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# “A Town of Many”: Drama and Urban Heritage Landscapes as Mediums for Second Language Acquisition and Social Inclusion

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## Abstract

If the global and multicultural social environments in which we find ourselves nowadays define who we are, then “we,” as social beings, are embedded in various relevant social communities in which we are acting, interacting, affecting, and being affected through our communications. In our case, teachers and learners change and coproduce cultural assets through their daily practices, while they explore, interact, and embrace the already existing local Cultural Heritage of their new settings. This paper moves beyond text-oriented approaches and towards cutting-edge trends in education and second language learning. A new global application is presented which utilizes the recording of urban heritage landscapes as mediums for second language acquisition and social inclusion. The methodology is based on the case study of a coproduced (between teachers and learners) Historical Area Assessment in a diverse area of Cardiff city. It shows the benefits brought to the refugee and asylum seeker learners regarding their second language competence levels and the social inclusion they achieved in their local community. Through this innovative application, which combines heritage recording with drama in education, learners take the lead in the recording of the urban heritage landscapes, and the teachers focus on the creative and experiential aspect of the learning process through drama. The ultimate aims are to present a new heritage and drama-based way for second language acquisition and social inclusion in the multicultural classroom.

## Keywords

Drama in Education; Heritage in Education; Multicultural Classroom; Historic Area Assessment; Heritage for Social Inclusion

## 1. Introduction

Multicultural education’s origins and foundational ideas are an optimistic and committed response to the Civil Rights Movement of the 1950s and 1960s (Bennet, 2001). Banks and Banks (2010, p. 1) argue that multicultural education is an idea, a movement,

and a process whose goal is to change the structure of educational institutions so that all students— male or female, exceptional or not, and those who are members of diverse racial, ethnic, language, or cultural groups—can have an equal chance to achieve academically in school. Multicultural education has emerged rapidly and has led to a variety of

multidisciplinary inquiry, artistic and literary achievements, social action, and scholarly writing (see Adler, 1997). The term "multicultural education" is commonly accepted in Britain and in the United States, while "intercultural education" has been used more widely throughout continental Europe. However, "intercultural education" as a term is becoming increasingly popular in the United Kingdom, partly due to European influence (Jackson, 2004). In this paper we will use the term "multicultural education" which will be explored in a British context. Multicultural education has been an integral issue for the United Kingdom, one that began to evolve in the 1960s with a growing population of immigrants arriving from the West Indies, India, Pakistan, and Bangladesh. In 1970s, multicultural education gained currency, especially through conferences, research, publications, and the media (Figueroa, 2004). It peaked in the 1980s when educational theories of multicultural and antiracist education started to rise and the Education Reform Act, with the Introduction of National Curriculum, was established in 1988 (Modood & May, 2001).

Another significant focus of the British educational system, as showcased by Aydin (2013), is the development of the multicultural curriculum with a focus on raising awareness of citizenship. Incorporating citizenship education in schools, providing citizenship classes to immigrants, introducing new citizenship tests for naturalization, and organizing citizenship ceremonies are current issues of top priority in many diverse societies (Kymlicka, 2011). As a result, the importance of citizenship is one of the topmost items in the agenda of right- and left-wing politicians from over recent years (Brooks, 2009). Consequently, citizenship education has been incorporated in the British curriculum since 2002 and has made significant contributions to multicultural education in

England and Wales (Figueroa, 2004; Jackson, 2004; Kiwan, 2011).

From a global perspective, multicultural education is facing new challenges in the 21st century due to a global surge of intercountry migration, refugee streams, and first world interconnectivity. As an example, during the first half of 2019, European countries recorded some 297,560 new asylum seekers, nearly a third (94,040) were children. This represents an increase of 21% during the same period in 2018 (UNICEF, 2020). Between January and June 2019, 8,200 children arrived in Greece, Italy, Bulgaria, and Spain (35% were girls and 65% were boys). Approximately 2,800 of the children who arrived in Europe between the same months were unaccompanied and separated. Over 70% of these children were registered in just four countries: Germany (39%), France (12%), Spain (11%), and Greece (10%). Over 10,400 were being considered for resettlement in Europe (UNICEF, 2020). Taking into account that so many of these youth were displaced from their homes and communities and travelled through various Mediterranean routes, it becomes absolutely essential to guarantee their access to basic rights such as healthcare, freedom of movement, and education.

This research focuses on two challenges that multicultural education is currently facing due to immigration and population movement. The first is the requirement that students acquire an additional, and largely unfamiliar, language; related to this is the challenge they face of understanding and accepting a new culture while receiving little support in multicultural classrooms. The second challenge that the newly arrived students face is the possibility of insufficient human and financial resources in education contexts, including lack of intervention classes, budgetary shortfalls, teachers with insufficient training in

multicultural educational methods, and teachers who lack appreciation of diversity.

The ideas that this paper explores—the introduction of Cultural Heritage in multicultural education as a medium of promoting language acquisition (Challenge 1) and challenging issues of newly arrived migrants social inclusion (Challenge 2)—have been developed in the context of Banks’ (1995a) five dimensions of multicultural education. Banks (1995a) suggests that multicultural education’s pillars should be content integration, knowledge construction, prejudice reduction, equity pedagogy, and an empowering school culture. This paper moves beyond text-oriented approaches and towards cutting-edge trends in education and second language learning. We present a new global application that utilizes the recording of urban heritage landscapes as mediums for second language acquisition through drama in education. In this work, we highlight the importance of heritage applications in education and show how they can be used to achieve social inclusion, acceptance, and equal opportunities for refugees, asylum seekers, and newly arrived students.

