



APPLYING GENRE-BASED TEACHING TO DEVELOP LITERARY COMPETENCE FOR JUNIOR HIGH SCHOOL STUDENTS THROUGH MODERN VIETNAMESE SHORT STORIESⁱ

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Abstract:

In the context of educational innovation under the 2018 General Education Program, shifting from knowledge-based teaching to competence development, particularly literary competence, is becoming a core requirement for the Literature subject. This article focuses on researching the solution of applying genre-based teaching to modern Vietnamese short stories – an important literary segment at the Junior High School level – to overcome the current passive and shallow teaching situation. Based on the analysis of characteristic poetic elements such as story situations, characters, narrative voice, and point of view, the study proposes a system of four synchronous pedagogical measures: orienting the reception of foundational genre knowledge, organizing a scientific 4-step text decoding process, constructing a system of differentiated questions according to cognitive levels, and flexibly applying active teaching methods. The feasibility of these measures was verified through pedagogical experimentation with the text “Bay chim chia voi” (The Flock of Wagtails) by Nguyen Quang Thieu at Quang Son Secondary School, Thai Nguyen. The experimental results showed a clear positive change: the experimental class had a higher percentage of students achieving Excellent grades (24.2%) compared to the control class (14.3%), with no students failing to meet requirements; more importantly, students began to form genre-based thinking and knew how to self-exploit and appreciate new texts outside the curriculum. The study affirms that empowering

ⁱ VẬN DỤNG DẠY HỌC THEO ĐẶC TRƯNG THỂ LOẠI NHẪM PHÁT TRIỂN NĂNG LỰC VĂN HỌC CHO HỌC SINH THCS QUA TRUYỆN NGẮN VIỆT NAM HIỆN ĐẠI

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students with decoding tools based on genre codes is the most effective way to transform knowledge into sustainable aesthetic competence for learners.

Keywords: genre-based teaching; literary competence; modern Vietnamese short stories; active teaching methods

Tóm tắt (abstract):

Trong bối cảnh đổi mới giáo dục theo Chương trình Giáo dục phổ thông 2018, việc chuyển dịch từ dạy học trang bị kiến thức sang phát triển năng lực, đặc biệt là năng lực văn học, đang trở thành yêu cầu cốt lõi của bộ môn Ngữ văn. Bài báo này tập trung nghiên cứu giải pháp vận dụng dạy học theo đặc trưng thể loại đối với truyện ngắn Việt Nam hiện đại – một mảng văn học quan trọng ở bậc Trung học cơ sở – nhằm khắc phục tình trạng dạy học thụ động và thiếu chiều sâu hiện nay. Trên cơ sở phân tích các yếu tố thi pháp đặc trưng như tình huống truyện, nhân vật, ngôi kể và điểm nhìn, nghiên cứu đề xuất hệ thống 4 biện pháp sư phạm đồng bộ gồm: định hướng tiếp nhận tri thức nền tảng về thể loại, tổ chức quy trình giải mã văn bản khoa học theo 4 bước, xây dựng hệ thống câu hỏi phân hóa theo các mức độ nhận thức và vận dụng linh hoạt các phương pháp dạy học tích cực. Tính khả thi của các biện pháp này đã được kiểm chứng thông qua thực nghiệm sư phạm với văn bản "Bầy chim chìa vôi" (Nguyễn Quang Thiều) tại trường THCS Quang Sơn, Thái Nguyên. Kết quả thực nghiệm cho thấy sự chuyển biến tích cực rõ rệt: lớp thực nghiệm có tỉ lệ học sinh đạt điểm Giỏi cao hơn (24,2%) so với lớp đối chứng (14,3%) và không còn học sinh chưa đạt yêu cầu; quan trọng hơn, học sinh đã bước đầu hình thành tư duy thể loại, biết cách tự khai thác và cảm thụ các văn bản mới ngoài chương trình. Nghiên cứu khẳng định rằng việc trao cho học sinh công cụ giải mã dựa trên mã thể loại chính là con đường hiệu quả nhất để chuyển hóa tri thức thành năng lực thẩm mỹ bền vững cho người học.

