

Original Article

Transforming Creative Writing Instruction through Dialogic Pedagogy among Senior High School Learners

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Abstract

Traditional creative writing instruction in secondary education is often characterized by a product-oriented, teacher-centered approach in which assessment emphasizes conformity to instructor-defined standards. Such practices may limit students' opportunities for meaningful engagement, peer interaction, and the development of an independent authorial voice. This study examined the effects of dialogic pedagogy on the creative writing performance and writing self-efficacy of Senior High School learners, with additional focus on narrative agency and writing experiences. A mixed-methods explanatory sequential design was employed. A 12-week instructional intervention was conducted with 120 Grade 12 Humanities and Social Sciences (HUMSS) students across two intact classroom sections assigned to experimental and control groups. Quantitative data were collected through pre-test and post-test assessments using an analytical creative writing rubric and the Creative Writing Self-Efficacy Scale (CWSES), while qualitative data were obtained from focus group discussions and reflective journals. Results revealed that students in the experimental group significantly outperformed those in the control group in both creative writing performance and self-efficacy ($p < .001$), with notable gains in narrative voice, structural risk-taking, and metacognitive task monitoring. Qualitative findings indicated that dialogic pedagogy fostered a more interactive and supportive learning environment, reduced writing anxiety, enhanced narrative agency, and promoted active engagement in peer feedback and collaborative meaning-making. Overall, the findings suggest that dialogic

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pedagogy can transform creative writing instruction into a more participatory and process-oriented learning environment that supports student agency, confidence, and expressive development.

Keywords: adolescent agency, creative writing, critical literacy, dialogic pedagogy, secondary education, sociocultural theory

1. Introduction

Creative writing plays a crucial role in supporting students' identity formation, creative expression, and advanced language development. It requires cognitive flexibility, emotional engagement, and the ability to make purposeful stylistic and structural decisions while composing meaningful texts (Bruning et al., 2023; Graham, 2024).

Despite its importance, creative writing instruction in many classroom contexts remains largely influenced by traditional, teacher-centered pedagogies. Instruction is often characterized by a transmission-based model in which the teacher functions as the primary authority on textual correctness, while students are expected to reproduce established forms and conform to predetermined standards of writing. Such approaches may limit opportunities for exploratory thinking, authentic voice development, collaborative meaning-making, and creative risk-taking (Sutherland, 2023).

As a consequence, students may experience reduced engagement with the writing process, heightened writing anxiety, and diminished confidence in their expressive abilities. Instruction frequently prioritizes final written products over process-oriented development, technical accuracy over meaning-making, and compliance with prescriptive rules rather than encouraging reflection, revision, and the development of self-efficacy (Bruning et al., 2023; Graham, 2024).

In response to these pedagogical limitations, increasing attention has been given to dialogic approaches to instruction, grounded in Bakhtinian dialogic philosophy and Vygotskian sociocultural theory. These perspectives conceptualize learning as a socially mediated process in which meaning is co-constructed through interaction, dialogue, and collaborative engagement. Contemporary studies have shown that dialogic classroom practices, collaborative writing, and structured peer feedback contribute to improved writing quality, learner engagement, and writing self-efficacy (Boyd & Veenis, 2021; Wei & Liu, 2024; Landrieu et al., 2024).

However, despite growing evidence supporting dialogic and collaborative pedagogies in literacy education, there remains a need for further empirical investigation into how these approaches specifically influence both creative writing performance and metacognitive self-efficacy among Senior High School learners in the Philippine context.

2. Review of Related Literature and Theoretical Framework

2.1 Dialogic Pedagogy in Today's Literacy Education

Dialogic pedagogy has emerged as a significant approach in contemporary literacy and language education, particularly in classrooms that aim to develop students' critical thinking, collaborative competence, and capacity for independent expression. Grounded in Vygotskian sociocultural theory and Bakhtinian dialogic philosophy, it conceptualizes learning as a socially situated process in which meaning is constructed through interaction, language use, and engagement with multiple perspectives.