## **2. Aims and Objectives**

The aim of this paper is to present a Cultural Heritage-inspired teaching method that addresses the aforementioned issues and challenges regarding newly arrived students, such as low academic achievement and difficulties in adjusting to a new cultural environment. According to Witsel (2003), teaching and learning is a challenging process, even if students and teachers are of the same economic, societal, and cultural background. Thus, students are expected to face some difficulties in progress and engagement in classrooms when students and teachers are from different cultural backgrounds. Studies indicate that new arrival students are reluctant to

participate in the learning process or even speak in a multicultural classroom because they are being taught in a new environment that is unfamiliar to them (see Magos & Politi, 2008, for a review). Therefore, teachers and students usually encounter difficulties in communication, teaching, and learning because students do not adapt to the new teaching process and learning environment (see Landsman & Lewis, 2011, for an overview). Consequently, teachers have the added responsibility of leading students through this unfamiliar territory towards achievement, inclusion, and ultimately, serenity. To effectively accomplish and address the above two challenges, specialized learning techniques and other educational practices are required (see Alsubaie, 2015).

This paper meets the above aims through two objectives: a) Record the tangible and intangible Cultural Heritage assets of the Butetown and Cardiff Bay Ward in Cardiff, Wales, UK, and b) Utilize and embed heritage into lesson plans in order to facilitate second language acquisition.

## **3. The theoretical framework**

Cultural Heritage is an expression of the ways of living developed by a community; these ways of living are passed on from generation to generation, and include customs, practices, places, objects, artistic expressions, and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage (ICOMOS, 2002), and is the core component of the proposed new teaching method due to the plethora of stimuli it can offer to the learning process and the necessary values it can promote. The definition of Cultural Heritage has evolved throughout the years, starting with the notion of preservation, protection, and valorization of cultural and natural Heritage described in the UNESCO Convention of 1972 (UNESCO 1972),

which led to the World Heritage List as part of the 2003 UNESCO convention of safeguarding of intangible Cultural Heritage which was then followed by the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005).

Apart from the fact that heritage in education could work as a tool for heritage awareness and cultural consciousness, it can at the same time provide the learners with rich and inspiring learning environments that will support and enhance their learning processes (Van Lakenfeld & Gussen, 2011). Heritage in education is based on the idea that Cultural Heritage provides the advantage of experiential learning, which not only aims to form strict knowledge regarding particular heritage contexts, but it also gives the learner the opportunity to acquire a wider range of competencies (Lackerfeld et al., 2010, p. 15).

The print that humans leave on the different types of Cultural Heritage Assets, tangible or intangible, define their culture and contributes to the creation of a bond which the local people identify themselves and develop their sense of belonging (Penna, 2018). A heritage asset is an item that has value because of its contribution to a nation's society, knowledge, and/or culture. They are usually physical assets, but some countries also use the term in relation to intangible social and spiritual inheritance. Inviting the learners on a journey of exploring, identifying, and recording different Cultural Heritage assets provides them with the opportunity to explore a foreign language through purposeful and meaningful tasks, while simultaneously exploring the cultural context of the given language. They are exposed to formal and nonformal learning, they develop their critical thinking skills, and they receive practical support towards their integration in the local communities.

The "Town of Many" project and the idea of applying heritage for multicultural education is not novel. Generally, the topic of raising Cultural Heritage awareness has been highlighted in various studies (see Alkış & Oğuzoğlu, 2005; Curtis & Seymour, 2004; Henson, Stone, & Corbishley, 2004) as it encourages learners to see their surroundings as a lifelong source through which they can access information, define social problems, and achieve individual success (Hatch, 1988). Researchers and educators have suggested that Cultural Heritage in education can be utilized in courses such as social studies, history, geography, citizenship, literature, music, and visual arts, among others, and in every level of education (Gökmen, 2010; Patrick, 1989). Because schools and colleges are gradually becoming more diverse, enrolling learners who speak different languages, and those from different backgrounds, cultures, and religions, Cultural Heritage awareness is increasing in demand. If one of the most important characteristics of Cultural Heritage in education is to increase students' understanding about the history and value of their own and others' natural and man-made environments (Curtis & Seymour, 2004), then Cultural Heritage in education can be utilized in educational fields and certainly in multicultural classrooms. Many studies discuss the benefit of applying Cultural Heritage in education in diverse contexts. Jacob (1995, p. 339) pointed out that the way in which culture is discussed and understood can have a significant impact on student relations, attitudes, and behaviors. Zhang (2019) noted that Cultural Heritage awareness in the increasingly diverse classroom can lead to greater respect for the different identities that populate that classroom. Clemons (2005), through the idea of micro-heritage, suggested that by understanding aspects of personal heritage, self-awareness of bias and prejudice can be more easily understood,

thereby offering opportunity for maturity in appreciation and acceptance of others.

#### 4. Methods and Materials

The methodological framework for this study combines Historic Area Assessment (HAA) and Drama in Education (DiE). The HAA was selected due to the urban character of our chosen heritage landscapes. HAA is a Historic England methodological framework for understanding the importance and significance of an area, which leads to better preservation of the selected area. HAA is commonly used in commercial and redevelopment projects. However, it can also be used for academic study and other educational purposes. For example, HAA in education is mobilized as a medium to communicate a heritage context to a group of learners, but in our study, it is used as a tool for learning and embedding heritage into language acquisition (see English Heritage, 2017, for an overview on HAA).

