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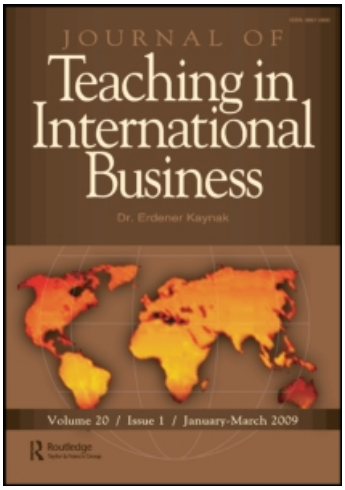


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# Teaching International Business Concepts Through the Exchange of Cultural Metaphors

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# Teaching International Business Concepts Through the Exchange of Cultural Metaphors

Steven K. Paulson

**ABSTRACT.** The objectives of this paper are (1) to review the concept of cultural metaphors, (2) to propose a specific application of cultural metaphors in the teaching of international business concepts and (3) to report two situations in which this application was used. The paper concludes with recommendations for further development of this teaching methodology. The applications involved the exchange of metaphors between students at a French university and students at a university in the United States, in 2001 and 2004, which they had developed to describe their respective cultures. The courses were in the field of international business management. *[Article copies available for a fee from The Haworth Document Delivery Service: 1-800-HAWORTH. E-mail address: <docdelivery@haworthpress.com> Website: <http://www.HaworthPress.com> © 2005 by The Haworth Press, Inc. All rights reserved.]*

**KEYWORDS.** Metaphors, cultural awareness, international business, management, French and U.S. students

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## *INTRODUCTION*

A limitation of the traditional international business management course is the difficulty of developing realistic perceptions of the cultures of other nations. While there is not a direct substitute for actual travel and interaction with businesspeople of other nations, various surrogates have been developed to enable students to obtain more of a "first-hand" experience with other cultures. Examples of such surrogates include Parhizgar's (1998) "cross-collaborative teaching" technique, White and Usry's (1998) application of "living cases" and simulations such as those discussed by Jenkins (1998) for use in international management education. The subject of this paper is a different approach which involves the exchange of student created cultural metaphors.

Specifically, the primary objectives of this paper are to review the concept of cultural metaphors, to describe a specific application of cultural metaphors in the teaching of international business concepts and to report two situations in which this methodology was applied. The two situations involved the exchange of metaphors between students enrolled at a French university and students enrolled in a university in the United States in 2001, and again in 2004. The courses were in the general field of international business management.

International teaching exchange agreements seldom result in literal, simultaneous exchanges between professors who are teaching identical courses. Thus, a secondary objective of the paper is to offer a way to leverage international guest teaching opportunities to enhance the course for which the instructor is a guest and also the instructor's home course. The paper concludes with recommendations for further development of this approach as well as a discussion of some of the limitations of the approach.

## *CULTURAL METAPHORS AND TEACHING*

The conceptual focus of this paper is on cultural metaphors. The term "culture," as used in this paper, is defined as a set of shared meanings identified by customs and artifacts (cf. Smith, 2000; Kendall and Wickham, 2001; Welsch, 1999). And the term "metaphor," as referred to in this paper, is defined as any symbolic or physical object which is used to substitute for another in order to understand the other (cf. Wickman et al., 1999; Gelfand and McClusker, 2002; Lakoff and Johnson, 1980). Martin Gannon (2004; 2001) has combined these concepts into the single term, "cultural metaphor," which he describes as follows.

> This [work] describes an innovative method, the *cultural metaphor*, for understanding easily and quickly the cultural mindset of a nation and comparing it to those of other nations. In essence, the method involves identifying some phenomenon, activity or institution of a nation's culture that all or most of its members consider to be very important and with which they identify cognitively and/or emotionally. The characteristics of the metaphor then become the basis for describing and understanding the essential features of the society. (Gannon, 2004: 7)

He continues by giving the example of the Italian opera as a cultural metaphor: ". . . the Italians invented the opera and love it passionately. Five key characteristics of the opera are the overture, spectacle and pageantry, voice, externalization, and the interaction between the lead singers and the chorus" (Gannon, 2004: 7). In addition to the Italian opera, Gannon (2004; 2001) identifies, for example, the German symphony, Belgian lace, the Spanish bullfight (which he distinguishes from the Portuguese bullfight) and the Irish conversation as cultural metaphors.

