



EFL TEACHERS' SELECTION OF DRAMA ACTIVITIES FOR TEACHING SPEAKING IN PRIMARY SCHOOLS: EVIDENCE FROM VINH LINH, QUANG TRI PROVINCE

LE THUC CHUNG¹ TRAN QUANG NGOC THUY²

¹*Hue University of Foreign Languages & International Studies; Vo Thi Sau Primary School, Quang Tri*

²*Hue University of Foreign Languages & International Studies*

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Corresponding author:

Tran Quang Ngoc Thuy

E-mail address: tqnthuy@hueuni.edu.vn

ABSTRACT

This study investigates EFL primary school teachers' selection of drama activities for teaching speaking in the context of the 2018 General Education English Curriculum. The study involved 12 EFL teachers from nine primary schools in Vinh Linh, Quang Tri province, all of whom taught Grade 3 using the Global Success 3 textbook. Data were collected through semi-structured interviews and 24 classroom observations, with two lessons observed for each teacher. Interview and observation data were analyzed thematically, while descriptive frequencies were used to summarize patterns in teachers' selection or use of nine drama activity types. The findings indicate that teachers generally viewed drama as a practical and engaging approach to promoting pupils' participation and opportunities for communicative language use. Role-play was the most consistently selected activity (12/12 teachers, 100%), followed by drama/language games, mime, and frozen image building (10/12 each, 83%). More demanding activities, including improvisation, Readers' Theatre, skits, and scriptwriting, were selected less often. The findings suggest that teachers' choices were shaped not only by perceived pedagogical value but also by lesson objectives, preparation demands, learner proficiency, available time, and contextual conditions. The study highlights the importance of professional development that helps teachers select, scaffold, and adapt drama activities to the affordances and constraints of primary EFL classrooms.

1. INTRODUCTION

Teaching English to young learners requires pedagogical approaches that are developmentally appropriate, engaging, and conducive to meaningful language use. At the primary level, learners' cognitive, affective, and

social characteristics make opportunities for active participation particularly important. In Vietnam, the English Curriculum in the 2018 National Curriculum for General Education places communication at the centre of English language education and gives particular emphasis to listening and speaking in primary education. This policy context increases the need for classroom practices that provide young learners with opportunities to use English for purposeful interaction rather than merely reproduce language forms.

Speaking is central to this communicative orientation because it enables learners to use linguistic resources to construct meaning and participate in interaction. The overarching objective of teaching speaking skills is to foster communicative efficacy (Bahrani & Soltani, 2012). However, creating sustained opportunities for young EFL learners to speak can be challenging, particularly in contexts where class time, proficiency levels, teaching resources, and classroom conditions vary. Drama-based pedagogy has been proposed as one way of addressing these challenges. By incorporating role enactment, games, simulation, movement, improvisation, and other forms of dramatic activity, teachers can create contexts in which learners use language while interacting with peers and responding to imagined or semi-authentic situations.

Previous research has associated drama-based activities with increased learner engagement, confidence, creativity, and opportunities for communicative practice (Davies, 1990; Hồ Sĩ Thắng Kiệt, 2015). Nevertheless, the pedagogical value of drama does not mean that all drama activities are equally feasible or appropriate in every primary classroom. In the Vietnamese context, research on drama has largely examined its potential effects on learners' speaking, motivation, and attitudes. Less attention has been paid to teachers' activity selection in primary-school classrooms, particularly in contexts where schools differ in resources and learner profiles. The present study therefore focuses on the drama activities selected by EFL teachers when teaching speaking in primary schools in Vinh Linh, Quang Tri province. It seeks to identify patterns in teachers' selection and to interpret these patterns in relation to classroom feasibility and contextual conditions.

The study addresses the following research question: What patterns characterize EFL primary school teachers' selection of drama activities for teaching speaking?

2. LITERATURE REVIEW

2.1. Drama in language education

Drama in language education refers broadly to pedagogical activities in which learners use language, movement, imagination, and role enactment to represent people, situations, events, or ideas. Rather than being restricted to theatrical performance, classroom drama can involve short, highly structured activities that require learners to respond to prompts, interact in roles, or communicate meaning through verbal and non-verbal resources (Davies, 1990; Maley & Duff, 2005). This broad conception is particularly relevant to primary EFL classrooms, where dramatic activities can be adapted to learners' developmental characteristics and integrated into regular language lessons.