Drama in Education (DiE) was first introduced as a term in the 1960s as a way to incorporate arts into the British educational system. Some main characteristics include active involvement and collaborative talk, development of learners' speaking and voice skills, improvement of clarity and creativity in communication of verbal and nonverbal ideas, and enhancement of the participants' motivation and curiosity (Kalogirou et al, 2017). Alan Plater is quoted as saying "the most valuable asset a nation has is the creativity of its children" (Arts Council England, 2003) and Spolin (1999) advocated that "we learn [better] through experience and experiencing" (p.3). Thus, DiE meets the standards of an effective language teaching tool that can contribute to the communication of a target language and an efficient medium of boosting engagement, fluency, and active participation of learners (Kao & O'Neill, 1998; Stinson, 2008; Stinson &

Freebody, 2006). It corresponds with the principles of active learning while placing value on interaction, collaboration, and student-centered learning (Nicholson, 2009). DiE supports learners to improve both the clarity and creativity of communication of verbal and nonverbal ideas, while it encourages learners' active participation, motivation, and thoughts sharing. It develops and consolidates learning and meets broader educational goals (Eccles, 1989). Multicultural education purposes of language learning can be served by DiE because of the provision of targeted vocabulary learning opportunities (Kalogirou et al., 2017).

HAA and DiE provided opportunities for experiential learning. Lesson plans reflected outdoor heritage recording exercises and indoor drama- and task-based activities. Thus, leading to a four-step teaching method: a) establishing the teaching objectives, b) recording of the heritage assets that can deliver the teaching objective, c) creation of the drama-based lesson plans, and d) delivery of the lesson plans and evaluation.

To test the proposed methodology, the Sixth Form—English for Speakers of Other Languages (ESOL) classes of Cathays High School—was chosen as a case study, alongside the multicultural urban heritage landscape of Butetown and Cardiff bay ward in Cardiff, UK. Cathays High is a comprehensive school, serving the heart of Cardiff. The school has approximately 152 staff members and 900 pupils. Seventy-six percent of the pupils come from ethnic minority communities, with often over 50 nationalities represented in the school; furthermore, over 60% of the pupils speak English as their second language. Today Cathays High School caters to a full comprehensive mix of students and it can be considered as a multiethnic, multireligious, multilingual, and multicultural school. Butetown is a district and community in the south of the city of Cardiff. It was originally a model housing estate built in the

early 19th century by the 2nd Marquess of Bute, for whose title the area was named. Commonly known as "Tiger Bay," this area became one of the United Kingdom's first multicultural communities with people from over 50 countries living here by the start of the First World War; they worked in the docks and allied industries. Bute Road had Cypriot barbers, Somali cafes, Jewish pawnbrokers, and Sam On Wen's Chinese restaurant and other international businesses (Thomas, 2004). Some of the largest communities included people from Somalia, Yemen, and Greece, and the influences of these various communities are still evident today (Salapatas, 1993). A Greek Orthodox church still stands at the top of Bute Street, next to the Anglican St Mary's Church, and near to the Noor El Islam Mosque. Butetown, a multiethnic residential dockland community of a few thousand people, was considered the most socially deprived area of the city, and the most stigmatized community in a city blemished by racial discrimination (Morgan & Trimmis, 2019).

### **5. The Town of Many project**

The "Town of Many" project aimed to record the urban cultural landscape of Butetown and Cardiff Bay, provide educational resources to facilitate second-language acquisition, and promote social inclusion and British values to refugees, migrants, and new arrival students. The project was mainly funded by the Heritage Lottery Fund and supported by Cathays High School, the University of Bristol, and the Cardiff Metropolitan University. The urban heritage landscape of Cardiff and the former docklands estate of Butetown were ideal sites to support employment and employability in Wales, which were the curricular goals during the period that the project was implemented. Butetown entails all the necessary target vocabulary about diverse and multicultural communities that house different businesses. The variety of businesses

and religious buildings could accommodate the lessons' needs in terms of different speaking, listening, reading, and writing activities. During the lessons, exam-oriented tasks were implemented, and included job interview practice, completion of job application forms, cover letters, business marketing posters, and more. The lesson curriculum was designed according to the requirements of Entry 3 (Level 1) of Pearson Edexcel ESOL (English for Speakers of Other Languages) qualification, which is accredited on the Qualifications and Credit Framework (QCF, Edexcel ESOL Pearson Qualifications, 2020) and the Common European Framework of Reference for Languages (CEFR, Levels and Europe, 2020).

#### **A) *Establishing the teaching objectives***

The project focused on teaching a specific set of vocabulary that included twenty-one words corresponding to the topic of employment and employability in Wales. The lessons included practice with extracting information from texts, and review of verbs, complex sentences, adjectives, time/ sequence words, connectives, and persuasive language. Through these activities, the learners were encouraged to improve their language skills, identify heritage that might be threatened, and propose possible ways of preservation. The teaching activities were designed to address skills and levels set by the Cardiff Council's Ethnic Minority and Traveller Achievement Services (EMTAS) department for the new arrival of speakers of other languages who aim to gain English literacy for use in education, employment, and everyday life. The above department has also prioritized the use of cultural heritage-based teaching resources to ensure availability to English as an Additional Language (EAL) learners.

### **B) Recording of heritage assets that can deliver the teaching objective**

The learners who participated in the “Town of Many” project, with the support of Cultural Heritage specialists and their teachers, implemented a HAA of Butetown as the main tool for heritage asset identification and recording. First the learners were trained on the completion of online Google forms and then they were asked to complete Heritage Asset (HA) Google forms for Butetown. The HA form included open-ended and multiple-choice questions regarding the HA and details about it. It included the asset type (tangible or intangible), asset date, asset characterization, importance of the heritage asset, and, finally, what could be learned from the HA. The personal information of each pupil was recorded using a separate personal information form. The personal information form included the students’ gender, age (category), language spoken at home, ethnic background, religious beliefs, country of origin, and previous knowledge of cultural heritage. After the learners completed the one day in-school training on how to identify assets, completed a desk-based assessment, observation notes, and a bibliography and resources, they were asked to conduct their own fieldwork research of assets.