Từ khóa (keywords): dạy học theo thể loại; Năng lực văn học; Truyện ngắn hiện đại Việt Nam; Phương pháp giảng dạy tích cực

1. Introduction

In the context of fundamental and comprehensive innovation in education and training today, Resolution No. 29-NQ/TW and the 2018 General Education Program have defined the core goal of shifting from an education system heavy on knowledge transmission to one that comprehensively develops learners' qualities and competencies (Thông Tư 32/2018/TT-BGDĐT [Circular 32/2018/TT-BGDĐT on the Promulgation of the General Education Program], n.d.). This shift poses new and urgent requirements for the Literature subject – a subject with high instrumental and aesthetic nature, playing an important role in fostering students' souls, personalities, and thinking abilities. Accordingly, the goal of teaching Literature no longer stops at helping students memorize the content of works or author biographies, but more importantly, is to form

“literary competence” for them (Eccles, 2005; Ramstrand et al., n.d.). This competence, as defined by the new Program, is the ability to recognize, analyze, reproduce, and create aesthetic elements through the activities of text reception and creation. This requires teachers to completely change their approach: from teaching “the what” (specific content) to teaching “the how” (reading comprehension methods), helping students grasp the keys to self-decode diverse artistic texts in life.

In the system of literary genres taught at Junior High Schools (Secondary Schools), modern Vietnamese short stories occupy a particularly important position and have great advantages in developing literary competence for students. With the characteristics of a small-scale narrative form, conciseness, and content reflecting diverse aspects of life from private life and worldly affairs to epic themes, short stories are very suitable for the reception psychology and time fund of students at this level. Works by renowned writers such as Nam Cao, Thach Lam, Kim Lan, or Nguyen Quang Thieu are not only models of the Vietnamese language but also contain profound lessons on human life, helping students cultivate love for their homeland, country, and people (Eccles, 2005; T. H. T. Nguyễn et al., 2024; T. M. Trần & Lê, 2025). However, for these values to truly permeate and become the learner's competence, teaching cannot be conducted arbitrarily but must strictly adhere to the principles of genre poetics. This is because every literary work exists under a certain generic form, which dictates the reader's mode of appreciation and the teacher's teaching method. A writer creates according to a genre, so the learner must also receive according to the characteristics of that genre.

Although the theory of genre-based teaching has long been affirmed, the reality of teaching modern Vietnamese short stories at secondary schools today still has many concerning inadequacies. Practical survey results show that the majority of teachers are still heavily influenced by traditional teaching methods. In reading comprehension lessons, teachers often play the role of lecturers, analyzing and imposing their subjective feelings or those from reference materials on students. The teaching process often goes deep into dissecting detailed content and text meaning while skimming over or trivializing the discovery of formal artistic elements characteristic of short stories such as: story situations, narrative voice, narrative point of view, or character language. This way of teaching inadvertently turns students into passive recipients who take notes and memorize by rote to cope with exams, instead of becoming creative readers who know how to master the work (Phạm, 2024; T. H. P. Trần, 2024). The consequence is that students may understand a text learned in the textbook very well, but when facing a new text of the same genre, they are completely confused, not knowing where to start to exploit and appreciate it.

The disparity between the innovation requirements for competence development and the content-oriented teaching reality is creating a major barrier to the quality of subject education. Students' literary competence cannot be formed if they do not firmly grasp the instrumental knowledge of the genre. For short stories, if they do not understand the role of the “story situation” as the core of the structure, do not recognize the shift of “point of view” or the nuances of “narrative language,” students will only

stop at understanding the surface plot without touching the depth of thought and artistic talent of the writer (T. M. Trần & Lê, 2025). Furthermore, the 2018 General Education Program, with requirements for testing and assessment using materials outside the textbook, poses a greater challenge: if not equipped with genre-based reading comprehension methods, students will face many difficulties in exams and, more importantly, lose interest in literature.

Based on the above analyses, researching and applying genre-based teaching to modern Vietnamese short stories is not only a situational solution but a principled and strategic requirement. The problem posed is how to concretize theoretical principles into feasible pedagogical processes and measures that are easy to apply in the current classroom context. This article, based on the theoretical basis of short story poetics and teaching practice, will propose a system of pedagogical intervention measures aimed at helping secondary students master the genre code. By guiding students to decode texts from formal elements such as plot, character, and narrative voice to discover content, we will give them a “universal key” to open the door to the world of art. This is the shortest and most effective way to transform the educational process from passive knowledge transmission to active competence construction, meeting the goal of training cultured readers with independent thinking and sharp aesthetic competence in the new era.