The metaphor has been used extensively as an educational tool. As described by Clarken (1997): "Two basic principles of instruction are to go from the known to the unknown and to go from the concrete to the abstract. Metaphors do that by using concrete examples to explain abstract principles. A known, visible, or physical entity will be used to help describe an unknown, invisible or spiritual reality" (Clarken, 1997: 2). The use of metaphors as a teaching tool to bridge the gap between the known and the unknown has been adopted in a wide variety of academic fields including biology (Glynn and Takahashi, 1998), chemistry (Beall, 1999), computer science (Dubinsky and Hazzan, 2003), foreign languages (Lopez, 2001), mathematics (Frant and Acevedo, 2005) and teacher training (Bowman, 1997).

The strengths of the use of metaphors as a teaching tool have been described by Lopez (2001) as efficiency (compactness), memorability (vividness) and inexpressibility (beyond coded language). Ohler (2005) makes a similar point concerning the overall effectiveness of the metaphor as a teaching tool.

> Whenever teaching something new, whether math concepts or software or poetry, it helps to compare the new activity with something familiar. This is often referred to as teaching through metaphor. This allows students to have one foot on solid ground while

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> they venture into new learning territory. This is why the use of metaphors can be such an effective teaching tool. (Ohler, 2005: 1)

Thus, metaphors can supply elements of the subject that are missed by more traditional instructional methods. However, without an awareness of the shortcomings of metaphors as a teaching tool, these advantages could be lost. Glynn and Takahasi (1998) describe three important categories of such shortcomings: (1) when used in isolation a metaphor can lead to incorrect conclusions due to simplicity; (2) when stretched too far, metaphors can lead to misconceptions due to over-reliance; (3) when applied too specifically a metaphor can lead to inaccuracies due to incompleteness. Clearly, these shortcomings must be balanced with clear precautionary language by the instructor and be supplemented with other types of information.

The use of metaphors to convey ideas in business consulting and assessment has a substantial history and is described, among others, by Keidel (1985; 1995), Cleary and Packard (1992) and Burke (1992). Keidel's (1985) application is very specific in which he identifies three basic types of organizational systems (autonomous, controlling, cooperative) and equates them to three team sports (baseball, football, basketball). These team sport metaphors are most applicable for U.S. business firms and only those firms in which there is a basic understanding, as well as interest in, the three sports. The consulting approach consists of enabling participants to first identify their firm as predominately one of the three sports and then to encourage them to shift their thinking back and forth between the sport metaphor and actual company problems; a problem is cast in a team sport situation and once an appropriate sport solution is determined, participants transfer the sport solution to the situation of their firm and develop a corresponding solution for the firm. Burke's (1992) approach is broader wherein he advises the consultant to listen carefully for the use of metaphorical language among clients which can provide insights; he also uses sports' phrases such as "home run," "slam dunk," "don't want to punt" as examples. Cleary and Packard (1992) recommend that the consultant develop a metaphor for the client which enables the client to solve business problems they identify. Cleary and Packard (1992) recommend five principles to follow in developing such metaphors: (1) focus on organizational uniqueness; (2) use all of the senses in developing the metaphor; (3) develop the metaphor through feedback from the client; (4) use already existing client metaphors as a starting place; (5) use metaphors which have literal as well as metaphorical meanings.

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The specific application in this paper is within the context of international business courses where students are typically not familiar with other cultures but are, nevertheless, required to learn about them. One common approach is to require memorization of factual detail about the countries and then to hope that they will retain this information and later build upon it. The difficulty with this approach is that many students do not retain memorized facts, especially when distinctions are vague as they often are when comparing several cultures with common histories such as the member nations of the European Union. The use of cultural metaphors is offered as a companion technique which facilitates familiarization with another culture such that students are more likely to begin immediate internalization of their understandings and to more accurately extrapolate from what they know factually about the culture (cf. Sticht, 1979). With this approach, retention is based on more meaningful relational connections among the elements because of a common-sense metaphor.

