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REVIEW ARTICLE

Compartmentalizing culture teaching strategies under an emotioncy-based model

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ABSTRACT

Given the significant role of culture in communication, language researchers, among many other educationalists, have endeavored to develop strategies and techniques for teaching culture in foreign/second languages. The abundance of these strategies, nevertheless, does not seem to realize its full potential due to being a fragmented rather than coherent whole. In the current study, we reviewed the relevant literature to find common grounds in culture instruction strategies and, accordingly, embarked upon introducing a framework to unify and categorize strategies used in teaching culture with respect to the emotions they provoke in learners. Building upon the prominent role of emotions in various domains of language teaching and learning, it was assumed that the emotions generated in the classroom may play an important role in culture learning as well. To this end, we employed the recently-developed hierarchical model of *emotioncy* as the underlying basis for our framework aiming at offering a hierarchy of teaching culture. Consequently, a number of classroom activities were suggested as ways to make better use of learners' emotions.

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Introduction

The inextricability of language and culture renders one's socialization into the contextual use of a language without learning its cultural roots impossible (Seelye, 1993). We are constantly surrounded and immersed by the culture of the society we live in, and depending on the context in which we are communicating, we use language in certain ways. Moreover, in the global community of the 21st century, communication between people with different cultural perceptions and symbol systems is more inevitable than ever. What language learners need in every educational context is, therefore, to develop an awareness and understanding of such connections between language and culture, so that they can communicate effectively and survive in a framework of different cultures (Brown, 2010).

In the realm of language education, culture was acknowledged as an integral part of language teaching with the advent of communicative approaches during the 1970s and early 1980s, as a result of which cultural issues were placed at the forefront of second/foreign language teaching. In fact, the importance attached to teaching culture since then made language researchers advocate the need for a systematic presentation of culture in second/foreign language classrooms. To this end, curricula, textbooks, and teachers have been recognized as intercultural mediators shouldering the primary responsibility for teaching culture (Chastain, 1988; Clouet, 2006; Drewelow, 2009; Turkan & Çelik, 2007). Now for teachers to be equipped to teach culture, researchers have attempted to propose different class activities and techniques, each placing an emphasis on one aspect of culture teaching. For instance, some researchers (Wintergerst, DeCapoua, & Verna, 2003) have

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underscored the role of audio and visual aids and kines-thetic techniques, while others (Brown, 2010) have placed a premium on aids such as classroom discussions and problem-solving activities to teach cultural elements. The literature, however, seems to be devoid of any general framework for the culture teaching techniques to lie in.

To devise a framework, it is possible to approach the task from different perspectives, each based on a certain orientation. Indeed, culture goes beyond a list of holidays, shared recipes, dressing codes, or traditional and religious ceremonies; it is *an experience* lived by unique individuals and shared by communities of people (Brown, 2010). An individual's lived experiences are indeed instrumental in shaping his/her emotions; in fact, the relationship between emotion and culture has been widely investigated, focusing on how emotions, while being universal, are socially con-structed and affected by culture (Tsai, Miao, Seppala, Fung, & Yeung, 2007). However, to our best knowledge, the reverse has not received much attention to the present day, with culture not having been scrutinized from emotional aspects.

Through the lenses of their newly offered approach, Pishghadam, Adamson, and Shayesteh (2013) accentuated the missing role of emotion in every facet of language teaching and learning, presuming that real world knowl-edge encompasses emotion which is instrumental in word knowledge. In their emotion-oriented approach, they introduced *emotioncy*, defined as the degree of emotion towards different language entities. Thus, we assume that, from among different features of language learning, an individual's emotions may play a critical role in learning the cultural issues of a language, which are deemed vital. Taking an emotion-based orientation, therefore, the main goal of the current study was to compartmentalize culture teaching strategies based on the metric of emo-tioncy (Pishghadam, 2015) developed originally from Pishghadam, Adamson et al. (2013)—emotion-based lan-guage instruction (EBLI). To this end, the paper first defines culture and reviews the relationship between language and culture. The focus will then be shifted to teaching culture, and investigating the changes and key ideas permeating the last few decades. Further, some of the most commonly applied techniques and strategies in teaching culture are enumerated and, finally, an emotioncy-based framework for clustering culture teaching strategies will be proposed after elaborating on emotioncy and its relevant concepts.

