



**NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY**

**FACULTY OF COMMERCE, HUMAN SCIENCES AND EDUCATION
DEPARTMENT OF COMMUNICATION AND LANGUAGES**

**A PEDAGOGICAL STYLISTIC EVALUATION OF CREATIVE WRITING STUDIES
IN THE DEPARTMENT OF COMMUNICATION AND LANGUAGES AT NUST**

**THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ENGLISH AND APPLIED LINGUISTICS**

BY

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ABSTRACT

This study was driven by the critical need for creative writing skills through creative writing studies. The current literature teaching methods do not contribute to the enhancement of students' creative writing skills, as a result, most students are unable to enhance their creative writing skills through literature studies. The Namibia University of Science and Technology main campus in Windhoek conducted a study, which focused on evaluating stylistic pedagogical approaches typically used in literature classrooms to improve students' creative writing skills. The current study used a mixed research approach following a concurrent triangulation mixed method design through a pragmatic paradigm, which allowed the researcher to interpret the collected data objectively. A questionnaire was utilised to collect data from twenty-three (23) English third-year students and two (2) undergraduate literature course facilitators. Furthermore, a classroom checklist, students' tests, and review of the current literature syllabus were also used as part of the data collection tools. The collected data were analysed in line with the study objectives following a thematic analysis method. The key findings of the study specified the significant role of pedagogical stylistic approaches towards the enhancement of students' creative writing skills through literature studies. Creative writing skills enhance students' abilities to develop character, enrich their vocabulary, understand language context, deepen their thematic knowledge, and improve their sentence constructing and structuring skills, their reading, writing, and imagination skills. Indeed, it also enhances students' second language acquisition. The results suggested that there are several challenges impeding students from enhancing their creative writing skills through literature studies. These challenges include poor literature teaching methods, failure to use technology for creative writing, and being a creative writing beginner. The study further shed light on the several linguistic strategies that could be implemented in order to enhance students' creative writing skills through literature studies, namely using technology for creative writing, introducing creative writing courses, reviewing and updating the current curriculum, as well as teaching literature with specific goals targeting some linguistic aspects that would contribute towards language learning.

Keywords: Stylistics, literature, pedagogy, creative writing, pedagogical stylistics, and applied linguistics

DECLARATION

I, Sonio Haitangomwene Kalimbo, student number 216044782, hereby declare that the work contained in this thesis, entitled **“A Pedagogical Stylistic Evaluation of Creative Writing Studies in the Department of Communication and Languages at Namibia University of Science and Technology,”** is my original work and that I have not previously, in its entirety or part, submitted it at any university or other higher education institution for the award of a degree.

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DEDICATION

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ABBREVIATIONS AND ACRONYMS

AI	-	Artificial Intelligence
AL	-	Applied Linguistics
CCC	-	Critical-Creative Composition
CPD	-	Continuous Professional Development
CW	-	Creative Writing
EAP	-	English for Academic Purposes
EFL	-	English as a Foreign Language
ELP	-	Educational Language Policies
ELT	-	English for Language Teaching
EPR	-	English in Practice
ESL	-	English Second Language
ESP	-	English for Specific Purposes
GLS	-	Generative Learning Strategies
LE	-	Language Education
NIED	-	National Institute for Educational Development
NNSSCAS	-	Namibian National Senior Secondary Certificate Advanced Subsidiary
NUST	-	Namibia University of Science and Technology
PjBL	-	Project-based Learning
SLA	-	Second Language Acquisition
SVVR	-	Spherical Video-based Virtual Reality
TTCT-V	-	Torrance Test Creative Thinking Verbal

CHAPTER ONE

Introduction

1.1. Introduction

This chapter introduces the context of the study. It provides a detailed background of teaching English as a second language in Namibia through creative writing studies. This includes the pedagogical stylistic approaches often utilised in the classroom when teaching literature for the specific purpose of enhancing students' creative writing skills. The stylistic pedagogical approaches are interpreted from the researcher's perception of literature teaching and understanding language use as a way of enhancing students' creativity in writing. The chapter covers the statement of the problem, research objectives, and the significance of the study. The study delimitation and limitations are also presented in this chapter, and it concludes with the definition of technical terms.

1.2. Background of the study

Since the late 1980s, English has been acknowledged as the global language (Crystal, 1990). Immediately after independence in 1990, English was adopted as the official language in Namibia (NIED: Language Policy, 2003). As a second language and medium of instruction, English has been a challenge in education and thereafter regarded as one of the main contributing factors to the lower pass rate in schools (Iindongo, 2020). France (2014) in his article about 'NUST students' writing skills', stressed that problem-solving in content subjects, sentence structure, and the English proficiency of teachers were also some of the contributing factors to poor performance in the English second language (ESL). Poor writing skills detected in the English language at the university level have been regarded as traits and learners' inheritances from high schools (France, 2014, p. 4). This means that there is a need for students to still go through the English language courses, including literature, in order to sharpen their language skills, specifically their creative writing skills, which will ultimately determine their future careers as writers or language facilitators.

In addition, as for the communicative competencies, the ideal of enabling human beings to communicate their conceptual thoughts accurately and efficiently is a primary function of language. Therefore, creative writing should be taught from a stylistics perspective to enable

successful communications and avoid being subjective instead of being objective, which will allow students to have a common understanding of language use. Hence, the concept of pedagogical stylistics provides the ability to criticise the methods of teaching literature for creativity as a way of enhancing the English second language learners' language acquisition process in terms of language use and expanding their abilities to be more creative.

Furthermore, despite the fact that the educational system has been revised several times to ensure that it keeps up with the national demands of its citizens and development (Kim et al., 2018), the Namibian language policy clearly states that English as the medium language of instruction should only start from grade 4 upwards. This indicates how difficult it is to teach and learn a second language at such a late stage of human development, as acquiring a new language, specifically the creative writing skills, might take longer than expected. As a result, the English second language (ESL) competencies and proficiencies are rated low and are still a concern regardless of the several modifications done to the language policies and national education curriculum.

In essence, Totemayer (2018) confirmed that the other barrier, despite some of the wrong English pedagogical methods utilised, is that some literature facilitators are also lacking the knowledge and skills needed for teaching literature at a university level to enhance the students' creative writing skills. Therefore, this study evaluated the linguistic significance of pedagogical stylistic approaches in creative writing studies at the Namibia University of Science and Technology. The study further determined the barriers impeding students from enhancing their creative writing skills through studying literature in an English-second language situation and finally assessed the linguistic strategies implemented to enhance students' creative writing skills through literature studies.

1.3. Statement of the problem

The effectiveness of creative writing learning depends on the pedagogical stylistic methodologies implemented and applied in the literature classroom (Hall, 2023). It is fundamental that creative writing studies should have significant contributions towards the enhancement of creative writing (Jaashan, 2022). However, the current literature teaching methods do not contribute to the enhancement of students' creative writing skills, and as a result, most students are unable to enhance their creative writing skills through literary studies. The assumptions were developed on the foundation that literature has been taught

subjectively and without specific lesson objectives contributing to language use. The problem came into view and was drawn from the objectives of this study and the fact that creative writing should be considered as yet another crucial element of language learning. Creative writing will not only assist students in enhancing and applying their creative writing skills during university studies when writing course activities, assignments, tests, or examinations (Little, 2022) but, It will also groom, train, and prepare students as future writers, contributing towards writing creative essays, articles, short stories, novels, plays, drama, or poetry. However, the current literature teaching system does not promote creative writing to help students exercise their creativity to their full potential. Some of the barriers include studying literary texts with outdated and Western-based content. Therefore, the current study evaluated the pedagogical stylistic approaches of creative writing studies in the Department of Communication and Languages at NUST.