The learners attended outdoor learning activities—corresponding to fieldwork or walk over survey for a professional conducted HAA—which included walking around the Butetown and Cardiff Bay area and identifying assets. From the assets they identified, students visited the Norwegian Church, the Greek Orthodox Church of Saint Nicholas, and the Noor El Islam Mosque. In these three visits, with the support and guidance of archaeologists and Cultural Heritage experts, the learners recorded the buildings, took measurements, completed survey forms, took pictures, and interviewed local people. After the completion of the visits, they were asked to

complete creative writing tasks, including map design, leaflets, and narrative writing, in order to share their own perspectives about the assets. This way the learners achieved all of the learning objectives. They also developed extra skills in building recording, data management, community engagement, drawing, report writing, oral presentation, photography, and awareness of the important role that Cultural Heritage Assets play for every community.

### **C) Design and delivery of drama-based lesson plans**

The learners completed the research and recorded the Cultural Heritage Assets that they and the teachers contributed to the design of the lesson plans. The lesson plans included real-life tasks and were constructed around purposefully selected notions and functions, serving real-world communicative needs and designed according to what language the learners need. The aim of these lesson plans was to follow an action-oriented approach with purposeful, collaborative tasks in the classroom. Through these tasks, that included activities inspired from Culture Heritage in Education, Drama in Education, and the values of Multicultural Education, we aimed to develop ambitious, capable learners with creative skills and social and cultural awareness, learners who can collaborate, communicate, and become active citizens in and beyond the multicultural classroom.

The lesson structure in the “Town of Many” project followed the lesson planning that was introduced for the “Red Lady of the Paviland” project and was further developed into the Vocabulary Acquisition via Drama (VAD) method (see Kalogirou et al., 2016 and Kalogirou et al., 2017 respectively). The VAD method teaches vocabulary to young second language learners through the medium of drama, specifically the effect of drama teaching techniques on



vocabulary acquisition. The VAD method is designed for targeted application in conjunction with Community Language Teaching (CLT) and Task Based Language Teaching (TBLT) approaches; the purpose of which is to teach vocabulary in a given context for a specific duration and with clearly delineated objectives (Kalogirou et al., 2017). VAD combines the emphasis on interaction associated with CLT approaches with a focus on nonlinguistic outcomes, which is characteristic of TBLT and the imaginative play and rehearsal associated with Drama in Education (DiE). The VAD method involves a lesson plan with three distinct stages, where students explored the given topic: pre-drama, drama, and post-drama, mirroring the three phases of a drama lesson (Kalogirou et al., 2017).

A fourth stage, “Via Voc,” in the “Town of Many” lesson planning introduces students to the heritage asset that would later be the main theme of the lesson plan. The new method that includes the four stages introduced to the “Town of Many” project, is part of the “VIA Culture Initiative” (Kalogirou & Trimmis, 2020). Via Voc was the preliminary stage of the lesson in which the facilitator/teacher introduced the Cultural Heritage Asset in various ways. Namely, it aimed at triggering learners’ curiosity and captivating their interest by utilizing different tools and mediums such as performance, music, video, graffiti, Power Point, artefact, video game, Skype, text, painting, objects, advertisements, posters or leaflets, and many others. This way, the target vocabulary (L2) was introduced in a creative and up-to-date way.

Pre-drama was the warm-up stage during which the facilitator/teacher introduced the L2 target and allowed the students to engage with the target L2 vocabulary through physical icebreaking activities (e.g., Count to 20, Guess the leader, see Farmer, 2007) such as scanning/skimming texts, listening to quizzes,

watching and memorizing games, and completing questionnaires. The aim was to gradually expose students to the L2 vocabulary in a holistic and playful way.

Drama was the core activity that aimed to offer students real-life and imaginative involvement with the target L2 vocabulary through investigation, problem-solving activities, and information exchange. This was mainly delivered through improvisation (e.g., tableau vivant, role play, freeze frames, see Boal, 2002) and the use of target items for both intentional and incidental learning. This way, the active involvement with the L2 target vocabulary in a given and safe context leads to the acquisition of proficiency, which is in fact perceived as a circular process; by performing activities, the user/learner develops competencies and acquires the necessary language skills.

Post-drama was the closure activity that incorporated digital learning opportunities combined with drama to provide a context for recycling and repetition of the target language items and to facilitate retention and subsequent retrieval (Spolin, 1999; Stanislavski & Benedetti, 2010). In the post-drama stage, the students were expected to explore real-life, short-term, purposeful, collaborative projects with tangible deliverables. A variation of post-drama deliverables could include research and presentation of a topic related to the Cultural Heritage Asset, a discussion or dialogue with arguments, a production of an artistic outcome like a song, a script, a choreography, an advertising brochure, maps, a board game, and many other creative tasks.

#### **D) Evaluation**

Evaluation of the learners’ progress, achievement, and inclusion was assessed through a vocabulary test, an opinion-oriented evaluation survey, interviews, and verbal feedback that learners shared during the heritage recording

activities and lessons. The students were assessed the same way that they were taught (see Kalogirou et al., 2017) and they took three identical tests. Test 1 was implemented prior to the VIA Culture lessons in order to evaluate the gap and/or lack of knowledge regarding the target vocabulary. Test 2 followed right after the completion of the VIA Culture lessons to evaluate the progress achieved. Test 3 was performed a month after the completion of the VIA Culture lessons to evaluate the progress achieved along with the retention of the target vocabulary.