Drama can provide learners with opportunities to experiment with language in meaningful contexts. Because activities may combine speech with gestures, facial expressions, movements, and imagination, they can create multiple entry points for participation and help reduce the pressure associated with speaking in front of the whole class. At the same time, the pedagogical value of drama depends on how activities are selected, scaffolded, and connected to language-learning objectives. The present study therefore treats drama not as a single teaching method but as a set of activities that differ in their communicative, linguistic, and organizational demands.

2.2. Drama activities for speaking instruction

Dundar (2013) identifies nine drama activities that can be adapted for foreign-language classrooms. The present study adopts these nine categories as the analytical framework for examining teachers' activity selection.

2.2.1 Drama and language games

Drama and language games combine playful interaction with language practice. Such activities can introduce variety, movement, and competition or cooperation into speaking lessons and can be adapted to different proficiency levels. Their relatively flexible format may make them suitable for short classroom stages and for introducing or recycling vocabulary and language structures.

2.2.2 Role-play

Role-play involves learners taking on particular roles and interacting within an imagined or semi-authentic situation, with or without a predetermined script (Inawati, 2014; Livingstone, 1983). In speaking instruction, role-play can provide contextualized opportunities to practise expressions and interactional routines. Its relevance to young learners lies partly in its adaptability: scenarios can be simplified, scripted, modelled, or gradually made more open-ended according to learners' proficiency and confidence.

2.2.3 Simulation

Simulation involves learners participating in a structured representation of a real-life situation in which they assume roles, make decisions, and respond to a developing scenario (Jones, 1980; Livingstone, 1983). Compared with role-play, simulation generally requires greater contextual preparation and may involve more complex problem-solving. It can therefore provide rich opportunities for communicative use but may be more demanding in primary classrooms.

2.2.4 Improvisation

Improvisation involves spontaneous, largely unscripted interaction based on limited prompts or situational guidance (Landy, 1982). It can encourage learners to respond flexibly, draw on imagination, and produce language beyond memorized lines. However, because improvisation requires learners to generate language in real time, it may place greater demands on linguistic resources, confidence, and classroom management.

2.2.5 Mime

Mime emphasizes meaning-making through gestures, bodily movements and expressions, rather than spoken language (Dougill, 1987). Although it is not itself a speaking activity, mime can support speaking development by providing contextual and visual prompts from which learners can infer meaning, formulate language, and interact with peers. Its physical and expressive nature may also be particularly compatible with young learners.

2.2.6 Readers' Theatre

Readers' Theatre involves learners performing a text or adapted script orally, typically with limited staging and an emphasis on expressive reading and spoken performance (Ng, 2008). It can provide repeated opportunities for oral production while reducing the memorization demands associated with full theatrical performance. However, its implementation may depend on learners' reading ability, access to suitable texts, and preparation time.

2.2.7 Frozen image building

Frozen image building involves learners creating still images with their bodies to represent a situation, character, or idea (Athimoolam, 2004). The resulting images can serve as prompts for observation, interpretation, discussion, and subsequent language production. Because the initial stage can be conducted without speech, the activity may offer a lower-pressure entry point for learners who are reluctant to speak.

2.2.8 Scriptwriting

Scriptwriting requires learners to create dialogues and, where appropriate, directions for actions or staging. It can be completed individually, in pairs, or in groups and can connect writing with subsequent oral performance (Dundar, 2013). In speaking lessons, scriptwriting may support attention to vocabulary, interactional language, and fluency, but it also introduces additional planning and literacy demands.

2.2.9 Skits

A skit is a short dramatic performance, often based on a simple situation, story, or humorous scenario. Skits can promote cooperation, creativity, and oral practice because learners need to coordinate language, movement, and performance. Their effectiveness, however, depends on appropriate task design and sufficient preparation and rehearsal time.

2.3. Previous studies

Recent evidence suggests that drama-based pedagogy has considerable potential for supporting young language learners' oral language and socio-affective development. However, the existing evidence base remains methodologically uneven, with many studies reporting limitations that constrain stronger conclusions about the effectiveness of drama as a pedagogical approach (Faitaki et al., 2026).