A study by France (2014) recorded a large number of barriers preventing students from being competent in the English second language, and these include the lesson delivery methods. The study further stressed that another barrier being the current implemented English syllabus had also resulted in students' low creative writing skills. Apart from other European canonical poems, plays, and novels included in the new English second language (ESL) syllabus, the revised Namibian education curriculum has only two Namibian literary texts at the junior and senior secondary phases, namely, *God of Women* by Sifiso Nyathi and a poem about Hendrik Witbooi (Woldemariam & Gawas, 2020).

Thus, from the current researcher's perspective, it indicates a lack of African or Namibian literary texts that would be easily interpreted by students, leading to a better understanding and allowing students to be creative enough in their written pieces, compared to knowledge of the European literary texts' contents, which might turn out to be more complex. In fact, Woldemariam and Gawas (2020) also confirmed the gap brought about by the only two selected literary Namibian texts. This gap arises from the issue of insufficient reading materials, which are mostly recommended for both the junior and senior secondary English second language phases. In essence, the language learning effectiveness is then dependent on the language pedagogical methodologies implemented and applied in the literature classroom, which in addition should have specific linguistic objectives that are well aligned to

reach an objective analysis instead of interpreting every literary text subjectively (France, 2014).

1.4. Objectives of the study

The main objective of this study was to evaluate the pedagogical stylistic approaches of creative writing studies in the Department of Communication and Languages at the Namibia University of Science and Technology (NUST). The study was guided by the following objectives:

- to evaluate the linguistic significance of pedagogical stylistic approaches in creative writing studies;
- to determine the barriers in enhancing students' creative writing skills in studying literature in an English second language situation and
- to assess the linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST.

1.5. Significance of the study

This study was conducted at Namibia University of Science and Technology, Faculty of Commerce, Sciences, and Education, Department of Communication and Languages. Therefore, it may not limit its potential consumers at a regional, national, or international level. The study could assist curriculum designers, language policymakers, literature lecturers, and language teachers in making informed decisions when designing the literature study curriculum and course outline. Since there are many different pedagogical approaches that can be used while teaching literature at the university level, the present study's results and suggestions may lead to effective strategies that should be taken into account. Thus, to enhance the student's creative writing skills and language use and be able to use the knowledge they have acquired to solve current language-related and real-world problems.

The study may also be useful to the current and future literature facilitators not only at university level but, at the high school level as well. They may make use of the current study's findings to review and refine not only their pedagogical stylistic approaches to be implemented in the literature teaching syllabus and the current curriculum for improvement. Hence, the study will also help them choose the correct literary texts with the appropriate contents in terms of the current real-life problem solving. Thus, instead of repeating the same

way of interpreting a literary text of finding (the characters, themes, old theories, and many more), repeating the same outdated literary texts that only deal with history; for instance, colonialism, feminism, apartheid, and many more, because these are all history-related texts with the past, which do not enhance students' cognitive skills and allow them to be more creative and solve current real-life problems.

The current study may introduce new methods or approaches to teaching literature, which will be able to fully equip students with all the necessary language skills that their future employers or careers may demand. The study will then finally provide the findings in order to bridge the gap between the linguistic significance of pedagogical stylistics in creative writing studies, the barriers to enhancing students' creative writing skills in studying literature in an English second language situation, and the linguistic strategies that can be implemented to overcome the barriers preventing students from enhancing their creative writing skills through literature studies.

1.6. Delimitation of the study

The study was conducted at the Namibia University of Science and Technology main campus in Windhoek. It was also limited to the pedagogical stylistic evaluation of creative writing studies at the undergraduate level in the Department of Communication and Languages. The study was further fenced by its study population, which only covered literature course facilitators at the undergraduate level and the Bachelor of English and Applied Linguistics third-year students. Everyone and everything else is out of bounds.

The university was chosen because the researcher had completed his English and Applied Linguistics bachelor's degree and honours degree at the very same university. Meaning that the researcher had experienced how creative writing skills had been insufficiently acquired through literature studies, which may be due to the pedagogical approaches usually applied in the classroom during the literature lessons.

Furthermore, the researcher resides in Windhoek. Therefore, this made it easier for the researcher to request for ethical clearance and it was most convenient during the data collection period. The main aim to focus on the Department of Communication and Languages at the Namibia University of Science and Technology was to provide a helping hand to the university at large, the faculty, and the department in particular to finally bring about the

possible changes in terms of stylistic pedagogical approaches to be applied when teaching literature, especially at the undergraduate level. Thus, to contribute valuable perspectives that may help shape and enhance students' creative writing skills through literature studies.

1.7. Limitations of the study

The restrictions observed during this study were time and access to needed and up-to-date resources. These include the very tight schedules on the students' and the lecturers' side, and the researcher, as he was often preoccupied with school activities and work commitments. The restrictions were lessened by making time to attend literature classes for classroom observation and meet students to hand them the questionnaire for data collection. Distance students and lecturers who only offer online classes were provided with online questionnaires in the form of surveys for data collection. In addition, access to up-to-date literature on the current research topic was also somewhat of a challenge. Therefore, the researcher utilised every available literature gathered from different researchers from around the world, which could directly be linked to the pedagogical stylistic evaluation of creative writing studies.

1.8. Definition of technical terms

Pedagogy – simply means to teach. It refers to the methods utilised by the teacher in the classroom to influence students' behaviours towards their learning in order to shape their future carriers (Bizzel, 2014, p. 847). In the current study, pedagogy refers to the methods used by the literature facilitators to teach creative writing in order to enhance students' creative writing skills.

Literature – The ability to create written or spoken emotions to convey messages to society. An act of playing with words through literary genres such as poetry, drama or play, prose, and novels to entertain and educate (Pound, 1972). Literature in this study deals with the ability of literature students to creatively create written or spoken emotions as they play with words to share their feelings, thoughts, emotions, experiences, or ideas in the form of poetry, drama, play, prose, or novel for the purpose of educating the audience.

Criticism – refers to the readers' opinion, often supported by evidence related to the theme, setting, historical or political context, and the writing style of a literary text used by the author (Bennett & Royle, 2023). In line with the present study, this refers to the reader-response criticism through affective stylistics: the idea that a text-only exists as it is read; therefore, a

text cannot have meaning independent of the reader. Hence, the researcher will criticise to make meaning of the poems written by the students.

Stylistics – An interdisciplinary study of language and literature through an eclectic method to enhance both creative writing and language teaching and learning. It studies the function, nature, and expressed meaning in literary texts (Stockwell, 2020, pp. 601-614). In the present study, stylistics bridges the gap between language study and literature teaching for the purpose of enhancing students' creative writing skills and, at the same time, their language learning process.