In terms of college level courses in organization theory and organizational behavior, the use of metaphors has been discussed by Morgan (1980), Oswick, Keenoy and Grant (2002), and Fairfield and London (2003) who use music to teach team-based concepts to business students. In the more specific context of international business course teaching applications, two approaches may be identified. The first approach is to adopt those metaphors which are suggested, and thoroughly described, by Gannon (2004; 2001; 2000), filling in the gaps where necessary. A second approach to using metaphors, and the approach described in the remainder of this paper, is for the instructor to instruct students to use their own imaginations to construct metaphors for their own culture; the instructor then uses these metaphors in teaching students of a second culture; the process is repeated in reverse with metaphors created by students in the second culture being presented to the first set of students. Because the method involves the exchange of metaphors and reactions between student groups located in different countries the method is herein referred to as "cultural metaphor exchange." The Appendix presents the detailed steps of this cultural metaphor exchange teaching methodology.

## *APPLICATIONS AND RESULTS*

During the spring semesters of 2001 and 2004, elective international business management courses which gave an emphasis to European

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business practices, were offered by the Coggin College of Business at the University of North Florida. Specifically, the 2001 course was "Comparative Business Practices: Europe and the United States" (fifteen advanced undergraduate business students enrolled) and the 2004 course was "Global Business Ethics" (twenty-one MBA students enrolled). Both of these courses focused on European business practices and students were expected to become generally familiar with the cultures of fifteen member nations of the European Union. Also, in both courses, the nation of France was selected for more detailed study in order to add depth as well as breadth to an understanding of European business. Mole (1995), Calori and DeWoot (1994), Morgan (1998) and the European Union (2000) were key sources for both of these courses. Morrison and Conaway (1997), Carroll and Gannon (1997) and Oddou and Mendenhall (1998) were also valuable references. The use of cultural metaphors became a key element in this learning process and the work of Gannon (2004) was an integral part of this effort.

Simultaneously, in 2001 and 2004, at the University of Provence, a public university located in Aix-en-Provence, France, required courses were offered which gave an emphasis to business management practices in the United States. The 2001 course was an undergraduate business management course for students enrolled in the applied languages program (33 enrolled) and the 2004 course was a graduate business course in the DESS program which requires fluency in French, English and a third language (16 enrolled). A major theme of these courses was how French business might overcome cultural obstacles in conducting transactions with firms in the United States. A comparison of French and U.S. cultures and their relevance for business transactions was, then, a major topic in all of the courses.

In both years, 2001 and 2004, the same U.S. instructor taught his own students in the U.S. and, as a guest lecturer, students in France and used the metaphor exchange methodology in all the classes. The experience of this instructor with the French setting was quite similar to that described by Festervand and Kyle (2001) in their report about a U.S. instructor teaching a graduate economics course in France. Two major differences, however, were the apparent willingness of French students to take an active role in classroom discussion and apparent fluency in English. Festervand and Kyle (2001: 46) reported that French students were very reluctant to enter into discussions whereas the experience of this instructor was the opposite. One possible difference is that the French students discussed in this paper were enrolled in applied language programs where the emphasis is on developing oral fluency in

three or more languages. Perhaps self-selection of more outgoing students into the applied language programs, and the requirement of fluency in English, were responsible for the difference between the experience of this instructor and that reported by Festervand and Kyle (2001).

In order to facilitate discussions in both classes, students were first introduced to the idea of cultural metaphors and then given the instruction to develop metaphors relating to their own society. The views of Gannon (2004) and other researchers on the U.S. and French cultures were initially withheld from the students so that they could develop their own views with a sense of personal identity and originality. Students were divided into small groups and given the assignment to create a metaphor with a brief description and a stylized drawing to represent their ideas. The hand written work of the students was reproduced on transparency film slides and presented to their respective counterparts in the other country by the instructor who was teaching as a two-week guest lecturer in the French university and as a full-time faculty member in the U.S. university. Details of these events are provided in the appendix.