From a sociocultural standpoint, learning is mediated through social interaction and language-based activity, a principle central to Vygotskian theory and further discussed in contemporary literacy research (Sutherland, 2023). Likewise, Bakhtinian dialogic philosophy views meaning as emerging through the interaction of multiple voices, providing the theoretical foundation for dialogic classroom practices.

In contrast to traditional classroom discourse characterized by the Initiate–Response–Evaluate (IRE) pattern, dialogic pedagogy promotes sustained, open-ended interaction that allows students to elaborate, question, and co-construct understanding. While IRE structures may serve classroom management functions, they have been critiqued for limiting extended student discourse and restricting opportunities for deeper cognitive engagement.

In literacy and creative writing instruction, dialogic practices play a central role in supporting students' development of narrative voice, critical awareness, and expressive confidence. Through structured discussion, writing conferences, and peer collaboration, learners are able to test, negotiate, and refine their ideas during the writing process.

Empirical studies consistently support these claims. Research has shown that dialogic interaction enhances students' participation in disciplinary discourse and strengthens their argumentative and interpretive skills (VanDerHeide et al., 2023; Wilkinson et al., 2024). In writing contexts, peer interaction and dialogic feedback have been identified as key mechanisms supporting revision, reflection, and recursive writing processes (Moltudal et al., 2025; Boyd & Veenis, 2021).

Recent synthesis and experimental studies further reinforce the effectiveness of dialogic and collaborative approaches. A systematic review by Wei and Liu (2024) found that peer feedback contributes to cognitive growth, metacognitive awareness, and learner motivation, underscoring its multidimensional role in writing development. Similarly, Landrieu et al. (2024) reported that structured collaborative writing significantly improves both writing performance and self-efficacy among secondary learners.

Collectively, these studies provide strong evidence that dialogic pedagogy enhances literacy development by fostering interaction, reflection, and collaborative meaning-making. Within creative writing instruction, these processes are particularly

significant in supporting students' development of authorial voice, compositional control, and confidence in expression.

2.2 Conceptual Framework of the Study

The conceptual framework of this study is structured around an independent–dependent variable model grounded in Vygotskian sociocultural theory and Bakhtinian dialogic philosophy. The independent variable is the 12-week Dialogic Pedagogy Intervention, which replaces traditional teacher-centered Initiate–Response–Evaluate (IRE) classroom discourse with structured dialogic practices such as peer interaction, writing circles, and collaborative feedback activities.

Through these dialogic classroom interactions, the intervention is hypothesized to function as a form of social scaffolding that influences two categories of dependent variables: Creative Writing Performance and Creative Writing Self-Efficacy. Creative Writing Performance is operationalized across five dimensions: Voice and Subjectivity, Structural Risk-Taking, Narrative Architecture, Textual Cohesion, and Stylistic Mastery. Creative Writing Self-Efficacy is measured through three dimensions: Metacognitive Task Monitoring, Ideational Generation Agency, and Affective Evaluation Resilience.

Overall, the framework posits that dialogic, socially mediated writing practices support the development of students' narrative agency and self-regulatory capacity by repositioning writing as an iterative and collaborative process. Figure 1 presents the visual representation of the relationships among the independent variable, dependent variables, and theoretical foundations of the study.

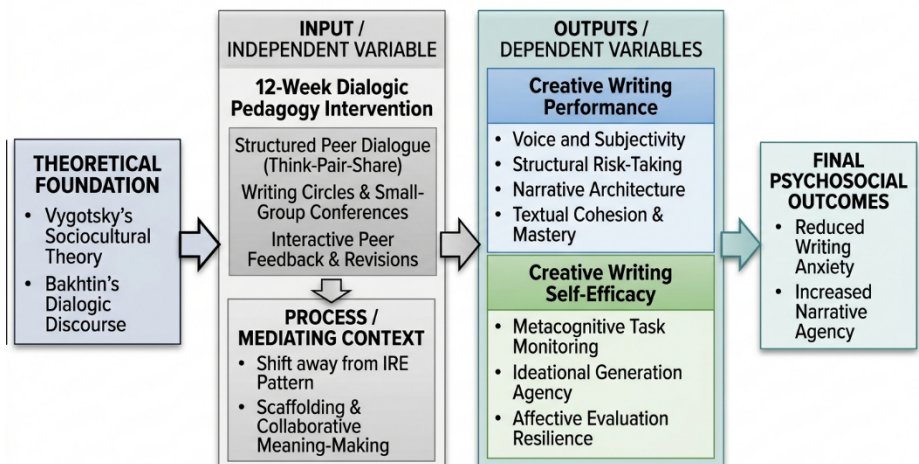


Figure 1. Conceptual framework of the study.