Creative Writing – refers to one's ability to create literary work by gathering ideas, including thoughts, visuals, feelings, imaginations, and emotional experiences (Cahyanto & Rini, 2020, p. 51). In line with this study, creative writing deals with the ability of the students to be able to use their thoughts, imaginations, feelings, expressions, visuals, and ideas to create literary works such as prose, poetry, novels, plays, or drama. Students should also be able to apply creative writing skills in their daily writing activities, including exams, writing articles, or essays.

Pedagogical Stylistics – The use of stylistics in pedagogy. It concentrates on language teaching through literature (Hall, 2023). In the current study, pedagogical stylistics focuses on the methods applied when teaching language through creative writing studies.

Language Teaching – Methods applied and implemented in a language classroom to develop proficiency in the language, communicative skills, and a fully integrated multilingual repertoire and identity (Little, 2022, p. 55). Language teaching in this study deals with how language should be effectively and efficiently taught in the classroom to mostly enhance students' language proficiency and skills in both productive and receptive skills. All these point at the enhancement of students' creative writing skills at the end of the day.

Applied Linguistics – Wilkins (1999) defined AL as a practice of using what we know about (a) language, (b) how it was learned, and (c) how it is used in order to achieve some purpose or solve some problem in the real world. In the present study, AL refers to the ability of the students to acquire and master English second language, to be specific. Thus, to be able to apply the language and use it to solve real-life problems daily.

Second Language Acquisition (SLA) – The concept of acquiring a second language either through teaching or social interaction (Routledge, 2020). SLA in this study simply refers to the ability of students to acquire English as a second language, which could be achieved through classroom teaching or when they socially interact with other students or the general public.

1.9. Chapter summary

This chapter introduced the study's context, which is mostly covered in the study background as well as other subtopics explained. The next chapter houses the detailed related literature review, and it provides the main focus of the study that guides the research as a whole.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1. Introduction

This chapter presents the preliminary review of related literature, also perceived as a captivating area of every research. Snyder (2019) defines a literature review as a review that allows researchers and readers to see different authors' views regarding the same theme. Shona (2023) on the other hand, describes a literature review as a collection of data from a survey conducted on scholarly sources with the same objectives. It can also be referred to as captured readings that provide information linked to the investigated problem or problem at hand (Kruger et al., 2015, pp. 38-39).

A literature review provides a comprehensive review of the existing literature on the topic being researched. Therefore, acknowledging the existing literature will help the current researcher to figure out the research gap left out by the previous accredited scholars regarding the same research topic in the quest to formulate possible linguistic strategies and recommendations for future studies. This chapter reviews the related literature covering all three objectives of the current study. It begins with the evaluation of the linguistic significance of pedagogical stylistic approaches in creative writing studies, followed by the determined barriers in enhancing students' creative writing skills in studying literature in an English second language situation, and finally, the assessment of the linguistic strategies that can be implemented to overcome the barriers impeding students from enhancing their creative writing skills through literature studies at NUST, all seen through the lens of the pedagogical stylistic conceptual framework.

2.2. The linguistic significance of pedagogical stylistic approaches in creative writing studies

Introduction

This section explains the linguistic significance of pedagogical stylistic approaches in creative writing. It provides detailed information on the significance and values provided by pedagogical stylistic approaches in creative writing studies. The objective is to provide literature teachers with the linguistic significance of teaching stylistics for the purpose of

enhancing students' creative writing skills. Its content encompasses sub-themes such as the linguistic significance of stylistic pedagogical approaches in Language Education (LE), the linguistic roles of literature teachers in teaching creative writing skills, as well as the linguistic roles of literature students in learning creative writing skills.

Literature is made up of, taught, and learned through language. This has been recorded as one of the guiding principles in literature and language teaching for around the past forty years. Therefore, it is vital that we consider literature as yet another essential aspect of language teaching and language learning (Watson & Zyngier, 2006). The current researcher has come to understand that alternative pedagogical stylistic approaches were only developed to enable students to explicitly become language teachers. However, after getting to understand the historical account of pedagogical stylistics, the researcher, while formulating and drawing the pedagogical stylistics conceptual framework, had come to learn more about pedagogical stylistics. The researcher then realised that a pedagogical stylistic conceptual framework, aligned to an eclectic approach employed in this study, deals with the selection of appropriate concepts involved in pedagogical stylistics, namely: selecting the appropriate literary texts, the appropriate lesson objectives, the appropriate teaching methods, and all according to the students' needs, knowledge level, and standard of learning.

The current researcher finds it crucial to first define the two concepts, which will help the readers and other researchers to understand the root base of the linguistic significance of pedagogical stylistics in creative writing studies. The first term literature refers to the ability to create written or spoken emotions to convey messages to society. An act of playing with words through literary genres such as poetry, drama or play, prose, and novels to entertain and educate (Pound, 1972). Whereas creative writing has to do with one's ability to create literary work by gathering ideas including thoughts, visuals, feelings, imaginations, and emotional experiences (Cahyanto & Rini, 2020, p. 51). Pedagogical stylistics, on the other hand, deals with the use of stylistics in pedagogy. It concentrates on language teaching through literature (Hall, 2023). Thereafter, one may then simply follow the patterns and connect the above-defined three concepts to sufficiently evaluate the linguistic significance of pedagogical stylistics in creative writing studies. It is through the three definitions that one can see the essentiality of each concept towards the linguistic significance of pedagogical stylistics in creative writing studies. This also includes language teaching, which is defined as

the methods applied and implemented in a language classroom to develop proficiency in the language, communicative skills, and fully integrated multilingual repertoire and identity (Little, 2022, p. 55). All concepts provide the significance of the linguistic aspects in enhancing creative writing determined by the pedagogical methodologies and principles employed in a literature classroom.

2.2.1 Linguistic significance of stylistic pedagogical approaches in Language Education (LE)

Apart from what has already been covered in the introduction part of this section, the linguistically significant function and contribution of creative writing studies in Language Education (LE) has been discussed by many scholars in recent years. These include researchers such as Hall (2014), who noted the linguistic significance of pedagogical stylistics for creative writing through the re-contextualisation process. The researcher further emphasised that stylistics changes when applied in a classroom and becomes pedagogical stylistics, whereby the facilitator aims to sensitise the students and equip them with language use skills to be applied within the text chosen for study. Students will then be linguistically and critically competent in analysing literary texts.

At the same time, Chalikendy (2015) claims that literature is stimulating, appealing, and reliable material for students. Hence, it promotes second language acquisition through language development, encourages interactions whether in the classroom or in society through reading, discussions, or sharing ideas on textual interpretations, and significantly motivates students throughout the process of language learning. It is therefore through all these ideas that one should recognise the linguistic significance of pedagogical stylistics in creative writing studies, literature to be specific.

Pedagogical stylistics provides students with quite a number of essential language skills. The potential part of stylistics in a classroom is that it enhances students' language use and exercises their cognitive, affective, social, linguistic, and cultural skills. It also stimulates students' language use, helps them get implicit and explicit meanings of texts, and opens doors to language acquisition (Tomlinson, 2008, p. 8).