Research in Vietnam and other EFL contexts has reported generally positive associations between drama-based pedagogy and language learning. Hồ Sĩ Thắng Kiệt (2015), for example, reported that drama can support communicative development, positive attitudes, confidence, and creativity. Trần Thị Thanh Hoa (2019) similarly emphasized the potential of English-language drama to encourage learners who tend to focus heavily on grammatical accuracy but are reluctant to communicate. Nguyen (2023) found positive effects of drama-based activities on EFL learners' speaking performance and highlighted their potential to support motivation, fluency, pronunciation, vocabulary, and discourse management. Other Vietnamese studies have likewise discussed the potential of drama and creative teaching approaches for speaking development (Nguyễn Ngọc Bảo Châu & Phan Quỳnh Như, 2012; Trần Thị Thanh Tú, 2020; Trương Minh Hoà, 2022).

Although this body of work supports the pedagogical potential of drama, much of the literature focuses on learner outcomes or general attitudes toward drama. Comparatively less attention has been given to teachers' selection of specific drama activities, particularly in primary EFL settings. Activity selection is pedagogically consequential because individual drama techniques differ substantially in their demands on preparation, time, language proficiency, classroom management, and resources. Examining which activities teachers select, and how these choices vary across school contexts, can therefore provide a more practice-oriented understanding of drama integration in primary EFL classrooms. The present study addresses this gap by examining the selection of drama activity types among EFL teachers in primary schools in Vinh Linh, Quang Tri province. Rather than assuming that greater use of drama is inherently better, the study focuses on the practical pattern of teachers' choices and the contextual considerations associated with those choices.

3. METHODOLOGY

3.1 Research design

This study adopted a qualitative descriptive design to investigate EFL primary school teachers' selection and classroom use of drama activities for speaking instruction. A qualitative descriptive approach was appropriate because the study sought to understand teachers' reported practices and the contextual considerations underlying their pedagogical choices rather than to test causal relationships or measure learning gains. Two complementary sources of evidence were used: semi-structured teacher interviews and classroom observations. The interviews provided access to teachers' perceptions, experiences, and pedagogical decision-making, while classroom observations provided direct evidence of how drama activities were implemented in practice.

Although the study was primarily qualitative, simple descriptive frequencies were used to summarize the distribution of teachers associated with each of the nine drama activity categories. These frequencies were used to identify patterns within the participant group.

3.2 Participants and context

Twelve EFL teachers from nine primary schools in Vinh Linh, Quang Tri province, participated voluntarily. The participants varied in age and teaching experience and worked in different school contexts within the study area. Ten participants were female and two were male; all held bachelor's degrees. Teaching experience ranged from one to 25 years. All participants taught English using the Global Success 3 textbook, providing a relatively common curricular context while allowing variation in school-level conditions.

Each participating teacher was observed in two English lessons, resulting in 24 classroom observations. The observed lessons covered Units 17-20 of Global Success 3, including topics related to toys, activities, and animals. Observing two lessons per teacher enabled comparison of reported practices with classroom implementation across the lessons.

3.3 Data collection

Two methods were used to collect the data: semi-structured interviews and classroom observations. Before the main data collection, the interview protocol was piloted with three EFL teachers from primary schools in Quang Tri province who were not included in the main study. Feedback from the pilot interviews was used to refine the wording and sequencing of the questions.

Semi-structured interviews were conducted in Vietnamese so that participants could describe their experiences and views in their native language. The interview questions addressed teachers' understanding of drama,

perceived benefits and challenges, frequency of use, selection of different drama activities, and ways of adapting activities to learners and classroom conditions. Follow-up questions were used when clarification or elaboration was needed. Each interview lasted approximately 25-35 minutes and was audio-recorded with participants' consent.

Classroom observations were conducted using a researcher-developed observation checklist. The checklist focused on the types and organization of drama activities, teacher instructions and support, student participation and interaction, student engagement, and relevant classroom conditions. Two lessons taught by each participant were observed, producing 24 observations in total. During each observation, the researcher recorded field notes on the activities used, teacher-student interactions, student responses, participation patterns, and activity organization.

The interview and observation phases were sequenced so that teachers' reported perceptions and practices could be compared with their subsequent classroom implementation. The researcher first contacted school principals by email, telephone, or Zalo to obtain permission to approach teachers. After institutional permission was granted, participating teachers received an invitation explaining the study and the requirements for participation.

3.4 Data analysis

Interview recordings were transcribed and reviewed repeatedly. Open coding was used to identify recurring concepts and patterns, and related codes were subsequently grouped into broader themes concerning teachers' understandings of drama, frequency of use, activity selection, perceived benefits, and implementation constraints. Observation field notes were analyzed in parallel to identify observable patterns in activity use, participation, interaction, and classroom organization. The two datasets were then compared to identify areas of convergence and divergence between teachers' reported practices and observed practices.