Theoretical Framework

The Significance of Culture

The extent to which culture plays a significant role in our lives and the lives of our students may only be under-stood through raising an awareness of what culture is and how it can affect our lives in both direct and indirect ways. After all, culture has been generally depicted as a broad concept including all aspects of human life (Brooks, 1975; Brown, 2010; Seelye, 1993). This is while the elusiveness of culture as an ever-changing construct which shifts constantly over time and according to the people perceiving and interpreting it (Chastain, 1988; Harklau,

1999), also makes it a difficult concept to define. In other words, culture is considered a dynamic construct (Robert, Byram, Barro, Jordanand, & Street, 2001) embracing different definitions ranging from the patterns of meanings embodied in symbolic forms through which individuals communicate with one another (Tomlinson, 1999) to sets of ideas, skills, customs, arts, and tools which describe different groups of people in different periods of time (Brown, 2000). However, most definitions of culture revolve around the same key notions, viewing culture as a system which is shared by a community of people allowing them to meet their needs and communicate (Baumeister, 2005; Matsumoto & Juang, 2013). Shared beliefs, norms, and values are also central to many definitions provided for culture (DeCapua & Wintergerst, 2004; Liddicoat, Papademetre, Scarino, & Kohler, 2003; Peterson, 2004). To have a better understanding of culture, it also matters to know about different aspects of it and to be able to spot and distinguish the observable sides from those hidden and less observable. "Visible culture", as Peterson (2004, p. 25) put it, is culture as classic or grand themes encompassing a community's literature, classical music, architecture, his-torical figures, and geography; it can be seen as the tip of the iceberg sticking above the water level of conscious awareness. This is while "invisible culture" represents the more significant part of the iceberg known as the uncon-scious (Weaver, 1993, p. 139) and refers to "minor or com-mon themes" including people's everyday thinking, behavior, common traditions, practices, and customs. Brown (2010) conceived the former as objective and the latter as a subjective culture.

Despite its various definitions and aspects, every culture is closely interwoven with its language; indeed, language is considered as the most important means of communi-cating information, thoughts, and feelings in a culture (Brown, 2000). Additionally, communicating through a language calls for an exposure to the culture it rises from. In fact, the status of culture and its inseparability from lan-guage pointed out the prominent part it plays in language learning, and teaching. The delineating lines between lan-guage and culture in education were probably formed prior to the 1960s (Allen, 1985). In 1957, Robert Lado highlighted the necessity of cultural understanding and support through a structural approach, claiming that diversities of languages can be surmounted by means of cultural un-derstanding which will therefore result in students' better mastering of the new language. Ever since then, culture has been brought into the consciousness of language teaching by a great many scholars with Brooks (1968), Hall (1959), Kelly (1969), Lado (1957), Nostrand (1966), and Politzer (1959) being some of the main vanguards of the change. Politzer (1959, p. 101), for example, argued that teaching language without teaching culture at the same time invites comparison with "teaching meaningless symbols or sym-bols to which the student attaches the wrong meaning". Brooks (1968), also, stressed the significance of culture not for the study of literature, but for learning a language and Kelly (1969) referred to teaching of culture as an unstated aim of teaching language. Later in the 1970s, the heyday of sociolinguistics, a period of further interest in culture was embarked upon by Lafayette (1975), Luce and Smith (1979),

Steelye (1974), among others. Moreover, the 1980s and 1990s were witness to further enhancements in culture-oriented communicative language teaching due to advances in pragmatics and sociolinguistics (Levinson, 1983). It was mainly throughout this period that scholars attempted to, as Valdes (1986) has referred to it, bridge the cultural gap in language teaching.

In bridging such a gap, a good many anthropologists and linguists (e.g., Buttjes, 1990; Damen, 1987; Fishman, 1960; Kramsch, 1993; Moran, 2001; Sapir, 1929) have been long endeavoring to explore the nature of the relationship between language and culture. Accordingly, different hypotheses have been put forth including the Sapir–Whorf hypothesis or the linguistics relativity hypothesis to form the idea that language influences thought processes, meaning that the structure of a language affects how its speakers view and express the world around them (Sapir, 1929). Moreover, acknowledging the close link between language and culture, while standing in contrast to the Sapir-Whorf hypothesis, Mutawa and Kailani (1989), pointed out language as a product, and consequently a reflection of culture. These opposing views on the direction of the language-and-culture connection have come to a consensus with further researchers (Brown, 2000; Fantini, 1995) emphasizing a symbiotic relationship between the two and stating that not only is language a means by which people communicate, but it also is responsible for cultural development.