According to a review presented by Qian (2008), language testers believed that vocabulary items embedded in full passages in a reading test would create more positive washback and bring vocabulary testing closer to real-life communicative application of English. Therefore, a test with a text paragraph that included missing words for students to complete would have more positive implications for the language classroom. The test created to evaluate the “Town of Many” project’s learning objectives included two types of questions. The first question was a closed type text about the taught topic, Butetown, with 11 gaps. The learners had to choose the right word (from the available list) to complete the relevant gap. The second question was a multiple choice one, with nine questions and four options each, which again were related to the taught topic. The test that was designed for the “Town of Many” project aimed to evaluate all the learners in the same manner (following Cohen et al., 2011). Thus, all the learners were given these tests prior to their attendance at the interactive drama-based lessons and right after their completion. Upon the completion of the second test, students answered an opinion-oriented questionnaire to indicate if they “enjoyed” the “Town of Many” project, if they preferred the drama-based lesson plans, and if they found the project beneficial for their linguistic and social integration into the Welsh society.

## 6. The “Town of Many” project outcomes

### A) Demography of the multicultural classroom

The sample comprised 20 students, of which 18 were male and 2 were female. All the students were studying full time at the Sixth Form College of Cathays High School. They were studying in the New Arrivals department where English is taught as a second language to 16-19-year-old students. The participants in this project fell into either the 14-17 or the 18-21 age categories. The first language of each student varied; the most prominent first languages were Arabic, followed by Kurdish. This was followed by Tigrinya, then Italian, Somali, and Vietnamese. Pashto/Pakhto and Portuguese were the first and second languages of one student. The ethnicity of each student followed a similar pattern to that of language, with Arab and Kurdish being the most prominent ethnicity; this was followed by Somali and Eritrean. Also, the majority of the students identified as being Muslim (15, 75%). The remaining students identified as being Buddhist, Christian, Sikh and “Other.”

### B. Heritage recording and Teaching

From the student-led heritage recording, 65 complete heritage assets forms were obtained. These contained 46 different heritage assets, of which 34 (73, 91%) were tangible and 12 (26.09%) were intangible. The most common characterizations of the tangible assets were Modern historical building (17, 32.69%), Religious building (19.23%), and Recreational space (17.31%). The most common characterizations of intangible assets were a song (3, 25%), a festival, a spiritual expression, and Language (each 2, 16.66%).

The teaching phase of the “Town of Many” project began with an introduction of the Butetown area in Cardiff and a presentation of the assets the students have recorded. The pupils

were positive and responded by expressing what they knew of these sites or what they wanted to find out about them. Then five lessons were delivered based on five of the assets that were recorded by the students. The first lesson, which will be presented here as an example, concentrated on The Coal Exchange building. The delivery focused upon the pupil's knowledge and retained the understanding of the HA as pupil led rather than direct teaching. The facilitator wanted to gain an understanding of what they knew of the building or the "coal industry" in order to access prior knowledge. The teacher questioned the pupils to make links between the name and meaning of the words as a way of developing inference skills. The teacher then presented a series of images to further reinforce understanding of the building and elicited responses from the pupils to the images. Following this, key words of the topic were directly taught to the students. Students were questioned on their understanding and were tested to assess their recall of various words. The prefix "re" was highlighted to embed grammar learning.

The Pre-drama phase started with a walk-around. The pupils gained an awareness of the space and developed appropriate behaviors for moving around the space. This was taken further by asking pupils to get into groups of the number that the facilitator called out. The pupils visibly enjoyed this and the physical nature of it. A second exercise for the Pre-drama part of the lesson plan was to play Zip-Zap-Zop with the class in order to enhance focus and teamwork. For the Drama phase, the class was split into two groups and asked to replicate the HA with their bodies as a group. The pupils responded positively and were enthusiastic. Following this, pupils were put into six groups and each group was given information relating to a time period of the Coal Exchange's life. They read the information as a group and froze to represent the

keyword in the text. The rest of the class needed to try and guess which keyword they had. For the Post-Drama phase, the students went back into two groups and sequenced the history of The Coal Exchange. After this they plotted the information on a timeline. For many pupils, this was the first time they had worked with an infographic/timeline.

### C. Learning outcomes

Overall, test scores increased over time (Table 1; Figure 1). Prior to commencing the teaching activities, the initial test results ranged between 0 and 11, out of 21, with a mean score of 3.15 (15%). In the second set of test results, after the completion of the five "Town of Many" lessons, answers ranged between 0 and 21, with two students obtaining full marks. The mean score was 6.25 (29.76%). The difference between the first and second test ranged between a reduction by 6 marks and an increase in 11 marks, with an average increase in score by 3.1 (14.76). The difference between the second and first test ranged between a reduction by 1 mark to an increase of 11 marks, with an average increase in score by 5.7 (27.14%). The mean score of the final test was 8.85 (42.14%), with the difference between the second and third test ranging between no change in mark to an increase by 8 marks.

