

## STRENGTHENING TEXTUAL PRODUCTION THROUGH CREATIVE WRITING IMAGINARIES

### El fortalecimiento de la producción textual mediante imaginarios de escritura creativa

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#### **Abstract**

This article examines the development of textual production competence through the use of imaginaries in creative writing with ninth-grade students. The study arises from the identification of difficulties in organizing ideas, writing, creativity, concentration, and text revision. From a qualitative approach and a participatory action research design, a pedagogical proposal was implemented around three stages of the writing process: planning, drafting, and revision. Data collection involved observation, interviews, and analysis of written production records, with the participation of ten coded informants. The intervention integrated Cassany's contributions to textual composition and revision, as well as the eighth-dimension strategy proposed by Caicedo, Vásquez, and Ruiz to guide narrative creation. The results show that students recognize the value of creative writing, although they initially face difficulties in structuring their ideas. Nevertheless, the proposal led to the production of 85 drafts and 12 digitized short stories, confirming the relevance of pedagogical strategies that combine imagination, previous reading, mental organization, teacher guidance, and textual revision. The article concludes that creative writing promotes

motivation, the expression of lived experiences, and the gradual construction of narrative texts with greater coherence, cohesion, and communicative purpose.

**Keywords:** creative writing; textual production; imagination; creativity; textual planning; revision.

## **Resumen**

Este artículo examina el desarrollo de la competencia de producción textual a partir del uso de imaginarios en escritura creativa con estudiantes de noveno grado. La investigación surge de la identificación de dificultades en la organización de ideas, la redacción, la creatividad, la concentración y la revisión de los textos. Desde un enfoque cualitativo y un diseño de investigación acción participativa, se implementó una propuesta pedagógica centrada en tres momentos del proceso escritor: planeación, redacción y revisión. Para la recolección de información se emplearon observación, entrevista y análisis de registros de producción escrita, con la participación de diez informantes codificados. La intervención integró los aportes de Cassany sobre la composición textual y la revisión, así como la estrategia de la octava dimensión propuesta por Caicedo, Vásquez y Ruiz para orientar la creación narrativa. Los resultados evidencian que los estudiantes reconocen el valor de la escritura creativa, aunque presentan dificultades iniciales para estructurar sus ideas. No obstante, la aplicación de la propuesta permitió producir 85 borradores y 12 cuentos digitalizados, lo cual confirma la pertinencia de estrategias pedagógicas que articulen imaginación, lectura previa, organización mental, acompañamiento docente y revisión textual. Se concluye que la escritura creativa favorece la motivación, la expresión de vivencias y la construcción gradual de textos narrativos con mayor coherencia, cohesión e intención comunicativa.

**Palabras clave:** escritura creativa; producción textual; imaginación; creatividad; planeación textual; revisión.

## **1. Introduction**

This research analyzes the development of textual production competence through the use of imaginaries in creative writing. The study is based on a problem

identified among ninth-grade students at Instituto Técnico Nacional del Comercio, who showed low performance in textual production during the initial diagnostic test. This situation contrasted with the

institutional emphasis on reading comprehension, making it necessary to strengthen writing as a process of creation, organization, and communication of ideas.

The article is organized into four main moments. First, it describes the problematic situation related to students' difficulties in producing texts. Second, it presents background studies and theoretical references on textual production, peer review, creative writing, narrative fantasy, the formation of young text producers, and the use of techniques to stimulate imagination. Third, it explains the methodological route, based on a qualitative approach and participatory action research. Finally, it presents the results, conclusions, and relevance of the pedagogical proposal implemented.

The intervention was grounded in the need to encourage students to understand writing as a meaningful practice. To this end, three essential actions of the writing process were addressed: planning, drafting, and revising. These actions allowed participants to organize their ideas, explore topics of interest, and construct stories from their lived

experiences, emotions, imaginaries, and creative possibilities.

## **2. Theoretical Framework**

### 2.1. Textual Production as a Communicative Process

Textual production is understood as a writing act through which a person organizes ideas, opinions, experiences, previous readings, and knowledge in order to build a meaningful message. This process requires mental and linguistic structuring, a clear communicative intention, a defined audience, and a context that guides the meaning of the text. Therefore, writing is not merely the act of joining words, but rather the encoding of meanings in a coherent, cohesive, and relevant way.

From Van Dijk's perspective, as cited by Caamaño (2011), discourse is built through morphosyntactic and semantic structures that make it possible to articulate the beginning, development, and closure of a text. For this reason, textual production competence requires tools and strategies that help students organize their ideas and construct a communicative unit with global meaning. In this sense, textual production can be understood through three complementary

moments. The first is planning, which focuses on organizing information, selecting the topic, and defining the purpose. The second is drafting, where the text is developed with attention to grammar, coherence, and cohesion. The third is revision and editing, a phase in which formal aspects are corrected and the meaning of the text is adjusted. These stages are consistent with Cassany's approach to writing as a process.