Along with this developmental flow, the transformation in the role of culture has conspicuously been underlined in various language teaching theories, methods, and approaches. In the late twentieth century, with linguistic imperialism over-ruling, concepts such as cross-cultural sensitivity and global awareness emerged, denouncing the teaching and learning of the dominant cultures only, while attempting to encourage the inclusion of the cultures of both core and periphery countries to an equal degree (Phillipson, 1992). The idea of World Englishes, thus germinated to problematize the ownership of English by the core countries in an attempt to denationalize English and make it hard to select one or a few cultures to expose students to (Clouet, 2006; Kachru, 1986; Phillipson, 1992). Kachru (1986, p. 92) took British and American ways of life to the margin, emphasizing that today's English is no longer "a vehicle of western culture". Consequently, language educators and practitioners were advised to consider target cultures other than only British or American culture and utilize international source materials for the curricular (Nault, 2006). The other far-reaching shift was intercultural communicative competence emerging from the concept of communicative competence (Kramsch, 1993) and propounding the idea that apart from communicative competence, cultural competence, which is the knowledge of beliefs, conventions, and systems of meaning of another country, needs to be enriched as an integral element of language learning and teaching. Byran and Fleming (1998, p. 12) defined intercultural communicative competence as the ability to "mediate between different modes present". In other words, intercultural communicative competence means awareness of one's own culture as well as other cultures, which is vital to minimizing conflicts and misunderstandings due to differences in cultures and communication patterns (Hamiloğlu & Mendi, 2010). The overall result of the aforementioned changes in culture-related perspectives was, therefore, a shift from mono-directionality to bi-directionality in teaching culture.

Noteworthy here, is the fact that culture has, ever since the mid-twentieth century and despite the changing views thereafter, stood the test of time, remaining an essential component of language classrooms. Alongside the prominence given to culture in theoretical research, empirical research has also strived to address teaching culture in general, with English as a Foreign Language (EFL) learning and teaching attracting abundant studies. Many researchers including Devrim and Bayyurt (2010), Izadpanah (2011), Jiang (2012), Karabinar and Guler (2012), and Sercu, Gracia, and Prieto (2004) investigated EFL teachers and students' perceptions and attitudes towards culture teaching. Results overlap in their findings of teachers and learners' positive views towards culture learning and teaching while certain misunderstandings still exist with regard to the practice. In relation to the impediments to teaching culture, Galloway (1984) and Hadley (2001) recognized an overcrowded curriculum, teachers' fear of not knowing enough about the target culture, inadequate training for teachers, lack of methods and strategies, and teachers' fear of dealing with students' negative attitudes as some of the main problems, which are probable reasons that teaching of culture, according to Thanasoulas (2001), has received less adulation than it is due. Other researchers have strained to rise above such difficulties in various ways. Lafayette (1978), for example, argued that teachers need to teach culture not in a serial fashion, but in an integrative fashion with language so that culture does not come second and become lost in an overcrowded curriculum. Dittmer (2010) advised teachers against taking a fact-only approach towards teaching culture and suggests teachers should pave the way for students to make sense out of the facts they themselves discover in their study of the target culture.

Further research has endeavored to introduce themes and strategies for teaching culture. As an instance, culture capsule, first developed by Taylor and Sorenson (1961), is a brief oral or written explanation of minimal differences between two cultures along with photos or other realia. Culture capsules can be prepared either by the teacher or students outside the class. Lafayette (1978), Miller (1974), and Steelye (1974) are notable among those listing culture capsules as methods for teaching culture in language classrooms. Groups of three or more culture capsules on related topics which are combined into a simulation or kit are referred to as culture clusters (Meade & Morain, 1973).