The metaphor exchange methodology made use of two visual elements: digital photographs of students working in groups and student handwritten descriptions and drawings. These visual elements served three purposes: reinforcement, stimulation of interest and fostering a sense of realism. The digital photographs showed students their international counterparts, at the same point in time, working on the same assignment. This enhanced the sense of realism for both sets of students. Common reactions included noting with surprise that their counterparts were dressed about the same as they, that they had the same sort of curious uncertainty about the assignment in their facial expressions and that the classrooms seemed to be similar. Although these "facts" could have been described much more efficiently by the professor, the photographs seemed to reinforce a growing awareness that their counterparts were "not so different from us after all." The drawings that the students developed to accompany their group metaphor descriptions also provided intense interest about the ideas of their counterparts. Each group quickly became aware that their relative artistic "talents" were about the same. A very common comment from both sets of students was that they really "wish we could actually meet them."

Johnson (2001) has applied a methodology similar to this metaphor exchange approach in teaching pre-service, prospective, teachers in university classes. Johnson (2001) gave students the assignment to characterize themselves as teachers and then to draw a picture ("visual

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metaphor") of themselves in the roles of teacher in a secondary classroom. The result of Johnson's assignment was quite similar to the experiences of the instructor reported in this paper. As Johnson (2001) notes: "the visual metaphor is a viable alternative to literal written description or personal journal writing when reflecting on professional matters" (Johnson, 2001:136). By requiring the beginning professional to portray an important aspect of their professional field, regardless of the quality of the drawing per se, they are able to have a more accurate, albeit intuitive, sense of themselves. To the extent that they share the drawings with others they are more thoroughly understood by others. The point is that even though the drawings and photos were not, in any sense, professional art, they did convey and reinforce an understanding of others' cultures that is much more subtle and deeper than factual descriptions. Of course, without the accompaniment of fairly extensive factual descriptions and a clearly relevant application assignment, such as analyzing a relevant business case, the exercise is incomplete. Hence background reading about the other culture and analysis of an actual business case is essential to this methodology.

The Appendix provides details about the use of the methodology and, although the procedure used in 2004 was identical to that used in 2001 (except that digital photographs were not taken in 2001), there were two differences in debriefing the exercise in 2004 that were implemented as a result of the experience with the methodology in 2001. Specifically, in 2004 students were encouraged to describe the relationship of their drawings to the metaphor characteristics which they developed and they were asked to describe other types of drawings which their groups had also considered. This seemed to put the students more at ease in that they did not have to defend their specific drawing or the specific setting of their metaphor. Also, in 2004 students were encouraged to collaborate on the drawing so that in the debriefing, one person would not feel responsible for the artwork–this had created some awkwardness in 2001 among the U.S. students because they felt that some had been isolated as being less than adequate "artists." Among the French students, the drawings had been created collaboratively on both occasions. Hence, two general recommendations to follow throughout this exercise are to maintain the focus on group, rather than individual, activity and outcomes, and to create the understanding that the specific metaphor and its setting are subjective and that there could be other, equally useful, portrayals. By following these points, informality among and within student groups is enhanced and thus the effectiveness of the exercise is increased. Table 1 lists the metaphors developed by the students.

TABLE 1. Cultural Metaphors Developed by French and U.S. Students During the Spring Semesters of 2001 and 2004

| Metaphors for France Developed by French Students | Metaphors for the U.S. Developed by U.S. Students |
|---|---|
| Spring Semester 2001 | Spring Semester 2001 |
| 1. Gastronomy | 1. The Bald Eagle |
| 2. High Fashion | 2. Team Sports |
| 3. Medieval Castles | 3. Hollywood |
| 4. The Eiffel Tower | 4. Orlando, Florida |
| 5. Facial Make-Up | 5. Great White Shark |
| Spring Semester 2004 | Spring Semester 2004 |
| 6. Authentic Wine | 6. The Buffet Table |
| 7. The French Flag | 7. Statue of Liberty |
| 8. Gastronomy | 8. Wall Street |
| 9. Open Air Market | 9. New York City |
| 10. High Speed Train | 10. The Rules of Golf |