2. Theoretical Basis for Teaching Short Stories According to Genre Characteristics

The foundational basis for teaching literary works in general schools is the perspective of “*reading and understanding texts according to genre characteristics.*” Accordingly, every literary work exists under a certain generic form, and this very form dictates the writer's method of constructing imagery as well as the reader's path of reception. Regarding modern Vietnamese short stories, this is a small-scale narrative genre capable of reflecting life through “slices” or typical moments. Unlike novels, which often reproduce a complete process of life with a massive system of characters, short stories focus on a specific event, situation, or psychological state but contain a large capacity for thought and emotion (Kyambogo, n.d.; Phạm, 2024). Therefore, teaching short stories cannot get bogged down in retelling the plot or analyzing events rampantly, but must know how to “zone in” on the most characteristic poetic elements to find the key to decoding the text. The most important poetic element to focus on in teaching short stories is the “story situation.” This is considered the core of the genre structure, the specific, “abnormal” circumstance where life appears most densely, and character traits are revealed most sharply. In modern short stories, the situation is not simply an event creating drama (like traditional tying and untying of knots) but often delves into forms of psychology and cognition. For example, the situation where Mr. Hai hears the news that Cho Dau village followed the enemy (in *Lang* by Kim Lan) or the accidental meeting between the painter and the young man (in *Lang le Sa Pa* by Nguyen Thanh Long) not only propels the plot but also serves as a lever to highlight the beauty of the human soul (Lã et al., 2021; T. H. P. Trần, 2024). When teaching, teachers need to guide students to identify and analyze

this situation as an artistic code, thereby discovering the writer's depth of thought. If the situation is ignored, the lesson will become superficial and lose the unique “quality” of the short story.

Besides the situation, the art of character construction and narration is also a pillar of the theoretical basis for genre-based teaching. Characters in modern Vietnamese short stories are often portrayed through complex internal developments rather than external actions. Writers like Nam Cao or Thach Lam often focus on describing subtle vibrations in the human soul before the fluctuations of life. Therefore, the reading comprehension process requires students to know how to listen to the “textual voice” to detect the “life voice,” and to know how to analyze internal monologue language and narrative point of view. The point of view in modern short stories is very flexible; it can be the first person “I” creating reliability and intimacy (as in *Lao Hac, Toi di hoc*), or the objective third person but illuminated through the eyes of a character (as in *Voihat*) (V. T. Nguyễn & Phan, 2025). Determining the correct narrative voice and the shift in point of view helps students not only understand “what is happening” but also “how the story is told and for what purpose,” thereby developing critical thinking and aesthetic appreciation competence.

From the genre characteristics mentioned above, the principle of teaching for literary competence development is established based on positive interaction between the reader (student) and the text. This principle requires that teachers absolutely must not do the work for, or perceive on behalf of, students. Instead of lecturing on the humanitarian significance or realistic value of the work from the beginning, teachers need to design learning activities for students to penetrate the text themselves, discover artistic signals (details, images, tone) themselves, and construct the meaning of the work under the teacher's orientation. This process must follow the procedure of going from form to content, from “body” elements (words, structure) to the “soul” part (thoughts, emotions). Only when adhering closely to genre characteristics and maximizing the learner's initiative can short story lessons truly help students form sustainable literary competence – the ability to know how to read a specific artistic text so that they can then self-read and comprehend any work of the same genre in the future.

3. Measures to Develop Literary Competence in Teaching Short Stories

3.1. Measure 1: Orienting students to acquire foundational genre knowledge

To develop literary competence, it is first necessary to equip students with “tools” to self-decode texts, which are foundational knowledge about the characteristics of the short story genre. Teachers should not go immediately into analyzing the work, but need to help students identify instrumental concepts such as plot, story situation, character, narrative voice, and point of view. Mastering this knowledge will help students form genre thinking and know how to approach any text of the same type.

Specifically, teachers need to guide students to identify the “story situation” - the element considered the core of the genre structure. A story situation is a distinct

circumstance, a “slice” of life where life appears most densely. For example, when teaching the work “Lang” (Kim Lan), teachers need to orient students to discover the situation where Mr. Hai hears the news that Cho Dau village followed the enemy. This is a situation that tests one's inner self, creating conflict and revealing the character's profound love for the village and country.