Cultural assimilator, as a further example, is also a well-known technique inaugurated by Fiedler, Mitchell, and Triandis (1971) and utilized by Steelye (1974) and Lafayette (1978). This technique is basically supposed to provide language learners with intercultural knowledge drawing upon a short description of a situation where people from different cultures interact, like in a culture capsule and culture cluster. It, however, surpasses the other two owing to the fact that it might even promote emotional empathy and understanding about the cultural information

provided that learners experience strong feelings about one or more of the options. Mini drama is yet another example of a technique developed by Steelye (1974) and Lafayette (1978) which moves one step beyond cultural assimilator by involving the learners not only intellectually but also emotionally. Literature has likewise been suggested as a way to teach culture (Brown, 2010; Cronjé, 2011; Göbel & Helmke, 2010; Harumi, 2002). Slightly different from the cited techniques, Galloway (1984) lists four common approaches to teaching culture: 1) the Frankenstein approach, 2) the 4-F approach (folk dances, festivals, fairs, and food), 3) the tour guide approach, and 4) the "by-the-way" approach.

For the strategies and techniques used in teaching culture to be categorized and put into a framework, it is required to follow a certain orientation which can function as the basis, and help with a systematic development of it. Effective incorporation of culture in language teaching classrooms today involves fostering cultural sensitivity and an internalization of the culture being taught. Emotion, as a neglected force in language learning, can help with the learning and internalization of cultural concepts in a sense that they are no longer merely external, static, and reduced knowledge.

Emotioncy

Injecting an emotion-based perspective into second language acquisition, Pishghadam, Adamson et al. (2013) and Pishghadam, Tabatabaeyan, and Navari's (2013) inauguration of EBLI is a departure from Greenspan's (1992) DIR model. DIR is a functional approach, which uses the complex interactions between biology and experience to understand behavior, and tries to examine how children integrate their capacities in order to achieve emotionally meaningful goals (Greenspan, 1992). Pishghadam, Adamson et al. (2013) set forth reasons why this approach, as a model of first language acquisition, can be implemented in second language teaching and learning while laying the basis for EBLI. In EBLI, better L2 learning is put down to 1) the affective interaction between learner and teacher, and 2) language *emotionalization*, which refers to connecting L2 lexical words to their L1 equivalents. In first language acquisition, children acquire the language as they interact with their parents and the environment. It is through this interaction with the world that emotion finds its way through and children learn the words together with the emotional context they exist in, while in second language learning, the world is already there, what is missing is only the word. To redress the balance, emotionalization, suggests making emotional connections with the new concepts as a way to more effective L2 learning. In this regard, Pishghadam, Adamson et al. (2013) underscore the flow between L1 and L2 lexicon and grammar rules and assume that the same flow exists between two languages with regard to emotions, referring to it as *inter-emotionality*. Pishghadam, Adamson et al. (2013) led up to the direction of inter-emotionality and argued that in second language learning learners already have the word knowledge of their L1 accompanied by the world knowledge developed through affective interactions (see Greenspan,

2001); what they need, therefore, is the word in L2 and the world information transferred from L1 to L2. This is when the flow moves from L1 to L2. However, if the direction of the flow is reversed, it could prove disruptive to the process of second language acquisition, for in this case the learner will be pressed for not only the word, but also the world.

Adopting a broader view, Pishghadam, Adamson et al. (2013) brought the idea of affect investment into the domain of second language learning and tried to accentuate the emotional weight, coined as *emotioncy*, as a potential determinant in the speed and ease of language learning. Using the new concept of emotioncy, Pishghadam, Jajarmi, and Shayesteh (2015) came up with the idea of sensory relativism delineating that senses bring about unequal degrees of emotions which are capable of relativizing our cognition and understanding of the world.

To further elaborate the new concept of emotioncy, Pishghadam (2015) drew a six-level hierarchy and assigned each degree of emotion to a special level with Null or zero signifying no degree of emotion, and Auditory (when an individual merely hears about an item/concept), Visual (when an individual hears about and sees the item), Kinesthetic (when an individual hears about, sees, and touches the item), Inner (when an individual experiences using that item), and Arch (when an individual does research into that item/concept) standing on levels 0, 1, 2, 3, 4, and 5, respectively. The idea is that if one has no experience of "banana", for instance, s/he has no emotioncy of it; however, one's level of emotioncy can change based on one's experience of "banana" (Pishghadam, 2015). As illustrated in Figure 1 below, subsequent to Avolvement which indicates zero degree of emotion and lack of involvement, the lower level emotioncies of Auditory, Visual, and Kinesthetic constitute Exvolvement since they tap into students emotions from outside. Simply put, at this level, learning has not been fully internalized yet and the learners are indirectly involved in the process. The upper level emotioncies of Inner and Arch, on the other hand, target Involvement as they aim to involve learners directly and from inside in such a way that learning becomes entirely internalized.