For the analysis of activity selection, the researcher calculated the number and percentage of the 12 participating teachers associated with each of the nine drama activity categories. Because teachers could select or use more than one activity, the categories were not mutually exclusive and the percentages therefore do not sum to 100%. These descriptive figures represent the pattern within the study sample rather than the frequency of occurrence across all 24 observed lessons.

3.5 Trustworthiness and ethical considerations

Trustworthiness was strengthened through methodological triangulation, with interview accounts compared against classroom observation evidence. The interview protocol was piloted before the main study, and member checking was used to allow participating teachers to comment on the researcher's interpretations. Participants were informed of the purpose and procedures of the study and participated voluntarily. Consent was obtained before data collection, pseudonyms (Teacher 1 - Teacher 12) were used in reporting, and identifying information was treated confidentially.

4. FINDINGS AND DISCUSSION

4.1. EFL teachers' understandings of drama in language teaching

All 12 participants described drama as a form of active language use rather than as theatrical performance confined to a stage. Their accounts commonly emphasized interaction, experiential learning, communication, and learner engagement. Teacher 12, for example, explained that classroom drama could involve relatively small-scale creative activities rather than a full staged performance: *"In the learning environment, drama does not mean acting a play with dialogue on a big stage. When drama is used in class, it is more directed to the creativity of learners through art activities."* (#Teacher 12)

Other participants similarly associated drama with interaction in different roles and situations. Teacher 2 emphasized that learners could "interact with each other in different situations and roles" and experience learning content directly, while Teacher 5 described drama as a way of using language that foregrounds communicative behaviours and situations.

Participants also linked drama to broader learner development. Teachers referred to creativity, confidence, communication, teamwork, vocabulary, and grammar as potential benefits. For example, Teacher 7 noted that drama encouraged learners to apply language in natural communication situations while developing confidence,

creativity, and teamwork. These perceptions are broadly consistent with previous literature that conceptualizes drama as a means of integrating language practice with affective, social, and creative dimensions of learning (Davies, 1990; Maley & Duff, 2005).

Teachers additionally perceived drama as a means of making lessons more engaging. Teacher 1 associated drama songs with learners' curiosity and attractiveness, while Teacher 10 referred to techniques such as role-play, simulation, and storytelling as ways of encouraging more positive participation. Overall, the participants' accounts indicate a relatively broad understanding of classroom drama as a flexible pedagogical resource rather than a single performance-oriented technique.

Many teachers emphasized the role of drama in creating interactive and experiential learning environments. This includes students interacting in different roles and situations, which helps them experience the learning content directly and in a more engaging way. Here are some responses to demonstrate this statement.

"Students will interact with each other in different situations and roles; students will experience the learning content directly." (#Teacher 2)

"Drama in language teaching is a method of using language that emphasizes focusing on communicative behaviors and situations." (#Teacher 5)

Drama is frequently highlighted as a method to improve not only language skills but also various soft skills such as creativity, confidence, communication and teamwork. Some teachers pointed out that using drama in teaching helps students develop language skills along with other soft skills like creativity, confidence, and teamwork. Here are some responses to demonstrate this statement.

"Teachers use drama as a teaching method, helping students not only improve language skills but also develop many other soft skills." (#Teacher 3)

"Through drama activities, students can apply language to speak, write, listen ... in daily life effectively." (#Teacher 5)

"Drama is an important teaching technique that encourages students to apply their language knowledge in natural communication situations, thereby developing them for confidence in communication, creativity and teamwork." (#Teacher 7)

"Drama helps students develop communication skills, vocabulary, grammar, and the ability to confidently use language in diverse situations." (#Teacher 9)

What is more, drama is seen as a tool to make learning more engaging and interesting among students. The dramatic and emotional nature of drama can attract and maintain students' interest. Teacher 1 mentioned that drama can bring attractiveness and curiosity to learners, making the learning process more engaging. Some teachers emphasized that the drama encourages students to confidently use language, develop reflexes in communication and stimulate creativity. Here are some responses to demonstrate this statement.