3. Methodology

3.1 Research Design and Context

This study employed a mixed-methods explanatory sequential design to examine the effects of dialogic pedagogy on the creative writing skills, learner agency, and metacognitive self-efficacy of Senior High School students. The design consisted of an initial quantitative phase followed by a qualitative phase, with the purpose of providing an in-depth explanation of the quantitative results.

The quantitative phase utilized a quasi-experimental pretest–posttest non-equivalent control group design involving intact classroom sections. This was followed by a qualitative phase that explored students' experiences of dialogic pedagogy, focusing on how classroom interaction, collaborative practices, and instructional discourse influenced their writing development and learning processes.

The intervention was implemented over a structured 12-week period within a regular academic term in an urban public secondary school. Each group received two 60-minute Creative Writing sessions per week, ensuring equivalent instructional exposure across the experimental and control conditions.

3.2 Participants and Sampling Procedure

The study involved 120 Grade 12 Senior High School students from the Humanities and Social Sciences (HUMSS) strand. Participants were drawn from two intact classroom sections, each consisting of 60 students. Accordingly, the sampling approach is best described as availability sampling of intact groups within a quasi-experimental design rather than individual-level random sampling.

The two sections were selected based on accessibility within the research setting. To establish baseline equivalence, pre-test scores were analyzed prior to the intervention, revealing no significant differences between the groups.

Following this, the intact sections were randomly assigned through a simple random procedure (coin toss) to either the Experimental Group ($n = 60$), which received dialogic pedagogy-based instruction, or the Control Group ($n = 60$), which received traditional teacher-centered instruction.

This study employed a quasi-experimental pretest–posttest non-equivalent groups design, which is widely used in educational research where random assignment at the individual level is not feasible due to naturally occurring classroom structures.

3.3 Role of the Researcher and Implementation of the Intervention

The 12-week instructional intervention was implemented by the researcher, who served as the classroom teacher for both the experimental and control groups. To mitigate potential expectancy and implementation bias, both groups were taught using standardized lesson plans aligned in terms of learning competencies, instructional

time, and assessment tasks, ensuring equivalence of instructional conditions aside from the pedagogical approach.

In the experimental group, dialogic pedagogy was systematically implemented through structured peer dialogue, collaborative writing activities, and guided discussion protocols designed to promote interaction and co-construction of meaning. In contrast, the control group received traditional teacher-centered instruction characterized by lecture-based discussion, individual writing tasks, and teacher-led feedback delivered primarily after task completion.

To further enhance methodological rigor, all creative writing outputs were assessed using a standardized analytical rubric. Inter-rater reliability was established through independent evaluations conducted by three English teachers who were not involved in the intervention, ensuring objectivity and reducing the influence of researcher-related bias on scoring outcomes.

3.4 Implementation of the 12-Week Instructional Intervention

The 12-week instructional intervention for the experimental group was grounded in dialogic pedagogy, where classroom interaction and collaborative meaning-making were central to the writing process. Each lesson followed a consistent instructional cycle consisting of: (1) input or stimulus presentation, (2) guided dialogic interaction, (3) collaborative writing or drafting, and (4) peer and teacher feedback.

In the experimental group, the teacher functioned primarily as a facilitator of dialogue rather than the sole source of knowledge. Instruction involved the use of open-ended questioning, encouragement of multiple interpretations of texts or writing prompts, and guided refinement of ideas through structured discussion. Students actively participated in dialogic activities such as think-pair-share, writing circles, and small-group conferencing to support idea development and revision.