In addition, identifying “narrative voice” and “point of view” is also extremely important. Teachers need to help students distinguish the artistic effect between the first-person and third-person narrative voices. For example, in the short story “Lao Hac” (Nam Cao), the use of the first-person narrative (the character of the teacher - Ong Giao) helps the story become more reliable, intimate, and emotional; the reader feels as if they are directly witnessing and empathizing with Lao Hac's pain. Through analyzing these formal elements, students will gradually form literary appreciation competence from the root of the problem rather than just grasping surface content.

3.2. Measure 2: Organizing a 4-step text decoding process

To overcome the state of intuitive teaching, teachers need to organize for students to approach texts according to a scientific process suitable for the laws of literary reception. This process consists of 4 basic steps:

- **Step 1: Reading and receiving initial impressions.** Students need to read the text to grasp the plot, main events, and characters. This is an important step to form initial emotions and an overview of the work.
- **Step 2: Discovering formal and content elements according to genre characteristics.** In this step, teachers guide students to delve into analyzing artistic signals such as theme, characters, and narrator. Students need to determine who the narrator is, from which point of view the story is told, and where the valuable artistic details lie.
- **Step 3: Analysis and interpretation.** Based on the findings in Step 2, students proceed with in-depth analysis to find the ideological meaning of the work. For example, when teaching “Toi di hoc” (Thanh Tinh), after identifying the stream of reminiscence of the character “I,” students will analyze the psychological progression from nervousness and confusion to solemnity to see the sacred meaning of the first day of school.
- **Step 4: Contact, connection, and expansion.** This is an advanced step aimed at developing students' associative thinking competence. Teachers guide them to compare the work being studied with other works on the same topic or by the same author, or relate it to personal experiences to draw profound lessons on human life.

3.3. Measure 3: Using a diverse and differentiated system of questions

The system of questions is the primary tool for teachers to lead students to penetrate the text. To develop competence for all student audiences, questions need to be designed diversely according to cognitive levels from low to high:

- **Recognition questions:** Focus on requiring students to reproduce knowledge and detect details. Keywords often used are “find,” “state,” “list.” Example: “Find details describing the appearance and actions of the character Kieu Phuong in the story ‘Buc tranh cua em gai toi’”.
- **Comprehension questions:** Require students to think to interpret and explain the value of artistic details. Questions often take the form of “why,” “how,” “what is the meaning of.” Example: “Through the above actions and gestures of Kieu Phuong, what kind of girl do you see she is?”.
- **Application questions:** Require students to connect literary knowledge with practical life, offering personal assessments and critiques. Example: “If you were the brother in the story, how would you behave towards your sister's talent?” or “What lesson do you draw for yourself about jealousy and tolerance?”. Using these types of questions flexibly will stimulate independent and creative thinking in students, avoiding rote learning.

3.4. Measure 4: Applying active teaching methods

To transform students from passive listeners into subjects constructing knowledge, teachers need to apply modern active teaching methods and techniques.

- **Project-Based Learning Method:** Teachers can assign students to carry out small learning projects associated with the text. For example, when teaching “Bay chim chia voi” (Nguyen Quang Thieu), teachers can organize a project to learn about the habitats of bird species or a “Protecting Childhood” project, requiring students to write research reports or create media products. This method helps develop teamwork skills, problem-solving skills, and creative competence.
- **Webquest Method (Online Discovery):** Teachers guide students to use the Internet to search for information about the author, historical context, or critical essays related to the work. For example, with the text “Cuoc chia tay cua nhung con bup be” (The Parting of the Dolls), students can search for materials on children's rights and the impact of divorce on child psychology to enrich the lesson. This method trains self-study and information processing skills for students.
- **Collaboration Techniques:** Additionally, teachers should combine teaching techniques such as “Tablecloth” or “Jigsaw” in group discussion activities so that all students must participate in contributing ideas, thereby developing communication and cooperation competence in the Literature class.

4. Pedagogical Experimental Illustration: Teaching the text “Bay chim chia voi” (Nguyen Quang Thieu)

To verify the feasibility and effectiveness of the proposed measures, we conducted experimental teaching of the text *Bay chim chia voi* (Literature 7, Connecting Knowledge with Life series) in class 7A (experimental class) and compared it with class 7B (control

class) at Quang Son Secondary School. The experimental process focused on applying the reading comprehension process closely following genre characteristics.

4.1 Designing reading comprehension activities according to genre characteristics

The lesson was designed with the goal of helping students recognize and analyze basic elements of short stories, such as theme, characters, typical details, and narrative voice, through a chain of active learning activities.