Hall (2023) listed some of the linguistic values of pedagogical stylistics. He clearly indicated that stylistics can be used to facilitate literature studies or the study of linguistic creativity in a more broadly and effectively understood approach. It could be used to support the studying

of text in contexts and discourse at the same time, either through different genres, variations, and sociolinguistics or even through the standardised grammar of written or spoken language according to its comparative fundamental method.

Hence, stylistics is of essential value for second language acquisition programmes. Whereby, most attention is usually given to scaffolding language learning and the use of language is most valued. Therefore, it can be used as a reliable resource for language teachers to simply teach language, and language art, and raise language awareness. Thus, stylistics is of much significance in not only creative writing but it is also of value in academic, technical, and professional writing development (Hall, 2023, pp. 253-267).

Pedagogical stylistics is very useful for English language teachers (ELT) and language teaching courses (LTC). It does not only improve students' language abilities, but it also maintains the incorporation of literature in the language teaching process and enhances students' knowledge and skills in the use of language as well as improves their cultural awareness (Muhammedzade, 2015, pp. 21-26).

Viолетта-Irene (2015) examines the importance of teaching literature and language in a classroom while investigating the use of literature in the language classroom: methods and aims. The study concluded that both literature and language teaching and learning provide enough space in a language classroom, allowing students to reflect on themselves, judge, comment and justify with linguistic inferences. The research confirmed that making use of literary texts turns a classroom into a motivating, fun, and live learning environment.

Hall (2023) concluded that stylistics will always be of high value in creative and expressive language use, multimodal describing, analysing, and interpreting literary texts, as well as in language, communication, and pedagogy.

In addition, language proficiency is vital for creative writing as it requires one to be competent in both language skills such as reading and listening as receptive skills while speaking and writing as productive skills. Writing, reading, and analysing literary texts are regarded as aiming to provide essential aid to certain aspects that will help students with their language acquisitions and improve their grammar as well as enrich their vocabularies. Hence, they may also assist in addressing issues of communicative competencies and second language acquisition (SLA) (Smith, 2014, p. 12).

Smith (2014) argues that reading and analysing poems from a linguistic perspective not only improve students' reading skills and their English pronunciations but, also enables students to provide meaning from form-focused with the exception of freeform verse while paying specific attention to linguistic devices such as metaphors, smiles, repetition, meter, shape, or form. Hence, language use plays a unique and significant role in language teaching. It has been noted by quite a large number of scholars and researchers that language use is essential for relationship building. It aims to bring people together by promoting affective social skills and aspects of inclusivity. This could be from a personal or social portion of language use.

Linguistic significance in pedagogical stylistics exists in such a way that it brings about improvement of students' sociocultural competences and linguistic proficiencies. This is usually done through the ability of students to accurately express their communicative intentions to solve real-life problems through language use. The other reason is that of students' ability to associate themselves with the use of figurative language to encode their messages to be purposefully decoded by the consumers. This aspect promotes the potential of creativity in students and motivates them to be creative writers in the future (Smith, 2014, pp. 16-17).

Similarly, the use of books in a literature classroom appears to satisfy all students' learning styles (Faraj, 2021). Jaashan (2022) affirms that literary texts often influence the creative writing skills of students and enhance their abilities to express their feelings, thoughts, and experiences through writing. Their unique ways of analysing literary texts from different perspectives indicate their deep understanding of the language. Hence, the use of imagination shows how creative they are by exercising their linguistic cognitive skills.

The interconnection of the two disciplines of literature and linguistics has benefited students in the past few years (Darquennes et al., 2019). This means that the implementation of teaching stylistics has brought about a new perspective of teaching students how to read, interpret literary texts, and analyse them from a linguistic perspective. Students, thereby so doing, improve their reading, cognitive, language structure, and language use skills at the same time.

Alisoy (2023) conducted research on unlocking student engagement in stylistic: a game-based pedagogical strategy for lower-level English learners. The study presented an innovative,

game-based pedagogical strategy design to enhance student engagement and comprehension in a stylistics course at Nakhichevan State University. The research results indicated a significant increase in student engagement and comprehension, as evidenced by the high students' participation in the classroom and good performance in formative assessments. This has, therefore, signalled the significance of pedagogical stylistic approaches in creative writing studies in such a way that the study contributed much to the existing body of literature on the effective pedagogical approaches for teaching complex subjects to students with lower levels of English second language proficiency.

Moreover, pedagogical stylistic approaches can be used to guide literature and English second language students when analysing poetic language. By so doing, students interact with authentic examples of poetic language and answer questions about it. This type of exercise enables students to provide linguistic evidence from the poetic texts they are exposed to. This, in return, ensures objective poetic analyses instead of subjective poetic analyses. Students will also get to discover salient norms of the Standard English second language that they are learning. The pedagogical stylistic approaches employed will then assist students in discovering language patterns while using corpus tools with the help of the teacher's guidance at first. However, the learning and practical progress will eventually lead to independent learning and the development of students' ability to discover poetic language (Jaafar & Ganapathy, 2022, pp. 866-875).

On the contrary, caring science about the understanding of life and creative writing studies paid specific attention to the significance of creative writing studies in particular. The study concluded that creative writing is a known valuable aid for reflection on one's life and involves the human being in a holistic way. The researcher focused on the understanding and perspective that creative writing is mostly utilised to handle unforeseen changes. The analysis by the researchers revealed the understanding of life as a humble stance shooting towards its changefulness. The theme that we should acknowledge from creative writing is then that of uncertainty in life, transformation through suffering, and seizing of opportunities. It is indicated with sound reflection that creative writing is recognised to aid the human being in tackling the changefulness of life (Sandback et al., 2021, pp. 256–266).

Abdullah (2021) investigated the stylistic analysis of the short story "*Eleven*," written by Sandra Cisneros, according to the categories of Leech and Short (1981). Whereby his stylistic

analysis examined the structural and linguistic features of the literary text that possess meaning and at the same time contribute towards second language learning. Through the analysis, the study emphasised that pedagogical practices that often lead to the use of stylistic approaches in language classes mostly provide opportunities for learners to enhance their language competency. Hence, English teachers should engage in stylistic pedagogical activities in order to apply stylistic tools through categories such as grammatical categories, lexical categories, and figure of speech categories. The study has also recommended that pedagogical stylistic analysis of creative writing texts should be further carried out according to the learners' levels, needs, and interests. Hence, the current study explored the extent to which stylistic analysis can be used to enhance the learning of a foreign language.

Apart from pedagogical stylistic approaches, creative writing should be seen as yet another important component of teaching, learning, and assessment at the level of primary education. It is clear that creative writing skills are developing in young school-aged learners, and it has been seen that different learners acquire creative writing skills at different rates (Vicol et al., 2024, pp. 91). This simply means that teaching writing during primary education would be effective as compared to only teaching it in secondary or higher education. This is due to the fact that young learners easily gain and acquire creative writing skills compared to adolescents and adult learners. Therefore, it is recommended that creative writing should be taught starting from a very early age, and then learners will develop their creative writing skills as they grow older, especially in a second language situation.