During drafting and revision stages, students exchanged written outputs and provided structured peer feedback using a guided checklist focusing on clarity of voice, originality of ideas, coherence, and emotional impact. Revision was treated as an iterative and recursive process rather than a final stage of writing. Students were also encouraged to orally justify their writing decisions, enabling them to articulate and defend narrative and stylistic choices.

In contrast, the control group followed a traditional teacher-centered instructional approach. Lessons primarily consisted of lecture-based discussions on writing techniques, direct modeling of sample texts, and individual writing tasks completed independently in class. Feedback was predominantly provided by the teacher after submission, with limited opportunities for peer interaction and minimal engagement in dialogic discussion during the writing process.

3.5 Data Collection Instruments

Creative writing outputs were assessed using an adapted Creative Writing Analytical Rubric (CWAR), which evaluated student performance across five domains: Voice and Subjectivity, Structural Risk-Taking, Narrative Architecture, Textual Cohesion, and Stylistic and Mechanical Mastery. Each domain was rated on a 5-point scale ranging from 1 (Emerging) to 5 (Advanced), yielding a total possible score range of 5 to 25. To ensure scoring reliability, three independent English teachers served as raters, achieving strong inter-rater reliability (Fleiss' Kappa $\kappa = .86$), indicating high consistency in scoring across evaluators.

To measure changes in students' writing self-efficacy, a localized version of the Creative Writing Self-Efficacy Scale (CWSES) was used. The instrument consisted of 15 Likert-scale items rated from 1 (Strongly Disagree) to 5 (Strongly Agree), assessing students' perceived confidence in idea generation, writing fluency, revision, and expressive ability. The adapted scale underwent expert validation prior to administration to ensure content relevance and contextual appropriateness.

3.6 Statistical Treatment of Data

Quantitative data were analyzed using appropriate statistical procedures aligned with the quasi-experimental pre-test/post-test design of the study. Descriptive statistics, including mean and standard deviation, were computed to summarize the performance of both the Experimental and Control Groups in terms of creative writing scores and self-efficacy levels. To determine the effect of the dialogic pedagogy intervention, inferential statistics were applied. Prior to primary hypothesis testing, baseline equivalence between

the two groups was examined using independent-samples t-tests on the pre-test scores to establish group comparability. Because baseline testing confirmed that the groups demonstrated acceptable initial equivalence with no significant differences at pre-test, independent-samples t-tests were utilized as the primary inferential analysis to compare post-test scores between the Experimental and Control Groups across all portfolio dimensions and self-efficacy indices.

The use of independent-samples t-tests for post-test comparisons was considered appropriate because baseline analyses indicated no statistically significant differences between the Experimental and Control Groups prior to the intervention. Since both groups demonstrated comparable levels of creative writing performance and self-efficacy at pre-test, post-test comparisons provided a direct means of examining differences that emerged following the instructional intervention. Although more advanced procedures such as Analysis of Covariance (ANCOVA) may be used to statistically control for baseline variability, the absence of significant pre-intervention differences suggested that additional adjustment was not essential for addressing the study's primary research questions. Therefore, independent-samples t-tests were

considered an appropriate and parsimonious analytical approach consistent with the quasi-experimental design of the study.

To evaluate the practical significance and strength of the instructional intervention, Cohen's *d* effect sizes were calculated and interpreted alongside the primary data. All statistical tests were conducted at a 0.05 level of significance.

4. Ethical Considerations

All ethical standards were strictly observed throughout the study. Prior to data collection, the necessary administrative approvals and institutional permissions were secured. All participating Grade 12 students, together with their legal guardians, gave written, informed consent, fully understanding that participation was voluntary, that data collection would be limited, and that their textual materials would be handled with complete confidentiality.