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The procedure used by the instructor to present the metaphors was as follows: (1) a brief review of the concept of cultural metaphors was presented; (2) each one of the five of the metaphors from the other country was presented using the transparency slides; (3) the case scenario "Euro Disneyland" (Black and Gregerson, 1998), which involves a U.S.-French business venture, had been previously assigned for reading and was briefly reviewed; (4) students were then assigned to work in small groups and to develop a set of recommendations for the firm in the case firm using generalizations from the metaphors developed by the students in the other country; (5) each group presented their ideas to the class; (6) the instructor led a general discussion of similarities and differences among group recommendations. More detail is presented in the appendix.

Details of the students' ideas about four of these metaphors, in their own words, are shown in Table 2. The specific metaphors shown in Table 2 were selected as examples for inclusion in this paper because of their similar themes: grooming for public attention (French facial make-up, Hollywood) and food (French gastronomy, U.S. buffet table). When presented with these descriptions by their international peers, the students expressed surprise and many reported that they felt them to be

TABLE 2. Examples of Details of Four Cultural Metaphors Developed by French and U.S. Students During the Spring Semesters of 2001 and 2004

| The French Gastronomy Metaphor as Developed by French Students in 2004 | The U.S. Buffet Table Metaphor as Developed by U.S. Students in 2004 |
|---|---|
| • Sense of taste/creativity | • A little bit of everything (diversity) |
| • Refined/luxury goods | • Over-consumption |
| • Epicurean (show-off) | • Self-serve |
| • Sparkling (show-off) | • Looking out for #1 |
| • Sense of tradition/history | • Bigger is better |
| **The French Facial Make-Up Metaphor as Developed by French Students in 2001** | **The Hollywood Metaphor as Developed by U.S. Students in 2001** |
| • Beauty and taste | • Opinionated |
| • Physical perfection | • Arrogant |
| • Intellectual perfection (pretended) | • Competitive (but smiling) |
| • Individualist | • First impressions count |
| • Ethnocentrist | • Our way is the right way today |

much more useful, as beginning points, than other cultural characterizations. The students universally reported that the other students' self-perceptions were different than those that they had previously held. They also believed the metaphors to be accurate in the sense that they were not perceived to be entirely self-serving in that there was a balance between positive and negative connotations. For example, the French students' metaphors seemed to suggest a certain superficiality along with sophistication and the U.S. students' metaphors suggested a bull-headedness along with perseverance. In addition, both sets of students seemed to identify quite strongly with their counterparts' ideas because the ideas had been so recently communicated.

The metaphors which were developed by the French and U.S. students are multidimensional as indicated by Table 2. For example, the French students identified five aspects of gastronomy as a cultural metaphor and the U.S. students identified five aspects of their buffet table metaphor. In both cases, the students made compelling arguments for these elements as being distinct but necessary to understand their respective cultures. Indeed, the extensive empirical work of Hofstede (1991), Hall and Hall (1990), Hampden-Turner and Trompenaars (2000) and others clearly support the idea that culture is multidimen-

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sional and that attempting to identify a culture by a single dimension would be overly simplistic. This same principle was followed in this teaching methodology, except instead of identifying Hofstede's or others' dimensions for the students, they engaged in discovering cultural dimensions by reflecting on their personal perceptions and experiences through group discussions. While it would be an interesting and instructive exercise to classify the student generated dimensions into categories such as those developed by Hofstede and his colleagues, the purpose of the metaphor exchange methodology is different. That is, an important element of the methodology is the personalized and direct exchange between two specific groups which provides not only information about the other culture but also greater intercultural awareness and sensitivity because of the unique characteristics of the wording and illustrations which accompany the student generated metaphors.