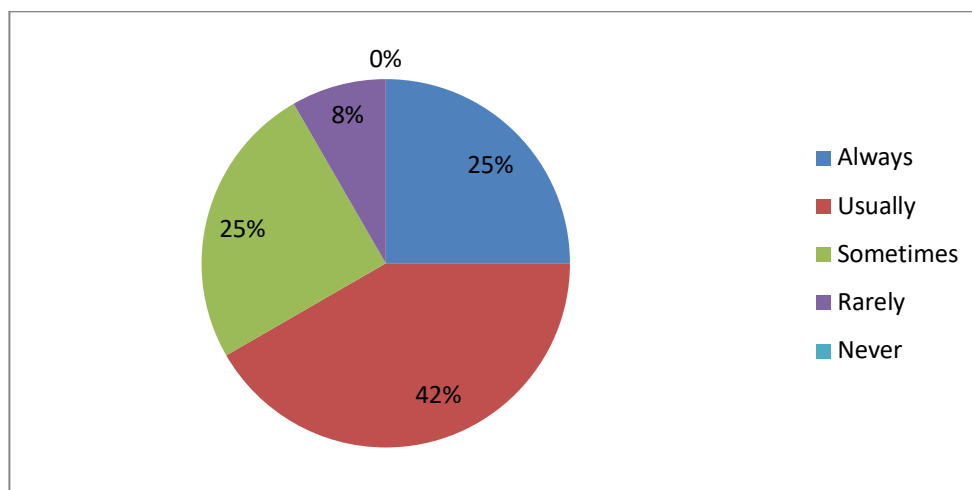
"Singing drama songs in teaching language brings the attractiveness and curiosity of learners." (#Teacher 1)

"The drama in language teaching is the use of dramatic techniques such as role -playing, simulating, and telling stories so that students can participate in learning more positively." (#Teacher 10)

2. EFL teachers' frequency of using drama in speaking lessons

All participants expressed positive attitudes toward using drama in speaking lessons, although their reported frequency of use varied. Teacher 11 stated that students were eager for drama-based lessons and that the teacher perceived the approach as effective. Teacher 12 similarly acknowledged implementation difficulties but viewed drama as consistent with the objectives of the current English curriculum.

Figure 1. Participants' reported frequency of using drama to support speaking instruction



As seen in Figure 1, the largest group (42%) reported usually using drama, followed by those who reported always (25%) or sometimes (25%) using it. One participant (8%) reported rare use. No participant selected “never.” These figures should be interpreted descriptively given the small sample size ($n = 12$). They indicate that drama was widely present in the participating teachers’ practice, but the frequency of integration varied across individuals and classroom contexts.

“I always choose drama activities to integrate regularly with activities included in daily lessons to strengthen language skills and engage students.” (#Teacher 10)

“I always organize drama activities in English speaking classes regularly, because this will create more opportunities for students to participate, thereby improving their speaking skills. Depending on the topic of the lesson and the general competence of the students, I can apply different types of drama activities, not necessarily all types of drama activities.” (#Teacher 12)

While drama was not used with the same regularity by all teachers, it was part of the instructional repertoire of every participant.

“My students are eager for lessons with drama and I personally see the effectiveness of this method, so I love using it.” (#Teacher 11)

“Although there are still some difficulties when implementing, I really like teaching drama in speaking class because it helps students to be proactive in the learning process, in line with the goals of the current English program.” (#Teacher 12)

“After each class, many students confessed: “Teacher, next class, we will still learn like this”. I find myself choosing the right teaching option and I am very satisfied with this choice.” (#Teacher 7)

The interview data help explain this variation. Teachers who used drama regularly emphasized its contribution to participation and speaking opportunities. Teacher 10 reported integrating drama into daily lessons to strengthen language skills and engagement, while Teacher 12 stressed that the choice of activity depended on lesson content and learners’ general competence. Teacher 4 likewise reported using several drama activities when the lesson content was appropriate. These comments suggest that frequency was not determined solely by teachers’ attitudes toward drama; it was also related to perceived pedagogical appropriateness.

“I usually use 3-4 drama activities per week, or per day for certain classes. If the content of the lesson is appropriate, I will integrate it into the drama activity with the content of the lesson.” (#Teacher 4)