A few empirical studies have investigated the role of emotioncy in different language-related domains (Pishghadam, 2016; Pishghadam & Shayesteh, 2016; Pishghadam, Shayesteh, & Rahmani, 2016); nonetheless, this under-researched concept has yet to be challenged and investigated from a great variety of different viewpoints.

In light of the premise that emotion is connected with language learning and intellectual functioning, emotioncy sets up to determine, distinguish, and steer the possibility, level, and depth of learning language items based on where they stand on the model of emotioncy introduced by Pishghadam (2015). By virtue of this model, we are granted a new dimension through which we can explore the realm of language education in general and culture teaching as an indispensable constituent of L2 education. As illustrated earlier in this paper, a good many sources of classroom suggestions for culture teaching in the foreign language teaching community can be found in the literature. Yet no attempt has been made thus far to compartmentalize the
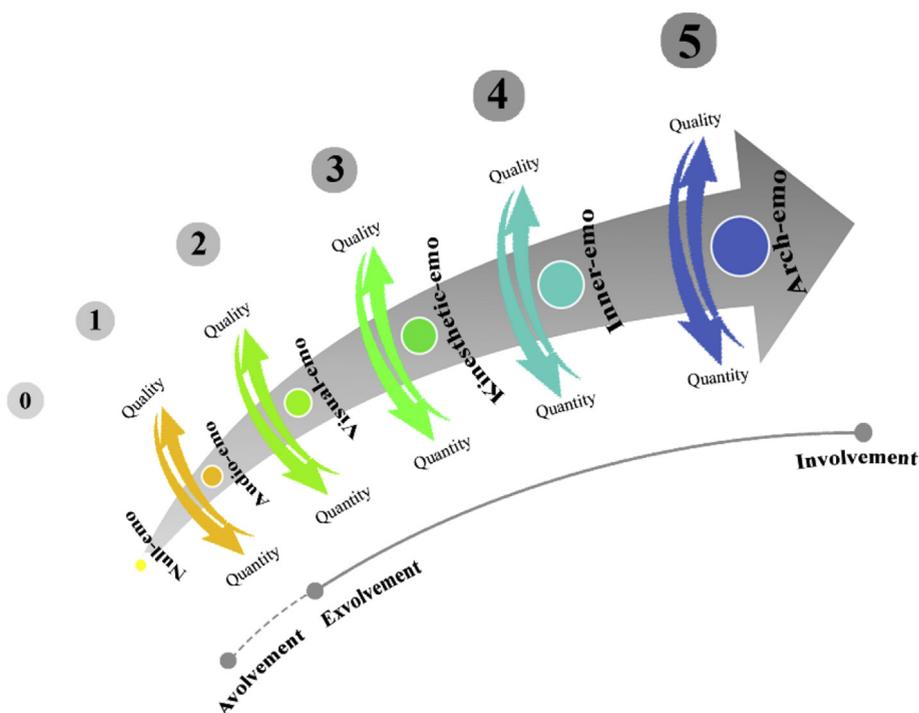
Figure 1 Emotioncy (emo) levels
Source: Adapted from Pishghadam (2015)

techniques and strategies for teaching culture into distinguishing categories. Hence, this paper seeks to establish a model for teaching culture strategies and themes based on the pioneering concept of emotioncy with its five levels functioning as apt categories.

An Emotioncy-based Framework for Teaching Culture

The goals for teaching culture have been translated into classroom practice through a wide variety of strategies and activities. To address different learning styles and levels, these strategies have attempted to use a collection of audio, visual, and kinesthetic materials and activities varying from audio/video-taped interviews, lectures, and native informants, to discussions, role plays, simulations, and field experiences, to name but a few (Brown, 2010). Yet the array of culture teaching strategies remains bewildering with no general consensus reached as to which ones are more useful and when they should be practiced with regard to the particular senses they involve. In order to help teachers and practitioners develop clear goals and master the skill of manipulating these techniques along similar lines, a viable framework for organizing instruction on cultural issues is required: *a hierarchy of teaching culture* which shows teachers what to start with and where to head for, based on their learners' needs and where they already stand.