## *STUDENT ASSESSMENT*

Assessment of experiential teaching methods in terms of learning outcomes is crucial in that, inevitably, an element of subjectivity and individuality is involved. Approaches which have been recommended for assessing intercultural awareness experiential methods may be divided into three categories (Kohls and Knight, 1994: 123-126; Pedersen, 2004: 8-9): rating of participant achievement (pretest/posttest or posttest only); participant/administrator evaluation; participant group demonstration. These forms of assessments were used to evaluate the usefulness of the metaphor exchange methodology. First, at the conclusion of the unit which included the metaphor methodology, essay exams were given to French and U.S. students in 2001 and, because of limited class time, only to the U.S. students in 2004. The French resident instructor reported that the performance of students on this material was higher than on most of the other sections of the exam; the same result occurred in the U.S. course in 2001 and 2004.

Second, the resident instructor obtained student feedback from groups of French students at the end of both semesters (2001, 2004) concerning the entire course. One set of questions related to the U.S. guest instructor. In both years, students reported that the most insightful element of the guest's teaching was the metaphor exchange exercise. Also, as a standard part of the U.S. courses, students completed course/instructor evaluation forms which included an open-end section. The most frequent response in this section related to the metaphor exchange

activity and the responses were uniformly positive. In addition, the U.S. instructor's supervisor attended one class meeting during the cultural metaphor unit in 2001 and provided positive feedback to the instructor concerning the cultural metaphor unit.

Third, in a more impressionistic sense, an attitude of curiosity and genuine enthusiasm for learning seemed to have been created by the metaphors which helped the instructor to reinforce understanding of the cultures of others. French and U.S. student group demonstrations, in the form of cultural metaphor presentations and applications of metaphors developed by their international counterparts, were sophisticated and informative as compared to other student group work assigned as part of other subject units and courses.

## *CONCLUSIONS AND RECOMMENDATIONS*

While this is a report of only two applications of this metaphor exchange methodology, the results are encouraging and should be applied with more replications across a number of cultures with an accompanying systematic assessment methodology. The rationale for this metaphor exchange method was that as students develop understandings of their own cultures they are inevitably based on their own intuitive cultural metaphor. Presumably, as students develop a broader perspective on international business and their careers, their views of other cultures will be modified as well and in the case of these two sets of students, they will be working from much more realistic cross-cultural bases than might otherwise have been possible with more traditional descriptions of the other culture such as those presented by Mole (1995) or Morrison and Conaway (1997).

An extremely important distinction which must be maintained through out this activity is that carefully constructed metaphors used as teaching devices are not simply stereotypes to be used as substitutes for understanding one's own and, especially, others' cultures. Rather, as discussed here, cultural metaphors are based on actual, concrete elements found in a cultural setting that have genuine and important meanings to the people of the culture. Simple stereotypes lead to superficial and, often, counterproductive actions while cultural metaphors can lead to genuine understandings and relevant mutually beneficial actions (cf. Pedersen, 2004: 8).

The distinction here between cultural stereotypes and cultural metaphors rests primarily on how the ideas are used and interpreted. For ex-

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ample, stereotyping the French as snobbish and Americans as crude can only lead to misunderstandings and failures of international business activity. However, understanding that (1) the French value creativity and perfection as illustrated by the Gastronomy and Make-Up metaphors and that (2) the people of the United States value opportunities for competition and consumption as illustrated by the Hollywood and Buffet Table metaphors provides a basis for developing compatible relationships through the more accurate understanding of others' cultures.

To conclude, the advantages of this approach are: (1) there is an immediate sense of realism for the students, inasmuch as the metaphors are presented within a short period of time and that the students' actual handwritten descriptions and illustrations are used; (2) students of different cultures can learn from one another through informal relationships without the expense and/or logistical difficulty of direct contact. Indeed, the core concept of cultural differences is not at all limited to international studies or business administration. As noted by Cushner (1998) and Martin (1994), international education is but one application of the concept of intercultural communication and differences. The methodology developed in this paper would be widely applicable to nonbusiness and domestically focused courses and it could be adopted across many curriculum areas of a comprehensive postsecondary institution including most social, behavioral and administrative sciences and most human service professions.