5. Results

5.1 Baseline Equivalence of Groups

Prior to the 12-week intervention, baseline equivalence between the experimental and control groups was examined using independent-samples *t*-tests. Results indicated no statistically significant difference in pre-test Creative Writing Analytical Rubric (CWAR) scores between the experimental group ($M = 11.58$, $SD = 2.11$) and the control group ($M = 11.71$, $SD = 2.07$), $t(118) = -0.34$, $p = .734$. Similarly, no significant difference was found in baseline Creative Writing Self-Efficacy Scale (CWSES) scores between the experimental group ($M = 2.52$, $SD = 0.46$) and the control group ($M = 2.49$, $SD = 0.50$), $t(118) = 0.38$, $p = .701$. These findings confirm that the two groups were statistically equivalent in both creative writing performance and self-efficacy prior to the intervention.

5.2 Quantitative Findings: Creative Writing Performance

Following the intervention, post-test results revealed statistically significant differences in creative writing performance between students exposed to dialogic pedagogy and those taught through traditional monologic instruction (Table 1).

As shown in Table 1, the experimental group achieved higher total portfolio scores ($M = 19.91$, $SD = 2.12$) than the control group ($M = 17.28$, $SD = 2.29$), $t(118) = 6.54$, $p < .001$. Effect sizes ranged from moderate to large across all performance dimensions, indicating that dialogic pedagogy was associated with enhanced creative writing outcomes across multiple domains. The strongest effects were observed in Voice and Subjectivity ($d = 0.87$) and Structural Risk-Taking ($d = 0.81$), suggesting greater confidence in authentic expression and increased willingness to experiment with narrative structures.

Table 1. Independent samples t-test comparison of post-intervention creative writing portfolio scores.

Performance Dimension	Experimental Group Mean (SD)	Control Group Mean (SD)	<i>t</i>	<i>p</i>	Cohen's <i>d</i>
Voice and Subjectivity	4.10 (0.57)	3.46 (0.61)	5.96	< .001	0.87
Structural Risk-Taking	3.94 (0.63)	3.28 (0.65)	5.58	< .001	0.81
Narrative Architecture	4.02 (0.54)	3.51 (0.59)	4.92	< .001	0.71
Textual Cohesion	3.89 (0.56)	3.42 (0.58)	4.48	< .001	0.65
Stylistic Mechanical Mastery	3.96 (0.53)	3.61 (0.55)	3.54	< .001	0.51
Total Portfolio Score	19.91 (2.12)	17.28 (2.29)	6.54	< .001	0.95

5.3 Quantitative Findings: Creative Writing Self-Efficacy

Post-intervention analyses revealed statistically significant differences in creative writing self-efficacy between the two groups (Table 2).

As presented in Table 2, the experimental group consistently outperformed the control group across all dimensions of the CWSES. The largest effect sizes were observed in the Overall Self-Efficacy Index ($d = 1.02$) and Metacognitive Task Monitoring ($d = 0.93$), indicating substantial gains in learners' ability to regulate and evaluate their writing processes. Ideational Generation Agency ($d = 0.85$) and Affective Evaluation Resilience ($d = 0.79$) also demonstrated strong effects, reflecting improved confidence in idea generation and persistence during writing tasks. Overall, these findings suggest that dialogic pedagogy is associated with meaningful enhancements in students' creative writing self-efficacy, particularly in higher-order cognitive and self-regulatory domains.

Post-intervention analyses revealed statistically significant improvements in students' creative writing self-efficacy following exposure to dialogic instructional practices. As shown in Table 2, the experimental group consistently outperformed the control group across all dimensions of the CWSES. The largest effects were observed in the Overall Self-Efficacy Index ($d = 1.02$) and Metacognitive Task Monitoring ($d = 0.93$), indicating substantial gains in learners' ability to regulate and evaluate their writing processes. Similarly, Ideational Generation Agency ($d = 0.85$) and Affective Evaluation Resilience ($d = 0.79$) also showed strong effects, suggesting improved confidence in generating ideas and sustaining motivation during writing tasks. Overall, these findings indicate that dialogic pedagogy is associated with meaningful enhancements in students' creative writing self-efficacy, particularly in higher-order self-regulatory and ideational processes.

Table 2. Independent samples t-test comparison of post-intervention CWSES scores.