## 2.2. Creative Writing and Imaginaries

Creative writing is linked to the possibility of expressing emotions, images, experiences, and ideas through narrative, lyrical, or literary texts. Unlike purely school-based or mechanical writing, creative writing allows students to explore their inner world, transform reality, and produce stories through imagination. In this regard, it is associated with short stories, novels, poems, legends, fantastic tales, and other forms of narration that make it possible to recreate experiences in an original way.

Caicedo, Vásquez, and Ruiz (2023) understand creative writing as a practice that liberates emotions and thoughts through stories constructed from experience. Likewise, Neira (2023) highlights the importance of stimulating

creativity through techniques that promote the imaginative transformation of different materials, such as images, classic tales, or short texts. Thus, students' imaginative capacity becomes a resource for reinterpreting what already exists and producing new fictional realities.

Cassany and Vargas (2011) emphasize peer review as a practice that encourages the exchange of roles between writers and readers. This process allows students to review their texts from different perspectives, identify individual needs, and exercise expressive freedom. Similarly, Jolibert and Équipe d'ÉCOUEN (1991) propose the formation of children as text producers by considering text typology, textualization, enunciation, coherence, pragmatics, superstructure, textual grammar, and microstructure.

## 2.3. Pedagogical Strategies for Writing

Several studies point to the need to teach written production through creative strategies and guided techniques. Heredia and Mercado (2023) show that creative writing can contribute to strengthening textual production when it is developed through didactic sequences, competency standards, and basic learning rights.

Along the same lines, Ríos (2018) argues that creative writing invites students to look at the world from other perspectives, to write with pleasure and motivation, and to construct meaningful texts for communication with others.

Silva (2019), in a qualitative study on virtual writing workshops, shows that the use of digital tools can strengthen writing competence by increasing motivation and enabling students to produce their own texts on different topics. López (2019), in turn, demonstrates that reading fantastic short stories and collaborative work support the writing of children's stories, especially when teacher guidance, peer correction, and technological resources are combined.

Another important reference is the so-called eighth dimension, addressed by Caicedo, Vásquez, and Ruiz (2023), which considers elements such as line, spiral, plane, volume, time, action, judgment, and narrative truth. These components make it possible to structure stories from spatial, temporal, discursive, and evaluative dimensions. Likewise, Gómez and Vásquez (2022) emphasize that creative writing workshops favor new perceptions of writing and help students

produce texts as they are trained in narrative techniques.

### **3. Method**

The research followed a qualitative approach, since it sought to understand the experiences, perceptions, and written productions of students in a specific educational context. According to Hernández Sampieri, Fernández, and Baptista (2010), this approach makes it possible to interpret social and educational phenomena through meanings, discourses, practices, and contexts. In this case, the phenomenon analyzed was the textual production process mediated by creative writing imaginaries.

The design selected was participatory action research, since the study did not only aim to describe a difficulty, but also to intervene pedagogically in order to transform students' writing practices. According to Kemmis and McTaggart (1988), this design articulates cycles of diagnosis, planning, action, observation, and evaluation. In the same direction, Colmenares and Piñero (2008) state that action research helps to understand and transform socio-educational realities through the active participation of the subjects involved.

The sample consisted of ten coded informants from ninth grade. Three main techniques were used for data collection: observation, interview, and analysis of written production records. Observation made it possible to identify attitudes, difficulties, and behaviors during the process; the interview helped to identify students' perceptions of their weaknesses and progress; and the analysis of records allowed the examination of drafts, stories, and textual evidence produced during the integral practice.

The pedagogical intervention was organized through the application of Cassany's proposal on planning, drafting, and revision, together with the eighth-dimension technique proposed by Caicedo, Vásquez, and Ruiz. In this way, students carried out previous readings, organized ideas, structured stories, drafted texts, and revised their productions with the support of the teacher in training and the school tutor.

#### **4. Results**

The results were organized based on the informants' answers and the analysis of their written productions. Regarding the first question, which asked about the difficulties students faced when producing texts, some participants

recognized problems with drafting, while others identified creativity, imagination, concentration, and mental block as frequent obstacles. These findings indicate that writing difficulties are not limited to grammatical errors, but also involve cognitive, emotional, and motivational aspects.

Regarding the second question, related to the meaning of imaginaries in creative writing, the ten informants associated creativity with fiction and with the production of short stories. Some students linked these imaginaries to Latin American magical and marvelous realism, which shows that they possess narrative references that can be pedagogically used to stimulate textual production. This result confirms that the short story is a close and meaningful text type for working on creative writing.