- **Activity 1: Warm-up and creating reception mindset.** Instead of entering the lesson directly, the teacher organized a “Flip the Puzzle Piece” game to learn about bird species to arouse interest and lead students into the atmosphere of the text. This activity helps activate background knowledge and creates a comfortable mindset for students before approaching the new text.
- **Activity 2: Discovering background knowledge and reading the text.** The teacher used the “Pair Share” technique and Worksheet No. 1 to guide students to learn about author Nguyen Quang Thieu and general information about the work (origin, genre, narrative voice). At this step, students were oriented to clearly identify the third-person narrative and the main characters as the two brothers, Men and Mon. This is an important step to establish the reading comprehension “code” for the entire text.
- **Activity 3: Decoding the text through situations and artistic details.** This is the core activity, divided into specific tasks associated with plot characteristics:
 - **Analyzing the conversation between Men and Mon (Parts 1 & 2):** The teacher used the “Tablecloth” technique to ask students to work in groups, analyzing the dialogue and mood of the two characters on a stormy night. The question system focused on exploiting details about time (about two in the morning), circumstances (heavy rain, rising river water), and the two children's fear for the young birds. Through this, students realized the beauty of the innocent, loving souls of the characters without the need for the teacher to lecture.
 - **Analyzing the scene of the birds taking flight (Part 3):** The teacher guided students to discover valuable details describing the dawn scene and the moment the young birds broke free from the giant stream of water. In particular, the teacher focused on exploiting character psychological development through the details of Men and Mon “standing motionless,” “crying,” and “bursting into laughter” happily. This is proof of teaching closely following character language to highlight the theme of respecting life.
- **Activity 4: Writing connected to reading.** To deepen knowledge and practice writing skills, the teacher asked students to write a paragraph role-playing as the character Men or Mon (switching from third-person to first-person narrative) to recount the event of the birds flying up. This activity helps students experience the

position of an insider more deeply, thereby better understanding the effect of narrative voice in short stories.

4.2 Application results

After the pedagogical intervention process, we conducted a 15-minute assessment test to measure students' reading comprehension competence in both classes. The results showed a clear disparity in learning quality:

- **Quantitatively:** In the experimental class (7A), the percentage of students achieving Excellent grades accounted for 24.2%, significantly higher than the control class (14.3%). Notably, the experimental class had no students with scores below average (Unsatisfactory), while the control class still had a rate of 2.9%.
- **Qualitatively:** The classroom atmosphere in the experimental class was more lively; students actively participated in group activities and confidently presented personal opinions. More importantly, they initially formed genre thinking: knowing how to find artistic details, knowing how to analyze characters through actions and words instead of just memorizing the plot content as before.

This experimental result confirmed the correctness and effectiveness of applying genre-based teaching. Empowering students to self-discover texts under the teacher's methodological orientation is the shortest path to developing sustainable literary competence.

5. Conclusion

Research on applying genre-based teaching to modern Vietnamese short stories has affirmed that this is a correct and urgent direction to realize the goal of developing literary competence for junior high school students under the 2018 General Education Program. Results of theoretical research and pedagogical experimentation at Quang Son Secondary School show that respecting the genre code in the reading comprehension process does not make literature lessons dry; on the contrary, it gives students a universal key to open the door to the world of art on their own. Instead of relying on ready-made commentaries, students who firmly grasp instrumental knowledge about story situations, characters, and narrative voice will be more active in constructing text meaning, thereby transforming knowledge into sustainable aesthetic appreciation competence.

The system of 4 pedagogical measures proposed in the article, including: orienting the reception of foundational knowledge, organizing a 4-step text decoding process, using a differentiated question system, and applying active teaching methods, has proven its feasibility and effectiveness in practice. Experimental data show a positive change not only in grades but more importantly in students' reception mindset: they are more interested, confident in debating, and know how to relate and expand issues from the page to life. This shows that the biggest barrier in teaching Literature today is not students' competence but the teacher's approach.

From the above results, it can be recommended that to improve the quality of Literature teaching, teachers need to thoroughly abandon the style of teaching by dictation or one-way lecturing. Instead, it is necessary to invest in designing learning activity chains closely following genre characteristics, creating opportunities for students to “immerse” themselves in the text and experience different roles from reader and researcher to creator. Only when teaching methods truly change towards empowering learners with initiative will the goal of training cultured readers with independent thinking and humane souls truly succeed.

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Conflict of Interest Statement

The authors declare no conflicts of interest.

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