Self-Efficacy Dimension	Experimental Group Mean (SD)	Control Group Mean (SD)	<i>t</i>	<i>p</i>	Cohen's <i>d</i>
Metacognitive Task Monitoring	4.01 (0.49)	3.39 (0.54)	6.41	< .001	0.93
Ideational Generation Agency	3.92 (0.52)	3.31 (0.58)	5.88	< .001	0.85
Affective Evaluation Resilience	3.81 (0.57)	3.20 (0.62)	5.44	< .001	0.79
Overall Self-Efficacy Index	3.91 (0.43)	3.30 (0.47)	7.02	< .001	1.02

5.4 Qualitative Findings: Reflexive Thematic Analysis

Thematic analysis of focus group discussions and reflective journals generated three recurring themes from the experiences of students exposed to dialogic pedagogy.

Theme 1: Reduction of Writing Anxiety Through Collaborative Dialogue

Many participants described feeling anxious and hesitant to share their writing during traditional classroom instruction. They reported concerns about making mistakes and receiving negative evaluation from the teacher. However, the dialogic learning environment gradually reduced these feelings by encouraging open discussion and supportive peer interaction. One participant explained:

“I used to be afraid of sharing my work because I thought my classmates and teacher would immediately judge my mistakes. During our group discussions, I realized that everyone had different ideas, and I became more comfortable expressing my own thoughts.” (Student 7, FGD)

“When we started sharing ideas in groups, I felt less pressure because everyone was also giving suggestions, not just the teacher.” (Student 12, Journal Entry)

Similarly, another student reflected:

“The conversations helped me see that writing did not have to be perfect the first time. Listening to my classmates gave me confidence to keep improving my work.”

These responses suggest that collaborative dialogue created a supportive environment where students felt safer expressing ideas and experimenting with their writing. The reduction of evaluative pressure appeared to contribute to greater confidence and participation throughout the writing process.

Theme 2: Peer Feedback as Collaborative Scaffolding

Participants consistently emphasized the value of peer feedback in helping them improve their writing. Rather than perceiving peer comments as criticism, students described them as opportunities to refine ideas, identify weaknesses, and strengthen their drafts. One participant stated:

“When my classmates read my story, they pointed out parts that were confusing. Their suggestions helped me make my ideas clearer without changing my original message.” (Student 3, FGD)

Another student shared:

“I learned new ways of writing by listening to how my classmates approached the same task. Their feedback gave me ideas that I would not have thought of on my own.” (Student 18, Journal Entry)

These accounts indicate that peer feedback functioned as a form of collaborative scaffolding. Through dialogue and shared reflection, students were able to extend their understanding of writing and develop stronger compositions.

Theme 3: Increased Narrative Agency and Creative Confidence

Students reported developing greater confidence in their ability to make independent writing decisions and express their personal perspectives. Many participants described becoming more willing to experiment with narrative structures, character development, and stylistic choices. One participant remarked:

“Before, I usually followed the format that I thought the teacher wanted. After the discussions, I became more confident in writing stories based on my own ideas and experiences.” (Student 9, FGD)

Another student noted:

“I realized that there is more than one way to tell a story. The discussions encouraged me to try different approaches and trust my own voice.” (Student 21, Journal Entry)

These statements suggest that dialogic pedagogy supported the development of narrative agency by encouraging students to view writing as a process of exploration and self-expression rather than merely a graded classroom task.

6. Discussion

The findings demonstrate that dialogic pedagogy contributes to improvements in both creative writing performance and writing self-efficacy among Senior High School students. Given the absence of significant baseline differences between the experimental and control groups, the post-intervention results provide evidence that the observed outcomes are associated with the instructional approach implemented during the 12-week period.

Quantitative results revealed moderate to large effect sizes across all dimensions of creative writing performance. The most substantial gains were observed in Voice and Subjectivity ($d = 0.87$) and Structural Risk-Taking ($d = 0.81$), suggesting that dialogic learning environments may enhance students' capacity to express personal perspectives and engage in experimental narrative construction. These findings underscore the role of sustained dialogue, peer interaction, and reflective discourse in fostering authentic authorial voice and creative agency in writing.