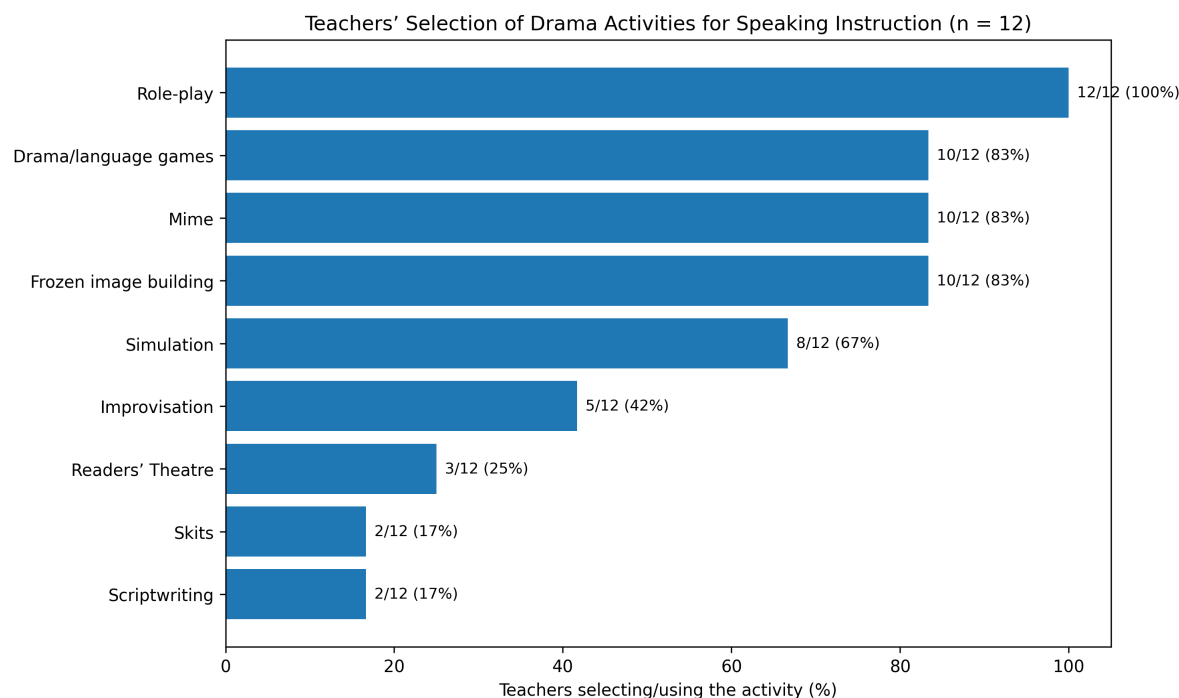
However, one of the teachers (8%) rarely uses drama to teach speaking skills due to the socio-economic conditions of the area where they live. These conditions can significantly impact the quality of education and limit the effectiveness of drama-based teaching methods. *“These issues make it difficult to implement drama activities effectively because students are often not engaged or prepared to participate actively.”* This statement highlights the difficulties in using drama as a teaching tool when external factors negatively affect students’ readiness and ability to engage in such activities. The socio-economic context may influence the feasibility and

success of drama in education, as it directly influences students' motivation and capacity to learn through these interactive methods. The present study does not provide sufficient evidence to establish a direct causal relationship between socio-economic conditions and the frequency of drama use. Such a relationship would require more systematic data on school resources, class size, learner characteristics, and teaching conditions.

4.3. Patterns in teachers' selection of drama activities

Figure 2 presents the distribution of the nine drama activity types selected or used by the 12 participating teachers. The percentages are descriptive and are based on the number of teachers associated with each activity category. Since teachers could use more than one type of activity, the categories are not mutually exclusive and the percentages do not sum to 100%.

Figure 2. Teachers' selection of drama activities for speaking instruction (n = 12)



Role-play was the most widely selected activity, with all 12 teachers (100%) reporting or demonstrating its use. Drama/language games, mime, and frozen image building were each associated with 10 teachers (83%). Simulation was associated with eight teachers (67%), followed by improvisation (five teachers, 42%), readers' theatre (three teachers, 25%), and skits and scriptwriting (two teachers each, 17%).

The prominence of role-play is consistent with both the interview accounts and classroom observations. Teachers described role-play as relatively easy to integrate with textbook content because existing dialogues, vocabulary, and target language can be used as the basis for interaction. Teacher 7, for example, emphasized its ease of implementation and its compatibility with the vocabulary and structures introduced in the lesson. Teacher 9 highlighted its usefulness for practicing language in situations related to the teaching content and for supporting interaction and teamwork. In the observations, role-play was also the activity most consistently evident across classrooms.

Drama/language games were also frequently selected. Teachers' accounts and observations suggest that these activities were valued for their flexibility and their potential to increase participation while requiring relatively limited preparation. Mime and frozen image building were likewise relatively common. Although mime does not itself require spoken language, its use of gestures and bodily movements can provide contextual prompts for subsequent language use. The observed integration of mime with games suggests that teachers sometimes combined drama techniques rather than treating activity categories as completely separate practices.