**Table 1**

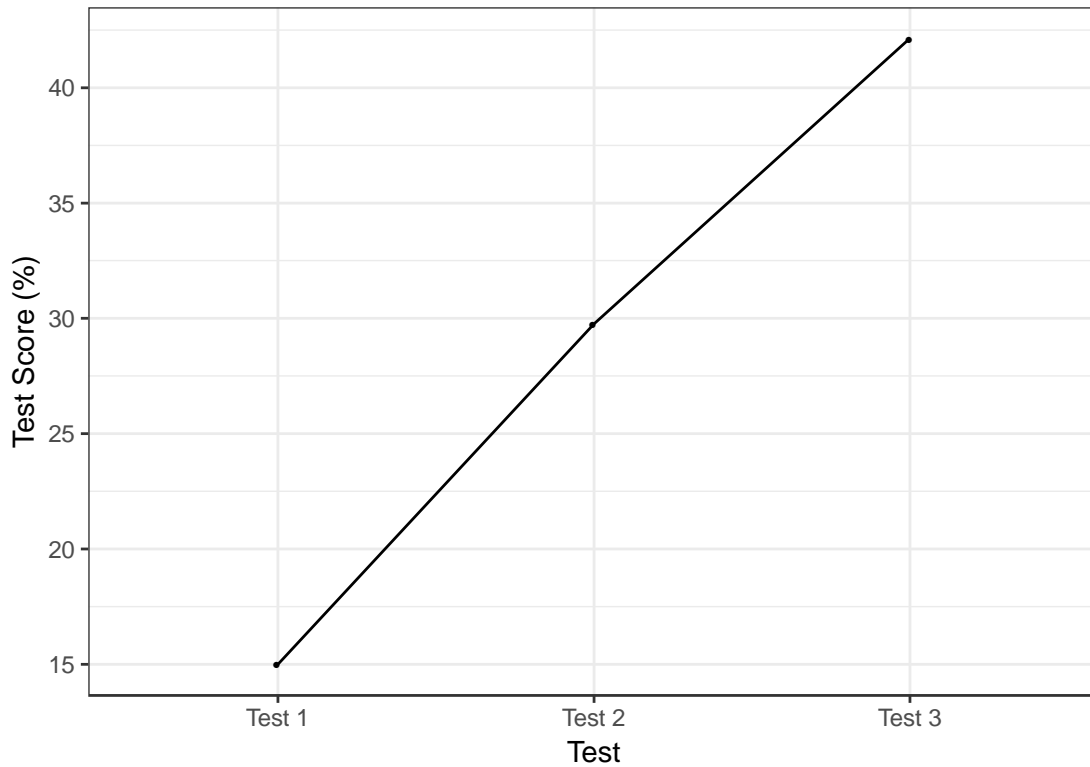
*Mean Test Scores for Each Test*

	Mean (SD)
Test 1	15% (16.66)
Test 2	29.76% (29.06)
Test 3	42.14% (33.54)

*Note.* Standard deviation (SD)

**Figure 1**

*All Student Mean Test Scores for Each Test*



When test scores were divided by gender, Table 2 and Figure 2 illustrate that male students show particularly limited knowledge of the target vocabulary, with an average score of 13.6%. The female students achieved consistently higher scores throughout the tests, scoring an average of 83.50% and 100% in tests 2 and 3. Although these scores could enhance the theory that female students perform better in language learning than male students (Ellis, 1994; MacIntyre et al., 2002; Carr & Pauwels, 2006; Mori & Gobel, 2006), the current female sample is too small to allow us to reach strong conclusions or generalizations.

**Table 2**

*Mean Test Scores by Gender. Female (n =2), Male (n =18)*

	Mean (SD)	
	M	F
Test 1	13.16% (13.86)	47.5% (6.36)
Test 2	42.06% (14.33)	83.50% (3.53)
Test 3	57.11% (19.59)	100% (0)

*Note.* Standard deviation (SD)

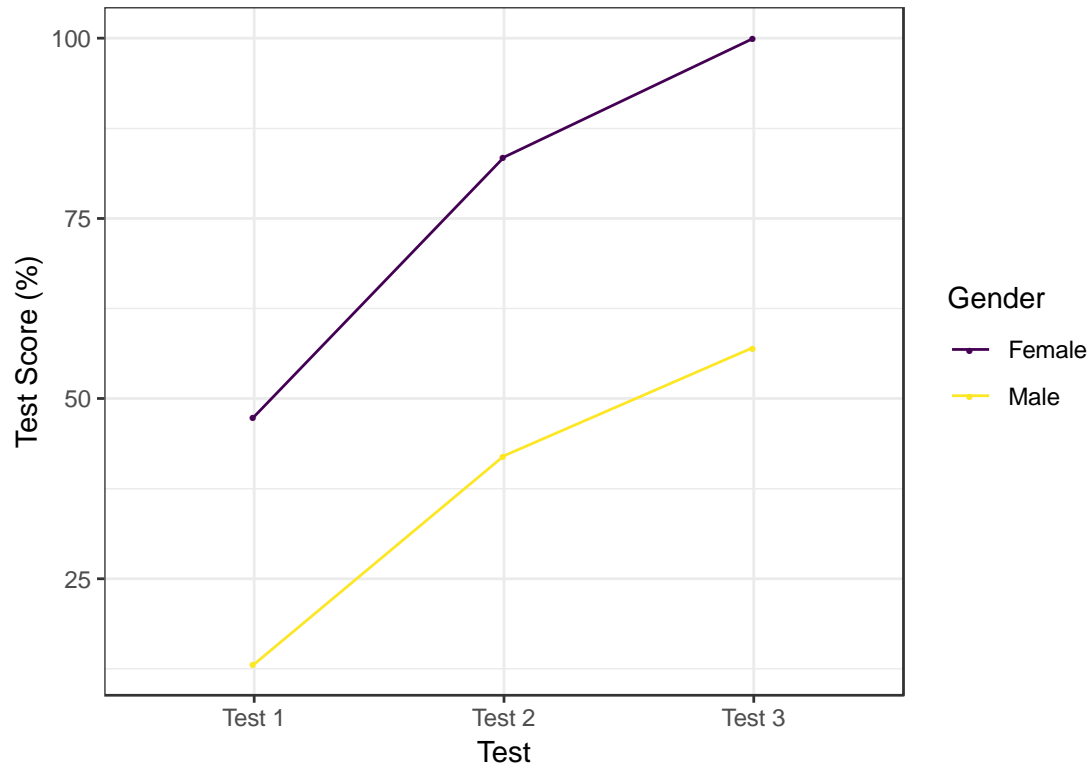
**Figure 2***Mean Test Scores for Each Test by Gender*

Table 3 and Figure 3 illustrate that students in the 18-21 category achieved far lower scores (9.77%) in Test 1 than the students in the 14-17 category (22.18%). This indicates that older students had very limited knowledge and awareness of the target vocabulary about Butetown. In tests 2 and 3, both age groups achieved significant progress and retention, but it is evident that younger students (14-17) achieved higher scores in both tests 2 and 3.