Qualitative findings further elucidate the mechanisms underlying these improvements. Students described the classroom as a collaborative space where ideas were openly exchanged, challenged, and refined. Dialogic practices such as peer conferencing, dialogue circles, and structured feedback sessions repositioned writing as a recursive process of meaning-making rather than a product-oriented task evaluated solely by the teacher. This shift appeared to foster greater ownership of writing, deeper engagement with revision, and increased willingness to take creative risks. Collectively, these accounts illustrate how dialogic pedagogy reshapes students' conceptions of writing from compliance-driven production to exploratory authorship.

In terms of writing self-efficacy, the results revealed substantial improvements across all measured dimensions. The largest effect was observed in Metacognitive Task Monitoring ($d = 0.93$), followed by Ideational Generation Agency ($d = 0.85$) and Affective Evaluation Resilience ($d = 0.79$). These findings suggest that dialogic pedagogy strengthens not only writing performance but also learners' capacity for self-regulation, idea generation, and emotional persistence during the writing process. Opportunities for verbalizing thinking, receiving immediate peer feedback, and engaging in reflective dialogue likely contributed to increased metacognitive awareness and confidence in managing writing tasks.

Taken together, the findings highlight the pedagogical value of dialogic approaches in fostering learning environments characterized by interaction, reflection, and collaborative meaning-making. Such environments appear particularly effective in creative writing instruction, where students are expected to develop both technical competence and a distinctive authorial voice. The results therefore provide empirical support for dialogic pedagogy as a viable alternative to traditional teacher-centered approaches in secondary language arts education.

However, these findings should be interpreted in light of several limitations. The study was conducted in a single public secondary school and involved only two intact classroom sections, which may limit the generalizability of the results. In addition,

contextual factors such as teacher implementation, classroom culture, and learner characteristics may have influenced the outcomes. Future research involving larger and more diverse samples across multiple institutions is recommended to strengthen the external validity of these findings.

The results are consistent with previous studies highlighting the positive role of dialogic and collaborative pedagogies in enhancing writing quality, learner engagement, and self-regulatory capacity (Bruning et al., 2023; Graham, 2024), reinforcing the broader evidence base supporting socially mediated approaches to writing development.

Furthermore, the present findings are consistent with the work of Boyd and Veenis (2021), who demonstrated that dialogic classroom discussions enable students to incorporate shared instructional ideas into their writing, thereby enhancing the quality of written outputs. Likewise, the systematic review by Wei and Liu (2024) emphasized that structured peer feedback promotes learners' cognitive development, metacognitive awareness, and writing motivation, while Landrieu et al. (2024) reported that collaborative writing supported by explicit instructional guidance significantly improves writing performance and writing self-efficacy among secondary learners. Collectively, these studies reinforce the present findings that dialogic pedagogy provides an effective instructional framework for fostering meaningful interaction, collaborative knowledge construction, and sustained development of students' creative writing abilities.

7. Conclusion

This study provides empirical evidence that dialogic pedagogy is an effective instructional approach for enhancing both creative writing performance and metacognitive self-efficacy among Senior High School students. The results demonstrate that students exposed to dialogic instructional practices achieved greater improvements in key dimensions of writing, including voice development, structural experimentation, coherence, and writing confidence, compared with those taught through traditional teacher-centered approaches.

The findings highlight the educational value of dialogic, interactive, and student-centered learning environments in creative writing instruction. By positioning writing as a socially mediated and reflective process, dialogic pedagogy supports the development of both cognitive and metacognitive dimensions of writing.

Although the study is limited by its single-site design, intact class grouping, and absence of longitudinal follow-up, the results provide meaningful insights into the potential of dialogic approaches in secondary language arts education.

Future research may extend these findings by involving larger and more diverse samples across multiple educational contexts and by examining the long-term effects of dialogic pedagogy on students' writing development and self-efficacy.

Conflict of Interest Statement

The author declares no conflicts of interest, financial or non-financial, related to this study. The author reports no affiliations, employment, consultancy, stock ownership, honoraria, or other personal or professional relationships that could be perceived as influencing the conduct or interpretation of the research.

The study was conducted with full academic integrity, and all findings and conclusions are based solely on the data collected and analyzed.

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