Al-Shboul et al. (2023) examined and did a comparative analysis of Anne Hunter's 'Winter' and Charles Simic's 'Against Winter' poems. Whereby the stylistic analysis elucidated how the poets' intended meanings were constructed in an effective manner through the principles of foregrounding, linguistic deviation, linguistic parallelism, as well as informality reflecting the poets' distinctive writing styles. The other importance is that there has been less research done on comparative stylistic analysis of poems with the same content and perspective. The two poems were then compared with regard to how each poet described winter and how linguistic tools were used to construct messages about the season. The analysis was vital in such a way that it enhanced literary awareness of stylistic analysis as an effective tool to better understand texts and write with their different styles.

Fatah and Muhammed (2024) point out that the linguistic significance of pedagogical stylistics in creative writing studies can be shown by how linguistic stylistics bridges the gap between language and literature studies. This is mostly done through the process of enriching the researchers' understanding of especially the genre of poetry within applied linguistics, and this is done by scrutinising the poets' linguistic devices, structures, and effects. As a result, these are mostly brought about by stylistic-based activities such as literary analysis, poetic language analysis, and cognitive poetry in the realm of linguistic analysis.

At the same time, Abdulla (2016) proposes an Eclectic Model of Mind Style (EMMS) as yet another pedagogical stylistic approach to the study of language, grounded in Halliday's system functional approach. The model's building particularly deals with examining the existing research on mind styles and some more systemic incorporation of existing concepts, methodologies, and approaches into models that could assist scholars in a more comprehensive understanding of that character's mind style. Whereby the model aims to provide an analytical tool for stylistic analysis of fictional characters' mind styles, demonstrating different stylistic effects often used by authors in depictions of fictional characters in their novels. This simply shows the EMMS analytical potential for stylistic research and some other possible use in the area of creative writing language studies and its necessity to be further tested.

As already alluded to in line with this study's objectives, pedagogical stylistics plays a vital role in the writing, creative, and thinking skills of the students of creative writing studies. It has been noted that sometimes writing is one of the productive skills that turns out to be difficult to acquire for the students. Hence, there are quite a number of approaches to teaching writing, and these include the creative writing approach. Yasir (2021) conducted research on the effectiveness of creative writing in language learning. The study showed that there are many language teachers who have chosen to give more attention to making students creative writers. The reasons provided are that most students do not write very often, and the rest of what they write is restricted to what is done inside the classrooms only, thus limiting their thinking and learning skills. The results have further explored that creative writing classes are crucial and influential, especially students' target language learning skills. It can therefore be concluded that creative writing can be utilised as an effective target language learning tool.

To strengthen the above-mentioned point, Charakopoulos and Tsilimeni (2023) have also stressed the importance of creative writing in teaching literature at vocational senior high schools. They have rightfully pointed out that creative writing (CW) is a teaching and examination topic of the subjects offered at Greece High Schools. Meaning that there is a need for students to practice creative writing exercises in exams. According to the Creative Writing Workshop for Evening Vocational Senior High Schools, students read anti-war poetry and write poems on the Ukraine war. They further made use of ICT to cultivate their digital literacy. The results highlighted the value of literacy and the importance of creative writing in teaching literature at vocational senior high schools.

Indeed, the study added that it is worth noting that the linguistic significance of pedagogical stylistic approaches in creative writing should be seen through creative stylistics in literature and linguistics. Creative stylistics is acknowledged as the bridge connecting the fascinating world of literature and linguistics. Hence, this clearly indicates how language can be seen as both a creative canvas and a functional tool at the same time. In literature, it promotes, for instance, storytelling in an artistic form, captivating readers with its beauty and depth. Whereas, linguistics, it unveils the intricate web of language use in various contexts depending on the purpose. Therefore, whether you are a linguist seeking to unravel the secrets housed by language or you are a writer shooting to craft compelling enchanting narratives, creative stylistics will always show up to offer and pave a captivating journey into the very heart of language's potential of expression.

According to Livholts (2023), it is crucial that creative forms of writing social work in the academic world should bring about decolonising and environmentally sustainable ways of creative writing, creative thinking, creative living, and creative teaching. He further explained that it is vital to generate creative ideas and practices for creative writing as a decolonising stylistic pedagogy in post-feminist, post-human philosophy, and indigenous scholarship in social work and interdisciplinary. These results should then promote the pedagogy of creative writing in social work that opens for slower and more creative ways of writing that are inclusive of all languages, multi-spaced entanglements, and landscapes.

Alisoy (2023) advises that vocabulary building has a potential impact on creative writing, communication, and stylistic pedagogical strategies. It has been acknowledged that interactive pedagogical strategies are often utilised to delve into the dynamic of evolving

vocabulary for the purpose of enhancing students' creative writing skills, classroom engagement, and communicative competencies. In addition, the stylistic juxtapositions are mostly owing to literary techniques such as serving to enrich communicative narratives, exploring complex themes, satire, emphasising contrasts, and irony. Furthermore, the adaptability of vocabulary reflection on societal and technological trends is recognised as a strong foundation for the nuanced linguistic landscape. Therefore, the integration of evolving vocabulary in the curriculum design for the purpose of fostering creative writing, cultural relevance, linguistic awareness, and adaptability among the students is of great significance in this regard.

Bauer (2024) on the other hand claims that creative writing can be seen as a fruitful tool for cultural responsiveness, especially in secondary education. Further, it could also be viewed as a potential part of language teachers' culturally responsive pedagogical repertoire. The integration of creative writing activities in the secondary education curriculum in an art language-based education may raise the benefits of cultural literacy, strengthen the writers' voices, and bring about critical thinking and cultural representation. In essence, the present researcher defends that creative writing is uniquely needed to facilitate students' culturally responsive knowledge and experience, taking into consideration both subject content and relational or contextual aspects.

Effective pedagogical stylistic approaches increase English second language students' awareness of the language functions in different texts. In addition, it enhances innovative teaching and learning. Therefore, it is also important to understand the impact of integrating stylistic models of inversion in teaching creative writing and grammar for the students to easily comprehend literary texts (Jaashan, 2020, pp. 126-136). This importance indicates the opportunity for literature teachers to benefit from other stylistic devices at the syntactic level and be able to include them in their grammar lessons in order to have a good connection between stylistic implications and teaching grammar.

The pedagogical stylistic approaches in examining modern stylistics and contemporary fiction are vital in the discipline of stylistics. Firstly, stylistics is considered one that takes a pragmatic stance, especially in choosing the appropriate tools, analysis, and eclectic view. Secondly, stylistics is also considered to be very sensitive to context. Furthermore, stylistics deals with

diverse genres meant to reinforce and refresh readers' knowledge of character, style, and the structure of the literary text. Overall, the present researcher acknowledges all the contributions often brought about by examining the effective stylistic frameworks dealing with how people often read, experience, and respond to contemporary fiction (Marushvili, 2023, pp. 43-47).

The current researcher, through related literature, has observed that pedagogical stylistics is currently in high demand. This is shown by most students who have demonstrated their interest in enhancing their skills and competencies, mostly developed by creative writing programmes. Due to the increasingly high demand for creative writing, students, teachers, and researchers would like to explore and solve the lack of a well-established instructional stylistic approach in the stylistics study area. They are ego-seeking to address the issue of teaching and learning creative writing, focusing on things such as the specific place among other disciplines like English studies, creative writing studies, literary criticism, linguodidactis, or English composition, as well as its institutional status in terms of its unique vision and mere separate field of research or method of teaching. In other words, it is important to shed light on the role that creative writing plays in promoting better and deeper knowledge and developing productive language skills, aiming to mould competent readers.