**Table 3**

*Mean test scores by age category.  
Categories: 14-17 (n=11) and 18-21 (n=9).*

	Mean (SD)	
	14-17	18-21
Test 1	22.18% (19.58)	9.77% (10.19)
Test 2	54.63% (17.91)	35.89% (14.34)
Test 3	66.63% (20.22)	55% (25.19)

*Note.* Standard deviation (SD)

**Figure 3**

*Mean Test Scores for Each Test by Age Group*

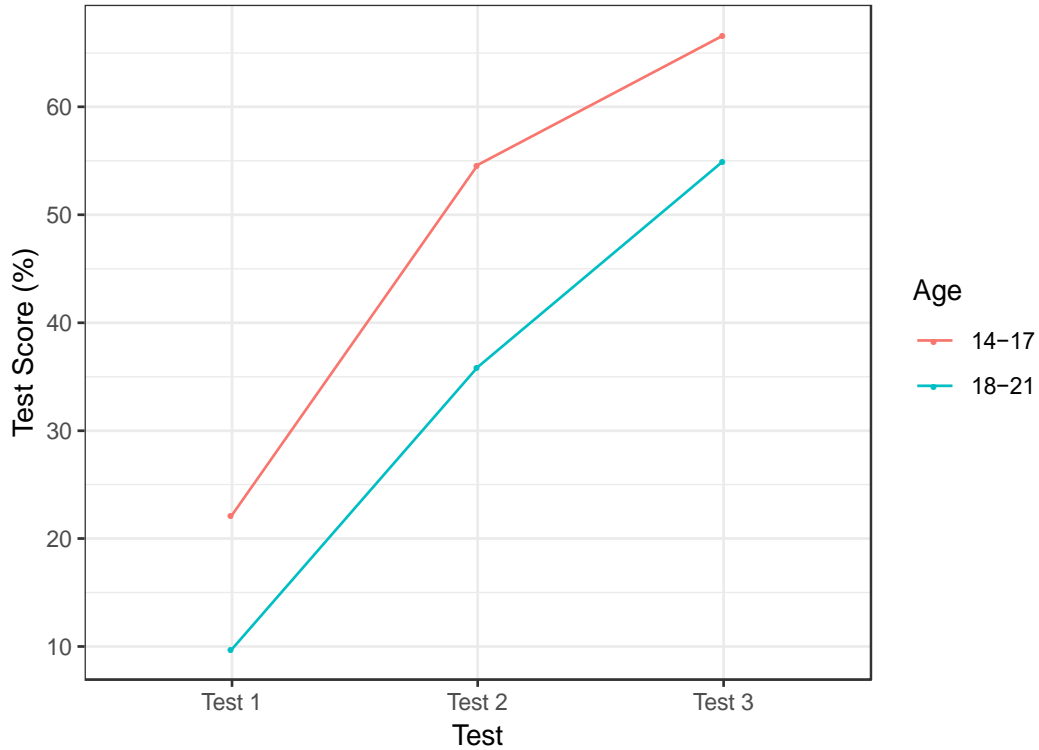


Table 4 and Figure 4 demonstrate that in test 1, participants from all continents did not know the target vocabulary; transcontinental students achieving the highest scores on average (22%), and European students achieving the lowest scores on average (2.5%). In test 2, the average score of students from each continent increased, with the greatest increase occurring with European students. In test 3, the retention rate generally increased, with the exception of the transcontinental students whose test scores plateaued. Again, as in test 2, European students achieved the highest score (64%).

**Table 4**

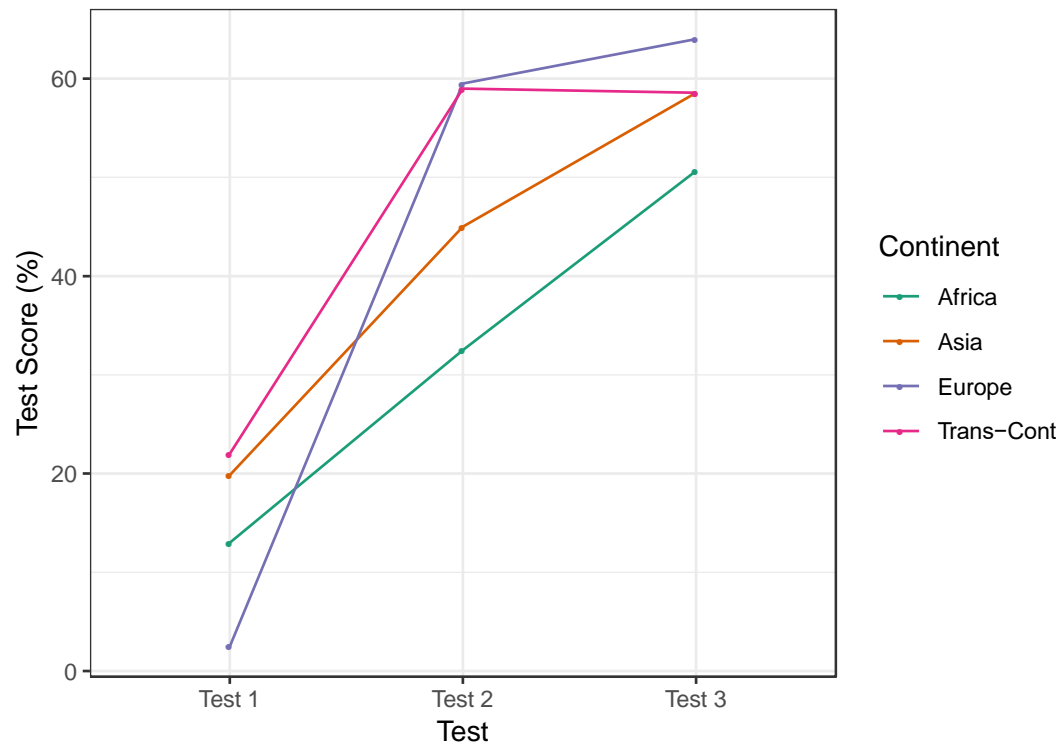
*Mean test scores by student's continent of origin. Continent: Africa (n=6), Asia (n=7), Europe (n=2) and Trans-Continental (Trans-Cont) (n=5)*