The present finding that teachers tended to prioritize participatory drama activities is broadly consistent with Savnik's (2025) account of drama at the primary level, which emphasizes active learner involvement and opportunities for meaningful oral communication.

Simulation was selected by eight teachers (67%), whereas improvisation was associated with five teachers (42%). The lower proportion for improvisation may reflect the greater demand for spontaneous language production, confidence, creativity, and classroom management. Simulation can also require more extensive preparation because teachers need to establish a sufficiently detailed situation and organize roles, materials, and interaction. Interview evidence similarly indicated that preparation time and lesson time constrained teachers' choices.

Readers' Theatre, skits, and scriptwriting were the least frequently selected activities in the participant group. These activities may involve additional preparation, rehearsal, extended oral production, or more complex organization than activities such as role-play and language games. Teachers also reported that differences in pupils' English proficiency and confidence could make more demanding activities difficult to implement with all learners. The lower selection rates should therefore not be interpreted as evidence that teachers considered these activities pedagogically ineffective; rather, they appear to reflect the practical fit between activity demands and classroom conditions.

The pattern in Figure 2 suggests that teachers tended to prioritize drama activities that were relatively manageable within regular speaking lessons. This finding is consistent with teachers' comments about preparation time, lesson objectives, learner proficiency, and classroom organization. In other words, teachers' activity selection appears to involve a practical judgment about the fit between the pedagogical affordances of an activity and the constraints of the teaching context.

A comparison of interview and observation data showed broad convergence between teachers' reported preferences and their classroom practices. Teachers consistently described drama as useful for participation, communication, and engagement, and observations showed frequent use of activities such as role-play, games, mime, and frozen image building. At the same time, some activities mentioned positively in interviews were less evident in observed lessons. This difference suggests that positive perceptions of drama do not automatically translate into the regular implementation of every drama technique.

The study also identified contextual differences across school settings. Teachers in central or key schools appeared more likely to use activities perceived as complex, while teachers in other settings reported greater constraints related to resources, learner readiness, or classroom conditions. These patterns should be interpreted cautiously: the present study did not systematically measure school resources, class size, learner proficiency, or other contextual variables, and therefore cannot establish school location as a causal explanation for differences in activity selection.

Figure 2 should also be distinguished from lesson-level frequency. The percentages indicate the proportion of participating teachers associated with each activity type; they do not indicate how many times an activity occurred across the 24 observed lessons. The figure therefore provides a descriptive profile of teacher-level activity selection/use within this sample rather than a frequency count of classroom events.

V. CONCLUSION AND IMPLICATIONS

This study examined EFL primary school teachers' selection of drama activities for speaking instruction in Vinh Linh, Quang Tri province. The 12 participating teachers generally viewed drama positively and regarded it as a useful means of increasing learner participation and opportunities for communicative language use. Drama was part of all participants' instructional repertoires, although the reported frequency of use varied. The classroom observations provided additional evidence of how teachers translated these views into practice.

The activity-selection data indicate a preference for activities that teachers perceived as flexible and manageable within regular lessons, particularly role-play and drama/language games. Role-play was associated with all 12 teachers, while drama/language games, mime, and frozen image building were each associated with 10 teachers. More demanding activities were selected less often. Interview and observation evidence suggests that teachers' choices were shaped by lesson objectives, preparation demands, learner proficiency, available time, and contextual conditions. The findings therefore point to a practical dimension of drama integration: teachers may

value a broad range of drama techniques but select those that best fit the constraints and affordances of their classrooms.

Given the small and localized sample, the findings should not be generalized to primary EFL teachers beyond the study context. In addition, the study did not systematically quantify learner proficiency, school resources, class size, or the frequency of each activity across the 24 observed lessons. Future research could therefore involve larger samples across different provinces, systematically compare school contexts, and examine how specific drama activities relate to learners' speaking development over time.

The study suggests the following implications:

For teachers, the findings suggest the value of treating drama as a flexible repertoire rather than as a single teaching technique. Teachers should match activity demands with lesson objectives, learner proficiency, available time, and classroom conditions. Practical support can include activity adaptations, modelling, scaffolding strategies, and classroom-management techniques. For mixed-proficiency classes, teachers may use differentiated roles, sentence frames, visual prompts, rehearsal stages, and peer support so that less proficient pupils can participate meaningfully.