The concept of pedagogy is very important as it brings about pedagogical interaction within the pedagogical situation. This is due to the fact that the pedagogical situation is conceptualised as the process of pedagogical interaction between the subject and the pedagogical activity. The interaction's purpose is to build a good relationship and a conducive learning environment between the teacher and the students; it is also attached to the subject being taught and aimed at solving educational problems such as analysing literary texts. The old teaching interaction was oriented to be a subject-object system, whereby the teacher plays a major role in the classroom. Modern pedagogy advanced to subject-subject interaction, whereby both the students and the teacher are subjects collaborating on cognitive learning tasks (Dobrova, 2023, pp. 77-86).

In essence, the other pedagogical significance can also be seen from the perspective of stylistics itself. Stylistics is acknowledged as one of the significant subfields of applied linguistics, which aims to praise creativity in creative writing studies. It analyses the effective

linguistic devices in the literary text as it moves the text from the writers' direct language to the readers', or interpreters' language (Sherwan, 2023, pp. 234-280). This significance can be considered in order to study stylistic aspects, which are often found, for instance, in poetry.

2.2.2 The linguistic roles of literature teachers in teaching creative writing skills

Literature facilitators play a crucial role in teaching creative writing skills. It is vital that the selection of literary texts to be utilised in the literature classroom be carefully taken into consideration (Stockwell, 2020). In other words, the pathway of selecting literary texts to be taught, especially at a university level, should be well considered to ensure that the range of genres selected is beneficial to the type of learners to be taught.

This could include the consideration of the availability of teaching and learning resources, the nature of students to be taught, the level of study, the main teaching objectives, economic reasons, students' level of understanding, as well as their social background. Different stylistic analyses could be employed by the literature facilitator, such as pragmatics, discourse analysis, sociolinguistics, cognitive cohesiveness, and many more (Stockwell, 2020). This combination of literature and language teaching and learning therefore brings about inclusive educational stylistics and a better way of enhancing creative writing through literature studies (Evaristo et al., 2018).

Fong (2022) holds that literature and language being taught through genres such as novels, prose, and poetry can be seen as educational techniques implemented to widen the trends in the pedagogical stylistics discipline. The field of stylistics is being broadened by considering the viability of other texts in addition to the commonly used literary genres. These include critical media texts such as examining online news, advertisements, social media, and prints. In fact, non-literary and subjective texts such as political dissertations, films, animations, images, cartoons, and rhetoric are also additional texts used in the field of stylistics today (Batra, 2019, pp. 1129–1308).

In fact, the significance of creative writing studies can also be seen in such a way that they can offer emotional benefits because of the sculpted ways of communicating (Guignard & Murphy, 2020). It is not only that, but literature can also be used to enforce knowledge in varying ways that enhance the readers' intellectual skills (Drees, 2021).

Nevertheless, Cremin and Barnes (2018) stress that creative pedagogy should involve providing students with a subject context that will explicitly exercise students' imaginations and challenge them in order to expand their collaborative, generative, and evaluation skills.

Simultaneously, Fitria (2024) observes that teaching creative writing skills in the English language often results in helping students unleash their potential and creativity. Furthermore, creative writing has been seen as an innovative writing style that highlights narratives, opinions, and character development, as well as non-formal language styles. Moreover, creative writing has also been acknowledged as the art of expressing imaginations, ideas, and various forms of fiction and nonfiction that stimulate students' or authors' abilities to enhance the readers' imaginations and research skills, such as poetry, novels, plays, short stories, drama, fairy tales, articles, news, film scenarios, song lyrics, etc. Moreover, engaging in creative writing in English can be seen as yet another fulfilling activity to boost students' creativity, enhance their English language skills, and train their imaginations.

The other linguistic significance of pedagogical stylistic approaches in creative writing is that of figuring out the potential and effective literature teaching approaches. There are various pedagogical stylistic approaches, such as stylistics itself, information-based, language-based, periphrastic, moral-philosophical, and reader-based approaches. Whereby, the stylistic approach deals with the linkage between linguistics and literature, focusing on the use of language in a specific style and context according to the word choice and the literary devices utilised to convey meaning. The information-based approach refers to the approach that mostly focuses on providing information to the students. Whereas the language-based approach studies language in detail. The periphrastic approach emphasises the use of paraphrasing to create meaning and improve creative writing skills. On the other hand, the moral philosophical approach deals with the values and morals behind teaching literature. While the reader-based approach describes that a text without a reader is meaningless since meaning is determined by the reader depending on the context and perspective. These different approaches often make use of different classroom activities to engage students so as to enhance their creative writing and literature learning skills (Nawawi & Kamil, 2023).

Correspondingly, Gordon (2022) carried out a pedagogical stylistics study of intertextuality in interactive literary study talk. The study analysed data from a case study representing one higher education seminar discussion. Whereby, a tutor and student interpreted a focal text

through reference to diverse inter-texts. The study followed a methodology that combined pedagogical stylistics with a conversational analytic mentality, and its results concluded that pedagogical stylistics is crucial in such a way that it helps researchers and teachers describe as well as understand the development of intertextual analysis in specifically literary study talk.

Unquestionably, creative writing has been identified as the most effective and natural kind of writing that can help English second language students develop their writing skills. In fact, it helps students find their unique writing styles and voices. It nurtures confidence in craft, as it creates an authentic relationship with the skill and successfully articulates students' feelings and thoughts to the desired audience. Furthermore, core writing problems for English second language students are also addressed in this regard, and creative writing is suggested as yet another powerful solution to many of these issues (Randolph, 2023, p. 93–105). Hence, the assumptions are that there is a need for high educational institutions to introduce creative writing courses as yet another means of enhancing students' creative writing skills as well as improving their thinking skills through literature studies.

It has been established by recent scholars that creative writing might support the recovery and well-being of patients with mental distress. It is generally perceived that writing activities often take place in communities, patient care, and social service facilities or during psychotherapy sessions. However, hospitalised individuals also need meaningful creative writing activities. The purpose of such activities is mostly to provide psychiatric patients with opportunities to develop their writing skills, as this will support and boost their recovery process as well as offer meaningful activities. The other importance of this kind of study is that it often provides an understanding of the prerequisites and possibilities of integrating creative writing activities at psychiatric inpatient clinics. However, the process might require some additional time to build flexibility among the patients and to adapt and prepare their living environments to writing activities (Punzi, 2021, pp. 1–12).

A study conducted by Mardiningrum et al. (2024) elucidates the potential benefits derived from creative writing practice. The study's findings have indicated nuanced perspectives among the students, highlighting some of the intricacies surrounding creative writing. Simultaneously, students have emphasised the importance of creative writing in its instructional delivery, such as that creative writing serves as a valuable tool for emotional

expression, a conduit for the development of creativity and imagination, as well as a means that could be used to refine writing and language skills. As to add to the significance of pedagogical stylistics in creative writing studies, the present researcher finds it vital to additionally urge educators in higher education, specifically literature facilitators, to deliberately and meticulously plan the incorporation of language in creative writing classes or activities to enhance students' creative writing skills thereof. Consequently, the ideal of recognising and leveraging the general and broader educational benefits of creative writing can also enhance the pedagogical stylistic approach, building towards a more comprehensive, richer learning experience and boosting the English as a foreign language (EFL) learning process.