Concerning the development of the textual production process during the integral practice, the students agreed that the work began with a previous reading, continued with the organization of ideas, and ended with the writing process. The most complete responses highlighted the relationship between the activities carried out by the teacher in training and the thematic content of the academic period.

This makes it possible to affirm that writing was assumed as a guided practice rather than an isolated task.

With regard to the need to apply the three actions of textual production - planning, drafting, and revision - the informants stated that these stages facilitated idea organization and the beginning of the writing process. Planning helped define the topic and order the information; drafting made it possible to develop the story; and revision favored correction and textual adjustment. In this sense, the proposal proved to be useful for guiding students who initially felt insecure about writing.

The final question made it possible to recognize that creative writing imaginaries contributed to strengthening planning, drafting, and revision. The students stated that the format explained in class helped them organize their ideas, understand how to begin a text, and apply writing techniques. This result indicates that creativity requires methodological guidance, since imagination is strengthened when there is a clear structure guiding the production process.

During the intervention, 85 samples were collected in two moments, at the beginning and at the end of October. The

texts addressed various topics, including rescues, tragedies, mystery, loneliness, freedom, magic, revenge, dreams, journeys, the seasons, and anonymous stories. This thematic diversity shows freedom of expression and demonstrates that students have broad narrative interests that can serve as a starting point for strengthening textual production.

Of the productions completed, twelve short stories were digitized by the informants. Among them were *The Strange Night in Ireland*, *The Price of Money*, *Tragic Ending*, *A Dog Day*, *The Seasons*, *2030*, *The Executioner of Bogota*, *The Silence of the Night*, *The Murder that Destroyed Luis' Life*, *Rescue in the Subway*, and *Lifeless*. These productions show that students were able to express thoughts, emotions, and imaginaries through their own narrative structures, although they still require support to improve coherence, cohesion, and formal revision.

## **5. Discussion**

The results indicate that creative writing strengthens textual production when it is supported by explicit strategies for planning, drafting, and revision. Students' initial difficulty in organizing ideas confirms the need to teach writing as a

process rather than only as a final product. At this point, the proposal is consistent with Cassany's understanding of written composition as a practice that requires planning, textualization, and ongoing revision.

Likewise, the use of imaginaries shows that creativity does not emerge automatically, but rather requires stimuli, references, previous reading, dialogue, and teacher mediation. The presence of topics such as mystery, tragedy, freedom, fantasy, loneliness, and adventure shows that students write with greater motivation when they can connect texts with their interests, emotions, and experiences. This finding is consistent with the approaches of Neira, Ríos, Heredia, and Mercado on the need to provide techniques and environments that awaken the pleasure of writing.

The collection of 85 drafts and 12 digitized short stories shows that the proposal activated written production. However, it also reveals that the process must be sustained systematically in order to consolidate higher levels of textual quality. Therefore, creative writing should connect expressive freedom and pedagogical structure, imagination and technique, motivation and revision, so

that students can advance toward clearer, more coherent, and communicatively effective texts.

## **6. Conclusions**

The application of the proposal made it possible to identify that students initially had difficulties organizing ideas, beginning the writing process, and sustaining drafting practices. However, it also showed that they possess creativity, imagination, and willingness to produce texts when they receive clear guidance, previous readings, organization techniques, and pedagogical support.

The use of planning, drafting, and revision strengthened the development of textual production competence. These three actions allowed students to move from spontaneous and weakly structured writing toward more conscious, organized, and revised production. In addition, the strategy of imaginaries in creative writing helped activate topics, emotions, and experiences that materialized in short stories and narrative drafts.

The pedagogical proposal was well received by students, partly because of the explanations provided by the teacher in training and the support of the school tutor. As a result, 12 digitized short

stories and 85 drafts were obtained, confirming the relevance of creative writing as a path for strengthening textual production competence in the classroom. Finally, it is concluded that creative writing is a valuable didactic strategy for motivating students, stimulating imagination, and improving textual production. Nevertheless, its effectiveness depends on constant teacher mediation, the application of clear techniques, and systematic revision of the texts produced.

## 7. Recommendations

- Implement creative writing strategies continuously so that students can explore their interests, lived experiences, and narrative imaginaries.
- Strengthen the explicit teaching of planning, drafting, and revision as essential stages of textual production.
- Incorporate previous readings, images, creative triggers, idea maps, and peer review exercises to stimulate imagination and organize texts.
- Support written productions through formative feedback so that students understand their progress and recognize the aspects that need improvement.
- Promote the digitization and socialization of the stories produced in order to strengthen motivation,

authorship, and the communicative meaning of writing.

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