For teacher educators and professional-development providers, training should move beyond introducing the potential benefits of drama and provide opportunities for teachers to design, adapt, trial, and reflect on specific activities. Particular attention should be given to activities that require greater preparation or spontaneous language use, since these appear to be less readily integrated into ordinary lessons.

For curriculum developers and textbook designers, drama activities should be linked explicitly to communicative learning objectives and accompanied by practical implementation guidance. Materials can offer graded versions of activities so that teachers can adapt them to different proficiency levels and school conditions. Such support may help broaden teachers' repertoire beyond the most familiar and easily implemented techniques.

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VIỆC LỰA CHỌN CÁC HOẠT ĐỘNG KỊCH TRONG DẠY KỸ NĂNG NÓI Ở TRƯỜNG TIỂU HỌC CỦA GIÁO VIÊN TIẾNG ANH: NGHIÊN CỨU TẠI VĨNH LINH, TỈNH QUẢNG TRỊ

Lê Thúc Chung¹, Trần Quang Ngọc Thúy²

¹Trường Đại học Ngoại ngữ, Đại học Huế; Trường Tiểu học Võ Thị Sáu, Quảng Trị

²Trường Đại học Ngoại ngữ, Đại học Huế

THÔNG TIN BÀI BÁO

Quá trình xử lý:
Ngày nhận bài:
Ngày nhận bản chỉnh sửa:
Ngày nhận đăng:
Ngày xuất bản:

Từ khóa: hoạt động kịch; dạy kỹ năng nói; tiếng Anh bậc tiểu học; thực tế dạy học; Việt Nam

Tác giả liên hệ:
Trần Quang Ngọc Thúy
Địa chỉ email: tqnthuy@hueuni.edu.vn

TÓM TẮT

Nghiên cứu này tìm hiểu việc giáo viên tiếng Anh ở tiểu học lựa chọn các hoạt động kịch khi dạy kỹ năng nói trong bối cảnh triển khai Chương trình Giáo dục phổ thông môn Tiếng Anh năm 2018. Nghiên cứu được thực hiện với 12 giáo viên tiếng Anh từ chín trường tiểu học trên địa bàn huyện Vĩnh Linh, tỉnh Quảng Trị; tất cả giáo viên tham gia đều giảng dạy tiếng Anh lớp 3 sử dụng bộ sách Global Success 3. Dữ liệu được thu thập thông qua phỏng vấn bán cấu trúc và 24 lượt quan sát lớp học, với mỗi giáo viên được quan sát hai tiết học. Dữ liệu phỏng vấn và quan sát được phân tích theo phương pháp phân tích chủ đề, trong khi các tần suất mô tả được sử dụng để khái quát các xu hướng trong việc giáo viên lựa chọn hoặc sử dụng chín loại hoạt động kịch.

Kết quả cho thấy giáo viên nhìn chung nhận thức hoạt động kịch là một phương thức mang tính thực tiễn và tạo hứng thú, góp phần thúc đẩy sự tham gia của học sinh và tạo cơ hội sử dụng ngôn ngữ trong giao tiếp. Đóng vai là hoạt động được lựa chọn nhất quán và phổ biến nhất (12/12 giáo viên, 100%), tiếp đến là trò chơi kịch/ngôn ngữ, hoạt động kịch không lời và xây dựng hình ảnh tĩnh (mỗi loại được 10/12 giáo viên lựa chọn, tương đương 83%). Các hoạt động có yêu cầu cao hơn, bao gồm ứng tác, đọc diễn trên sân khấu, tiểu phẩm và viết kịch bản, được lựa chọn với tần suất thấp hơn. Kết quả cho thấy sự lựa chọn của giáo viên không chỉ chịu ảnh hưởng bởi giá trị sư phạm họ nhận thức được mà còn bởi mục tiêu bài học, yêu cầu chuẩn bị bài, năng lực của học sinh, quỹ thời gian dành cho tiết học và các điều kiện bối cảnh của lớp học. Nghiên cứu này nhấn mạnh tầm quan trọng của hoạt động bồi dưỡng chuyên môn nhằm hỗ trợ giáo viên lựa chọn, thiết kế mức hỗ trợ và điều chỉnh các hoạt động kịch phù hợp với những điều kiện thuận lợi cũng như những hạn chế của lớp học tiếng Anh như một ngoại ngữ ở bậc tiểu học.