Drawing upon Pishghadam, Adamson et al. (2013) viewed that a teacher can build emotional associations towards the concepts to be learned in L2 or, using a more technical term, emotionalize, to foster learning various new concepts, we believe that emotions can be of great help in

learning and teaching cultural issues as well. In better words, while teaching culture, just like words and other aspects of language, it is recommended to make emotional connections towards the cultural issues and, to that aim, emotionalize them in order to make culture learning an easier experience for the learners. Hence, the strategies for teaching cultures need to be targeted towards tapping into learners' emotions and helping them move up the ladder of the emotioncies. As Figure 1 clearly depicts, Pishghadam's (2015) model of emotioncy suggests that as one moves up this hierarchy, one's level of emotioncy, which is an individual's degree of emotion, becomes higher with each level incorporating the lower level emotioncies within itself. On this account, a learner starts to become exvolved when s/he hears a concept (Auditory emotioncy), and grows further exvolved once the concept is seen (Visual emotioncy) and touched or physically dealt with (Kinesthetic emotioncy). Exvolvement turns into Involvement following the learner's first-hand experience (Inner emotioncy) or additional research and readings on the entity (Arch emotioncy).

The layout of emotioncy delineates the process of learning a new entity, which makes it seem operative in functioning as a recommended framework to seat the techniques for teaching culture within its levels. In fact, the skeleton outline of our scheme (Table 1) is divided into five main sections, each of which is divided into two columns representing one emotioncy on the left and some techniques as examples targeting the same emotioncy on the right. We put the lowest level emotioncy (Auditory), at the bottom and finish with the highest (Arch) at the top of the

Table 1
Emotioncy-based framework for teaching culture

Emotioncy level:	Strategies and techniques
5. Arch	Culture Capsules and Culture Clusters • students' explanations and lectures • contrasting information from the students' native language culture • the evolution of dictionaries (idioms, proverbs, names of heroes, well-known legends and stories, heroic deeds, beliefs, etc.) • short presentations on a topic of interest/ discussion activities ○ Cultural consciousness-raising technique ○ Self-awareness technique
4. Inner	Cultural Islands • using authentic material • native informants • assigning students foreign names ○ Cultural assimilators ○ Minidramas or Miniskits ○ Telecommunication (pen pals) ○ Cultural scavenger hunts to supermarkets and department stores ○ Celebrating foreign festivals ○ Field trips ○ Special programs and events ○ Summer camps ○ Student exchange and travel/study abroad
3. Kinesthetic	Culture Capsules and Culture Clusters • objects • realia • interactive software packages Audio-Motor Unit • eating with a knife and fork • shaking hands • listening actively • standing in line to buy a ticket • students' gestures
2. Visual	Culture Capsules and Culture Clusters • pictures • videos • video-taped interviews • observational dialogs • posters • maps • signs • magazine pictures • slide presentations • gestures and non-verbal behavior • travelogue films
1. Auditory	Culture Capsules and Culture Clusters • teacher explanations and lectures • recordings • audiocassette

table to further emphasize the hierarchical nature of our framework. It must be emphasized that Null was excluded from the table since each technique or strategy may induce a minimum level of Auditory emotioncy even if the learners hear about a cultural element in the classroom for the first time.

As mentioned, culture teaching strategies reside in the sections in accordance with the type and level of emotioncy they bring forth through emotionalization. For instance, audio-motor unit of Kalivoda, Morain, and Elkins (1971) is a technique in which students should act out commands given by the teacher; they may practice eating habits in the target culture through using forks, knives, and napkins, or shaking hands when meeting someone. This technique taps into students' Kinesthetic emotioncy, giving them a level-3 emotioncy in the particular culture component. This is while the self-awareness technique of Damen (1987) stands on the Arch emotioncy level since it serves to raise a certain cultural aspect to the consciousness of students through self-assessment questionnaires, problem solving, or listening to opinions of others in order to raise their awareness of their own cultural orientation.