	Mean (SD)			
	Africa	Asia	Europe	Transcontinental
Test 1	13% (10.75)	19.85% (22.16)	2.5% (3.35)	22% (17.27)
Test 2	32.5% (9.33)	45% (18.72)	59.5% (16.26)	59% (19.26)
Test 3	50.66% (14.30)	58.57% (26.02)	64% (16.97)	58.57% (24.77)

*Note.* Standard deviation (SD)

**Figure 4.**

*Mean Test Scores by Student's Country of Origin*



Increase competency on the given vocabulary demonstrates the effectiveness of the method, and students' responses on the opinion-based survey support this conclusion. Before the lesson commenced, all 20 students (100%) answered that they would like to learn more about the history and heritage of Cardiff, and 18 out of 20 (90%) felt that learning about Cardiff would make them feel better integrated in the new environment.

Upon completion of the heritage recording and drama lessons, students gave a high average score (4.25 out of 5) to the project. When asked how much heritage and drama helped, they, again, responded with a high satisfaction average score (4.25 out of 5). Most of the students mentioned that recording and exploring the Cultural Heritage of Butetown made them feel included and accepted in the city where they now live and noted that the process also helped them to bond with their own past. The latter is justified by the spontaneous correlations they made between Cardiff's Cultural Heritage Assets, their own multicultural heritage, and the diverse communities they represent. From the open-answer questions, we can note that students liked "The lively atmosphere in

the class, the great communication and the sharing of our thoughts and views.” The “Town of Many” lessons enabled them to “learn the language better and improve their Speaking and Writing skills.” Overall, students found the lessons “interesting,” and they believed that they “helped them a lot to improve their grammar and speaking skills.” Finally, the qualitative data we collected on the “Town of Many” showed that the project achieved both of its targets; enjoyable language acquisition and social integration.

### **7. Discussing the Town of Many results**

The overall outcome of the project, based on the formal and anecdotal feedback from the students, is that most of the learners asked for more “Town of Many” lessons. Many of the learners said they enjoyed the outdoor activities with the Cultural Heritage recording exercises, and they would like to have more similar opportunities embedded into their learning. Some of the learners suggested that they would like to have more visits from specialists and further integration of online and digital resources; feedback aligned with the general high satisfaction rate from participants in the digital heritage in education initiatives that they have presented earlier in this paper. On a language learning level, there was a considerable increase in student test scores. Vocabulary retention was evident from the final test score results which were higher than the first post-project examination. Despite the low number of students, this offers indication regarding the beneficial, inclusive, and effective application of the VIA Culture initiative. The success of the “Town of Many” project was expected, despite the small number of participants, since the effectiveness of both Cultural Heritage in education and drama in education are well documented to date (Trimmis & Kalogirou, 2018; Kalogirou &

Trimmis, 2020; Nicholson, 2009; Kalogirou, 2016; Kao & O’Neill, 1998).

The “Town of Many” demonstrated that the combination of heritage and drama can maximize the effectiveness of both fields whilst drawing upon student experiential learning. In the “Town of Many” project, the drama contract between the facilitator and the participant, which creates a common ground for the educational process, now has a context to build upon. A context—in this case—the urban heritage landscape of Cardiff, that is familiar to the students, and one that they can explore further through heritage recording. Involving the students in heritage recording helped them also to develop cultural awareness and become active observers of space, time, customs, and the traditions of their surrounding environment. This process promotes social awareness that leads to social inclusion and acceptance of other cultures, languages, religions, values, and beliefs (the same aims as drama, see Boal, 2002). Additionally, by urging the students to take leadership and choose the Cultural Heritage Assets that they consider as important landmarks, an ownership of the learning process is achieved. It also encourages students to develop their critical thinking, which requires cultivation especially as it relates to young learners (see Nicholson, 2009; Spolin, 1999). As a result, VIA Culture embraces all five multicultural education’s pillars that Banks (1995a) suggests; it also addresses and meets the needs of multicultural education, citizenship education, and social inclusion, needs that are all of great importance in diverse countries such as the United Kingdom.

According to Magos and Politi (2008, p. 98), in order to achieve effective teaching and learning of the second language in immigrant classes, like the “Town of Many” class, it is necessary to meet some basic prerequisites; social inclusion, provision of



support and consideration of the additional difficulties encountered by the specific learners. In the migrant and new arrival classroom, drama can overcome language barriers, create imaginary worlds, and bridge literacy gaps in a more flexible way in comparison to more traditional educational methods. Heritage is the key to provide support towards better social inclusion for the migrant students. This paper suggests that it is vital for the Cultural Heritage, when it is used in the educational process, to be recorded by the students with the help of the educator/facilitator. It is optimal when heritage recording is implemented in the multicultural classroom, because the students are exploring the heritage of the host country themselves and creating a sense of belonging and ownership of the given heritage data. Therefore, the imaginary context of education, such as drama or video games, create a context that has been constructed by the students to drive their own educational needs.

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