Nevertheless, much work remains to be done to enhance the realism of the student experience. Direct electronic communication methods such as on-line chatroom media, email and web based real-time video systems could be used to develop intergroup familiarity and joint case analysis. A limitation of these techniques is that the class-to-class focus could be biased by small group interaction barriers with the possibility of dominance of a few whose views are not widely shared. However, this limitation could be minimized through application of techniques developed for small group experiential exercises such as those used in team building programs.

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# APPENDIX

## The Cultural Metaphor Exchange Teaching Methodology As Implemented in 2001 and 2004

Week One–At the U.S. University (1.5 class hours)*

1. The U.S. instructor–author of this article and a permanent member of the U.S. university faculty–presents the topic of cultural metaphors, including Gannon's (2000; 2001) general methodology for developing metaphors, to the U.S. students.
2. The U.S. students work in small groups discussing and developing metaphors which they believe apply to the U.S. and which would be especially useful for conducting business in the U.S. Specifically, they (a) label the metaphors ("Hollywood," "Buffet Table," etc.), (b) describe three to five underlying values represented by each metaphor (competition, consumption, etc.) and (c) develop a set of practical business prescriptions for each underlying value (strive to win, avoid extreme modesty, etc.). In addition, the groups create hand drawn images that reflect the metaphors and digital photos (2004 only) are taken of the groups at work.
3. The U.S. instructor assigns the Euro Disneyland case (Black and Gregersen, 1998) to be read prior to the next class meeting. This assignment is made directly by the instructor to the U.S. students and indirectly, through a French colleague, to the French students.

Week Two–At the French University (3.0 class hours)

1. The same U.S. instructor, now as a one-week guest faculty member at the French university, presents the topic of cultural metaphors, including Gannon's (2000; 2001) general methodology for developing metaphors, to the French students.
2. The French students work in small groups discussing and developing metaphors which they believe apply to France and which would be especially useful for conducting business in France. Specifically, they (a) label the metaphors ("Gastronomy," "Make-Up," etc.), (b) describe three to five underlying values represented by each metaphor (creativity, perfection, etc.) and (c) develop a set of practical business prescriptions for each underlying value (emphasize uniqueness, avoid mistakes, etc.). In addition, the groups create hand drawn images that reflect the metaphor and digital photos (2004 only) are taken of the groups at work.
3. The instructor presents the metaphors created by the U.S. students about U.S. culture as part of a study of management practices in the U.S.; digital photos of the U.S. students working on the materials are shown.

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4. The students individually analyze the (previously assigned) Euro Disneyland case in terms of management strategies to recommend using the metaphors they have constructed, and the metaphors created by the U.S. students, as major elements of their analyses.
5. The student groups are reconvened, each group develops a consolidated set of recommendations and gives a brief report to the entire class.
6. The U.S. instructor leads a general discussion about similarities and differences among the recommendations given by the groups.

Week Three–At the U.S. University (1.5 class hours)

1. The instructor presents the metaphors created by the French students about French culture to the U.S. students as part of a study of management practices in the European Union; digital photos of the French students working on the materials are shown.
2. The students individually analyze the (previously assigned) Disney case in terms of management strategies to recommend using the metaphors they have constructed, and the metaphors created by the French students, as major elements of their analyses.
3. The student groups are reconvened, each group develops a consolidated set of recommendations and gives a brief report to the entire class.
4. The U.S. instructor leads a general discussion about similarities and differences among the recommendations given by the groups.
5. The instructor provides feedback to the U.S. students about the case recommendations developed by the French students. The instructor also provides feedback, via electronic media, to the French students about the case recommendations developed by the U.S. students.

* For these courses, classes meet for three hours per week in the U.S. and for six hours per week in France and the cultural metaphor unit does not completely fill the entire period of class meetings; three additional class hours in both countries are devoted to other materials concerning management practices in the U.S. and the European Union; week two for the U.S. university is a holiday (“spring break”).

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