Among other well-known techniques used for teaching culture are culture capsules and culture clusters, first developed by Taylor and Sorenson (1961) and Meade and Morain (1973), respectively, and later applied by Lafayette (1978), and Steelye (1974). As illustrated by our framework (Table 1), culture capsules and culture clusters can be placed in different rows of the table on the basis of the emotioncies they address. For example, culture capsules can tap into students' Auditory emotioncy if the teacher plays audio files or talks about the certain cultural point s/he intends to teach. Likewise, they can involve students' Arch emotioncy provided that students search for, lecture on, or discuss a certain cultural issue. According to the framework we introduce here, making use of culture clusters, which are groups of three or more culture capsules on relevant topics combined together (Meade & Morain, 1973), a teacher can plan to engage students' different emotioncy levels while attempting to move students' culture learning experience to a higher level of emotioncy and consequently help them develop, as Tomlinson and Masuahara (2004, p. 5) refer to it, "cultural awareness rather than mere cultural knowledge". Indeed, this is where our framework orchestrates a more efficient learning experience: Learners get exvolved in the culture with lower level emotioncies at work and grow involved as higher level emotioncies come into play; they experience the culture in Inner stage, compare and contrast it through discussions or research in Arch, and develop an awareness about the cultural issue which goes beyond knowledge. To give an example, in order to enhance students' emotional experience of learning a certain cultural aspect, a teacher can start with giving a short explanation or playing a recording on the topic (Audio emotioncy). Next, students can watch videos on certain cultural interactions (Visual emotioncy) and finally, the cultural aspect could be discussed by students while they try to compare it with their local culture or students could simply be assigned to read further about it (Arch emotioncy). As another example which illustrates deeper involvement in comparison with the strategies mentioned, Cultural assimilators and Minidramas, introduced by Fiedler et al. (1971) and popularized by Steelye (1974) and Lafayette (1978), find themselves in the Inner emotioncy section of the framework, for both of them aim at putting learners in simulated culturally-triggered situations where they have to make certain decisions. It is worth mentioning that since creating real cultural experiences is rather difficult in foreign language contexts, we decided to include simulations in our

framework. With simulations, learners can get as close as possible to the Inner emotioncy level which is meant to deepen learners' understanding of the culture through involving them in the experience and giving them a fuller sense of it. Cultural islands, to provide another of the same case in point, are by themselves considered to tap into learners' Inner emotioncy since they are meant to put learners in the target culture environment. However, to this aim, they make use of cultural techniques such as pictures, posters, advertisements, comic strips, maps, and calendars which are located in lower emotioncy levels.

At its best, the framework pictured above seeks to promote the quality of culture learning by making connections between the specific culture at hand and learners' emotions, and activating their different levels of emotioncies. What needs to be taken into account here is the fact that the boundaries of our framework, which are designed to categorize the techniques based on the emotioncies they engage, can and do turn fuzzy and allow for more flexibility as a result. Different techniques, therefore, might belong to more than one section of the outline depending on the kinds of emotioncies they call forth in different stages, and at times, simultaneously. Finally, it would only be fair to confirm that without the techniques and strategies drawn from theories and reviewed across the literature, teaching culture would be an impossibility. However, with no systematic scheme to define the nature of their approaches to teaching culture and put them into use accordingly, they can hardly realize their full potential.

Concluding Remarks

The fact that teaching culture is one of the bare necessities of language teaching has been a recurrent theme of many studies (Brooks, 1968; Clouet, 2006; Kramsch, 1993; Peterson, 2004; Tomlinson & Masahura, 2004; Turkan & Çelik, 2007). Teachers, in particular, have been put in a position of responsibility for culture learning to take place (Chastain, 1988; Clouet, 2006; Drewelow, 2009; Turkan & Çelik, 2007) and, consequently, several techniques and strategies have come to their aid (Brown, 2010; Chastain, 1988; Lafayette, 1978; Steelye, 1974; Wintergerst et al., 2003). In spite of all the culture teaching strategies aiming at the same goal, there still exist differences among them regarding how they approach the task. Should these distinctive features be taken into account, the relative significance of each technique can be determined, and, as a result, teachers will be able to develop a better sense of recognition as to what to employ in different stages, and classroom activities targeting culture learning will be more fruitful. In an attempt to underline such distinguishing characteristics, this study embarked upon looking at the already-existing culture teaching techniques from an emotion-based perspective—the premise that emotional weight is a deciding factor in the process of learning a new concept (Pishghadam, Adamson et al., 2013; Pishghadam & Shayesteh, 2016) implying that emotional connections made to cultural texture facilitate its mastery. Founded upon this assumption, the emotioncy model pioneered by Pishghadam (2015) was applied to devise an underlying basis for *a culture instruction hierarchy* through conducting

a comprehensive analysis of the literature and extracting overlaps between the levels of emotioncy, which are hierarchical themselves, and strategies in teaching culture.

