *"Having a less structured atmosphere allowed our group to bond on a personal level."*

Secondly, the dramatisation of the case studies offered students the possibility to expand their viewpoint of various phenomena and see things differently through practising divergent thinking (Kolb, 1984):

> *"The process of de-compartmentalising and subverting knowledge allowed me to see how there is a spectrum of truth dependent on whose perspective is put forward."*

This is because students were asked to present the point of view of stakeholders with whom, at times, they held opposing views and values – e.g. capitalists or activists. The startling outcome of this requirement was increased empathy that amplified the students' emotional engagement with the material. Engagement with case studies in a creative way, embodying and enacting the case's subject

matter, allowed for a more pluralistic overview of the case and richer sense-making of the issues. One participant explained that,

> *"Seeing how someone's background influenced their views really helped. The criticality through empathy allowed us to get into the shoes of those involved and see the conflict of interests, how the issues affect people's lives, and their perceptions of the issues."*

By the end of the first term, many students acknowledged insightful moments of knowledge generation. In a deeply introspective letter to herself, one of the students rationalised that she never considered critical thinking as creative discourse, mainly because she chose to position herself as non-creative. She had been surprised to discover that:

> *"Creativity isn't reserved for the arts alone, being a broader notion of exploration and thinking beyond the limits imposed by convention. It is a notion that questions the efficacy of those limits. So, why should we be confined in certain ways of thinking and certain ways of presenting?"*

In a similar vein, another learner became conscious of her initial misconception that:

> *"Theory-based learning methods are the only effective means of imparting knowledge."*

Overall, the creative embodiment of the case studies opened up an impressive number of different avenues of thinking on a specific case.

The Teachers' Conclusions

CILM was originally created to mirror a similar module in Warwick Business School based on a mix of principles (Mingers, 2000) – particularly complexity – in response to the creators' intention to bring the study experience as close to complex real-world situations as possible. However, the design of CILM was to innovate by employing a delivery approach of creativity and drama in order to facilitate students' imagination and willingness to explore ambiguous and pluralistic cases. The intention was to *"provide different ways of*

both describing and relating to that complexity, thereby offering novel ways of responding" (Ladkin & Taylor, 2010:235). CILM's creative engagement, taking place after two years of textbook and lecture-based learning, aims to accelerate the emergence of the independent thinker, focusing on the ability to move beyond formal knowledge. Some students reported a change:

> *"CILM has triggered a significant personal transformation: becoming an autonomous thinker."*
>
> *"In a world with increasing illusions of choice, this creative module has encouraged me to trust my own choices, whilst staying open to different ways of seeing."*

We understand that this mode of case delivery is not applicable to every academic context: constraints of time and resources, combined with institutional pedagogic strategies and priorities, can pose barriers. In a similar educational frame, not all students will welcome this novel, holistic, and more demanding approach to learning. Moreover, it takes time for the coaching and practising to 'stick'. CILM uses two terms to develop the new practices of learning. In the second term the creative criticality switches focus to reviewing texts and writing essays, with more individual study. This change challenges the sustainability of the new approach.

Palmer and Leonard (2012:17) report that *"aspects of 'story' performance encourage Emotion and a deeper engagement"*, whereas *"trying to get the students to read emotionally, to feel and talk"* in CILM's second term is a much more difficult outcome. This is a weakness we acknowledge. In consequence, we are exploring ways to sustain the learning experience when transferring this innovative approach to non case-based (and non group-based) material.

Overall, we hope to have demonstrated that creativity and criticality can coalesce effectively into *creative criticality* when teaching with cases. This is because engaging with cases creatively encourages a pluralistic mode of exploration. As a result, study practices can become more independent and imaginative. In conclusion we offer three takeaways that we hope will encourage teachers to develop or

adopt this approach. These are concerned with the production of new cases, the practice reflections of a teacher new to this approach, and 10 Habits (*pace* Covey!).

Three Takeaways

The Case for Creative Case Writing

Partly as a result of the creative emphasis in teaching cases at WBS a bespoke Case Writing Programme has been set up. The programme trains doctoral and early career researchers to write cases in a customised way, using research data generated by themselves or WBS academics. Built on a pedagogic agenda that places great emphasis on interdisciplinarity, the programme draws on the input and expertise of specialists from a variety of disciplines. Great weight is placed on training writers to produce cases that a) are different from an academic thesis or paper, yet just as rigorous and thought provoking, and b) have the potential to ignite the students' curiosity to engage actively with the material. Cases are designed in a variety of creative formats, for instance film, picture/photographs, and acted cases.

Ioanna's Reflections and Suggestions from Practice

"When I was asked to take on CILM and teach cases through dramatisation in open space, I was excited and daunted at the same time. The prospect was as novel to me as to the students and, in this respect, our initial reaction of numbed surprise was mutual. As a fervent exponent of experiential pedagogic methodologies who was armed with the guidance and collaboration of colleagues, I welcomed the opportunity.

"The challenges:

- how do I convince the students to overlook the assessment and immerse themselves in this challenging process?

- how do I get them to understand that the dramatised case is as content-rich as an actual lecture?

"I tackled these challenges by:

- enthusiastically conveying to the students my faith in the process.
- trusting my module colleague's skillful ability to lead the dramatization.
- allowing for reflection time at the end of every class.

"Constituents for success:

- genuine commitment to the pedagogic methodology.
- communication of this through enthusiasm, patience, and empathy.
- constant encouragement of the students to see past the surface of the performance and begin to generate creatively critical knowledge.

"As a final note, I would encourage you not to be disheartened by any initial reluctance of students. As is often the case for anything innovative and unknown, time for adjustment and acceptance are significant constituents of the process. Our experience has shown that, once the students bypass the initial 'shock' phase, they end up enjoying the process. The energy and passion they put into it is testament to the fun they are having while learning. Constant encouragement, enthusiasm, and faith in the process will be key. Ultimately, the potential 'bumpy ride' provides an excellent opportunity to reflect critically on one's own pedagogic approach."

Recommendations

We end by offering to the interested practitioner the following '10 Habits for Highly Innovative Case Teachers':

- Design in and facilitate group collaboration on the case and promote the concept that creativity and new ideas are not exclusive to a few but can emerge from group-work.
- Set up physical movement and stand-up activities in open space in order to release energy and involvement in the group work – plus fun and active use of the senses.
- Show that emotions, empathy and feelings are OK; give permission that insights from the senses can help with case interpretation.
- Coach that Habit 3's heightened Emotional Intelligence can help with seeing, and working on, how to persuade and involve people in implementation.
- Promote the positioning that a creatively critical approach can help one stand out to employers, and gives a wider portfolio of thinking and interpretative approaches.
- Encourage students to develop and practise a variety of 'lenses' for their diagnosis, and 'voices' using different media in communicating a case. Lenses could be functional, disciplinary, or critical (e.g. feminist).
- Help students to be aware of and open to the tensions, complexities, ambiguities of a case – reflecting the 'real world'.
- Set questions or tasks which allow for multiple thoughts or tentative reflections – not just 'the one right answer' or the definitive recommendation.
- Develop a portfolio of cases in different formats – paper, online, film, live. Design cases with multiple function angles,

e.g. Accounting and Human Resources Management. Have some cases set in real time or in emerging situations.

- Help students transfer their learning from case work to other studies and to their post-education roles as reflective life-long learners and adult citizens.

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