Alisoy (2023) submits that fostering a stylistic pedagogical environment is vital in the sense that it will encourage the appreciation and exploration of lexical stylistic tools including the ones that advocate for a balanced blend of theoretical understanding as well as practical application. This will not only enrich the teaching and learning of the English language but, it also lead to fostering a community of students and language teachers who are indeed culturally aware, linguistically curious, and communicatively competent. It is also practices like this one that provokes productive frameworks for English language educators for the purposes of enriching their teaching practice and embracing the lexical dynamism of the English language, as well as cultivating stylistic pedagogical approaches that are enriching and evolving as language itself.

Similarly, the linguist significance of stylistic pedagogical approaches in creative writing studies has revealed the importance of joint stylistic devices in creative writing. Creative writing studies instructors are reminded to reinforce their literature lessons with the understanding of joint stylistic devices and a clear emphasis on the role of conjunctions, disjunctions, and prepositions in the formation of stylistic devices in order to enhance students' creative writing skills. Due to the fact that joint stylistic devices can be found within an example, it is vital that literature teachers make students understand and enable them to find out, for instance, figures of speech that could be analysed and found along a sentence from different aspects. However, this often depends on which prism the matter is being approached from, as several figures of speech might coexist in an example without us being aware of their presence. This is usually because a language encompasses different linguistic

units, some of which are in lexicology, phonetics, phraseology, grammar, onomastics, etc. Hence, some language units may even jointly emerge in a single example. Therefore, the difference only comes to light when we unveil different views and characteristic features and when we get to understand that prisms overlap in one example (Babayev, 2024, p. 77).

Ho (2014) conducted a study on the development and implementation of pedagogical stylistic strategies in a first-language learning literature classroom in Taiwan. The study revealed that the strategies are used to help illustrate the pedagogical stylistics course design and the rationale behind the literature classroom activities, such as linguistic exercises inside as well as outside the classroom. Thus, with that, students will be able to critically reflect on the language use, and then they will gradually develop literary competency and linguistic sensitivity, which are instrumental and applicable to their different future careers.

Similarly, stylistic pedagogical approaches can be used to develop the student's English language skills, including their creative writing skills. Furthermore, the implementation of tools of pedagogical stylistics through teaching literature could also be helpful in the development of creative writing skills and English language skills in general. The literature teaching approaches are not only significant to the students' analysis and understanding of word categories, figures of speech, and vocabulary building. However, they also enhance students' abilities to analyse and interpret literary texts as well as their contributions to the classroom (Batool et al., 2022, p. 11-22).

According to Olena and Larysa (2022), teaching stylistic grammar is very important. Stylistic grammar mostly focuses on the language register, which is often determined by the writer or speaker. The language register ascertains the way the speaker or the writer writes in relation to the audience. Therefore, the speaker or writer should always modify their language register in order to adjust their level of formality according to their relationship with the audience, as well as considering the context and purpose of the text or speech. The changes can be seen either in simple, narrowed, or complex vocabulary, avoiding slang, grammatical structure, or maintaining formality in their speech or text. This significant stylistic pedagogical understanding should be well taught to enhance students' creative writing skills.

On the one hand, the linguistic significance of pedagogical stylistic approaches in creative writing is revealed in creative writing itself. It is worth noting that creative writing allows

students to easily develop a great variety of both personal and academic skills, such as cooperation as they work together with other students; intercultural awareness as in recognising and acknowledging other students' cultures that may differ from their own cultures; engagement with literary texts and self-expression how they study to analyse literary texts and the way they express themselves; and problem-solving by applying literary text situations to real-life situations to solve certain community or social problems (Crahay, 2024, pp. 5-20). This simply means that it is very important for stylistics or literature facilitators to ensure that their pedagogical approaches should not only enhance students' creative writing skills but, they should additionally build students' academic, personal, and social or cultural awareness.

Furthermore, Abarchah (2022) maintains that some academics still doubt that linguistics and literature are vital detached disciplines of education. Whereby, linguistics focuses on the scientific study of language, whereas literature focuses on the study of literary texts. However, stylistics, on the other hand, links the two areas together as it deals with literary criticism. It is important that students and mostly stylistic teachers understand the two literary criticism streams, such as the contextual approach that deals with feminist or Marxist criticism and the textual approach that looks at new or formalist criticism. It is therefore important that teachers consider the two streams when teaching stylistics, as this will not only help one learn how to read and understand literary discourse analysis but it will also inform their pedagogical approaches to encourage students, make them appreciate literature, and increase their interest in interpreting literary texts.

2.2.3 The linguistic roles of literature students in learning creative writing skills

According to Karam (2020), linguistic cognitive skills are promoted through the ability to interpret and create new literary works. It is therefore through the students' abilities to analyse literary texts and criticise them from a linguistic perspective, which enables them to discover and decode the hidden or encoded meanings conveyed by different authors. This then helps students to utilise the knowledge and skills acquired to create their own literary works in the future.

In addition, Anis (2022) researched and analysed the comprehensive understanding of Arabic phrases and translation genres regarding their significant roles in the process of creative

writing development. The study concluded that the two basic genres of creative writing are Arabic literature covering prose and poetry, in which the construction of phrases is commonly used in Arabic creative writing. Whereby the translations appear to be easier when constructed with the models of Arabic phrases. The results have also revealed that creative writing in Arabic literature is mostly influenced by the creative ways of translating the phrases. Hence, most of the Arabic prose and poems are found to house variant strategies of Arabic phrasal models such as annexation, adjective phrases, prepositional phrases, adverbial phrases, and syndetic verb phrases. At times even constructing adjectival and metaphorical phrases by using adverbial and metaphorical strategies or the morphological packaging for syndetic verb phrases.

Correspondingly, Alkhaldi (2022) defends the notion that creative writing is a very significant skill that assists students in achieving progress in learning English as a second language. Hence, it also helps them improve their language fluency, motivation, confidence, and creativity. His claim is strengthened by the current researcher in the sense that the ideal gives future directions to provoke students' creative writing interests and abilities to sharpen their creative writing skills in the world of disappearing literature and very few writers to produce genres such as prose, drama, and poetry to be used in schools and universities for creative writing studies.

On the other hand, the linguistic significance of pedagogical stylistic approaches in creative writing studies was indicated through the role of reflective journals in learning creative writing. The research results showed that students can creatively produce creative written pieces as a form of freedom of imagination and thinking creatively. In this case, reflective journals helped students to monitor and control their freedom of thought (Ramadhanti, 2024, pp. 16-22). At the same time, students will also improve their creative writing skills and critical thinking abilities.

Furthermore, in support of the linguist significance of stylistic pedagogical approaches in creative writing studies, Saleem (2017) confirms that most students at an early age are highly creative in writing. This came into view after the study revealed that students prefer to learn in creative ways rather than just memorising information provided either by the teacher, parent, or anyone else. It has been noted that students are highly creative, mostly with things such as vivid imaginations, manipulating, testing, risking, and learning by exploring and

modifying ideas. Language allows students to talk to each other as they build relationships with classmates, enables them to write their thoughts and ideas effectively and competently and express themselves in writing, reading, and speech. They often approach literature as a source of inspiration and joy, improve their grammar, and enrich their vocabulary. Further, they learn through connecting words with objects, ideas, and actions. Hence, they then write their thoughts and ideas in a very creative way in the process.