Born out of the developed framework, there comes a more purposeful exploitation of culture teaching techniques which are now located in different parts of the framework based on the kinds and levels of emotioncies they target. Such grading of culture teaching tactics can help teachers and practitioners in numerous ways to design more efficient lesson plans from the standpoint of the levels of emotioncy they need to focus on in different stages of their teaching experience. However, what is needed to be accentuated here is the fuzzy lines on the continuum which move along the levels depending on the extent of cultural experience teachers provide students with. That is to say, a certain technique can be placed on different levels since it addresses two or more emotioncies either simultaneously or at different points of instruction. What accounts for this possible flexibility of the framework is the theoretical foundation of emotioncy and the idea of sensory relativism which indicates senses and their corresponding emotioncies capable of regulating cognitive abilities. In practice, the implementation of different culture techniques or teaching instructions, may exvolve or involve the learners to various degrees or even to the extent that their conceptualization of the world alters (Pishghadam et al., 2015). Thus, not only the nature of the strategies per se, but the instructions provided by the teachers also may move them up or down our proposed hierarchical framework.

The significance of the framework also owes a great deal to *the hierarchical order* it recommends for culture teaching techniques based on Pishghadam's (2015) emotioncy model. In other words, teachers are advised to take notice of the order of presenting the techniques to the class while keeping students' already-existing levels of emotioncy in mind. It is strongly recommended that teachers move from the lower-emotioncy-level techniques and move students up the ladder step-by-step: to begin with a short presentation or a recording on the particular aspect of the target culture; next, to play a video, show some pictures, or have students touch, smell, or do certain commands based on the nature of what is being taught; after that, to try to simulate the particular situation and make it sound authentic, or put students in the real situation, if possible; and finally, to top up students' level of emotioncy to Arch by holding a discussion or asking them to carry out research. It is important to note that these are but a few examples serving to cast more light on the framework. Through this, teachers are encouraged to be creative and take as many pieces as they find appropriate and practical from the framework provided that they follow the steps suggested by it.

The hierarchical culture teaching framework introduced in this paper aims at creating different degrees of emotional responsiveness to some culture teaching strategies based on the emotioncies they activate in learners. Sometimes, learners already have a degree of emotion regarding the culture discussed in the class; this could come from either a similar L1 cultural aspect, or a prior knowledge/experience in the L2 culture. In either case, the emotioncy-based scheme helps the teacher build on the learner's

emotioncy level without having to start from scratch. Moreover, in the former situation, there is an opportunity for raising cross-cultural awareness through elaborating and further emphasizing students' emotioncies that are shared in both cultures, and ensure the ensuing intercultural communication competencies proposed by Kramsch (1993). It is, however, not always easy to spot where to begin with, for students in a class may have a variety of different emotioncies in the same cultural texture. As the over-crowded curriculum has already been put on the list of barriers to culture teaching (Thanasoulas, 2001), it would also be rather time-consuming to cover all or most of the levels of the framework for one cultural issue. Furthermore, on some occasions, it can be far from practical to involve Inner emotioncy- especially in EFL classrooms where access to the target culture is restricted to indirect means. This is probably the reason for the poverty of techniques designed to give learners a direct or at least semi-direct/simulated experience of the culture.

Despite such limitations, teachers and practitioners are encouraged to fit the strategies they know into our proposed framework and attempt to adopt new techniques by enlarging the scope and dimensions of the existing strategies based on the framework presented in this study. Last but not least, further research could implement our framework to examine its practicality and effectiveness in practice. A simple experiment/case study could also be conducted to provide empirical evidence to the emotioncy-level and teaching strategy correspondence. It is likewise essential to probe into the cognitive abilities which may be nurtured while the learners are avolved, exvolved, and involved based upon the categorization of this framework.

Conflict of Interest

The authors declare no conflict of interest.

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