The linguistic significance of pedagogical stylistics in creative writing studies has been effectively illustrated by Pirjo (2018), who noted that writing about one's dreams in a creative manner, particularly within the context of poetry therapy, can serve as a means for self-discovery. The study emphasised that dreams offer a unique pathway to a person's inner world, and by focusing on creative writing about dreams, one focuses on the word choice and metaphors used in the image of dreams. Therefore, stylistics students should consider fine classroom art activities not only for therapy purposes or sessions but, also for enhancing their own creative writing skills.

Also, Jaafar and Hassoon (2018) describe how pedagogical stylistics could be helpful in increasing students' literary awareness. The study explained that pedagogical stylistics is crucial in such a way that it helps students interpret and analyse selected poems that have been specifically and purposefully chosen for them to achieve a specific goal or understanding. It is further noted that pedagogical stylistic tools are vital in the sense that they help students understand the complex language of poetry or literary language. Hence, the present researcher also advocates that literature teachers and stylistic facilitators should indeed pay more attention to stylistic tools for teaching literary texts. Thus, it provides students with a comprehensive understanding of how the stylistic tools are found, their use, and how one can implement them in their own creative writing or literary text.

Abro (2023) emphasises the linguistic need to understand the stylistic analysis of English poems as another linguistic significance of pedagogical stylistic approaches in creative writing studies. Through the stylistic analysis, the study indicated that Robert Burns's "A Red, Red Rose" poem is considered a linguistic marvel that explored its linguistic importance. The analysis showed the usefulness of the poem in deciphering its underlying meanings. Through a stylistic foregrounding method, he explained the effects the figures of speech have on the

minds of the readers. Therefore, we can address the significance of this study to mostly students and literary critics interested in not only exploring Robert Burn's work of art but any other literary works, in light of the interdependence of linguistics and literature.

Similarly, Alhassan (2022) conducted a study on the impact of English as a second language on the development of creative writing skills. The study evaluated the female and male gifted students' creative writing skills. Whereby, the findings revealed that there is no significant statistical difference between male and female gifted students in creative writing. However, most students indicated that they prefer learning creative writing in English second language, for they do not only get to benefit from building their creative writing skills, but the learning process has also opened another door for them to easily learn English as a second language.

In conclusion of this section, it is vital to bring the strengths of the three discussed sub-themes together in order to build a comprehensive understanding regarding the linguistic significance of pedagogical stylistic approaches in creative writing studies.

2.3. The barriers in enhancing students' creative writing skills through literature studies in an English second language situation

Introduction

This section describes the main challenges preventing students from enhancing their creative writing skills mainly through creative writing studies in a situation of learning English as a second language. Hence, determining the barriers will then help the present researcher to move on to the next section and objective of this study, as to figure out the possible and suitable pedagogical stylistic approaches to be implemented in order to enhance the student's creative writing skills. As well as for further studies and recommendations.

Teaching literature for creative writing is absolutely relevant, especially in an English-second language situation. Literature is simply defined in line with this study's objectives as the ability of students to bring into existence their literary works by imagining and creating reality through an artistic use of language. Therefore, literature has to be taught in schools and mostly at the tertiary level, where students are most likely to realise their future careers. This is to ensure that students are well-equipped with all the needed skills and are ready for the job-seeking industry and career demands. However, despite the crystal necessity of teaching

creative writing studies, there are still barriers impeding students from enhancing their creative writing skills through literature studies.

2.3.1 Poor stylistic pedagogical approaches

Haimbodi and Woldemariam (2019) indicate that the revised Namibian school syllabus content includes the teaching of literature. However, according to their research, it turns out that most teachers still fail to employ the appropriate models and methodologies required to interpret current literary texts. As a result, this has downgraded and limited the opportunities, as well as discouraged most learners from developing a positive attitude towards studying literature and led to low learners' performance in English as a second language due to the lack of subject content delivery methods.

According to Harifin and Nur-Ehsan (2018), most teachers have missed the meaning of creative pedagogical strategies, which simply refers to how teachers modify and scrutinise the teaching practice to ensure that learning is effective and made more interesting through the teachers' creative teaching and imagination. This was indicated by the student's lack of writing skills, especially when it comes to descriptive writing. In fact, teachers only take students through the drill and memorisation as models of essays for students to simply memorise essay structures in order to pass the examinations, and it ends there (Varghese & Lim, 2013). Creative writing learning is therefore negatively affected by less creativity usually employed in teaching content creation and teaching techniques.

Furthermore, a 2022 study carried out in Malaysia verified that the focus of creative pedagogy is limited in terms of emphasis. The summary was particularly taken on descriptive writing, whereby students were critically required to be creative and expressive writers; unfortunately, a number of students were recorded suffering from insufficient proficiency (Said et al., 2022, pp. 212-213). Hence, teachers in most cases fail to understand that students are blessed with different abilities, namely personalities, language skills, confidences, and motivations, and they are regarded as potential agents to assist students in realising their full learning potential through teaching (Kandasamy et al., 2022).

Several studies concluded that there is an insufficient record of literature facilitators with good experience in teaching literature, low qualification levels, as well as a lack of literary texts (Hall, 2014). As seen in the Woldemariam and Gawas (2020) study, most of the

prescribed literary texts in the new education curriculum in the English Second Language syllabus are European canonical poems, plays, and novels, whereas African or Namibian literary texts recommended at both junior and senior secondary phases are just two. Hence, the main barrier recorded thus far is the ineffective and insufficient literature teaching methodology techniques employed when choosing literary text suitable for high school learners as well as tertiary education students. This includes the issue of choosing European literary content-related texts with more complex content that most African or Namibian students will not easily understand compared to the African or Namibian literary content-related texts.

Significantly, Hall (2023) points out the issue of literature and language facilitators' lack of knowledge and skills in language and literature teaching and learning. This simply means that it is of high value that stylistics course facilitators should be able to equip students with EFL, ESL, ELT, EAP, ESP, and EAP knowledge and skills through teaching literature and language as part of preparing them for career demands.

Consequently, there has been a lack of literature teaching in Namibian schools, which has brought about the high school learners' lack of interest in studying literature. Resulting in some learners airing out their concerns regarding the fact that some of them were really interested in studying literature; however, the education system and the current literature teachers could not instil hope or influence them so as to develop a positive attitude towards studying literature. In fact, some learners were great and creative writers, but the education system had failed and drained their dreams (Ithindi, 2015).

Blikstad-Balas and Tengberg (2019) add that the lack of teaching materials and resources is another burning issue affecting the effective teaching of literature. The complaint was voiced after reviewing the current implemented curriculum to be used, and it appears that there are no appropriate resources available to effectively, sufficiently, and practically teach literature, which has made it difficult for literature teachers.

Hence, literature teaching requires orderly and thoughtful planning. It all starts with the curriculum designers, who have to ensure that the teaching content indicated in the curriculum is actually teachable and relevant to the level and standard of the students. If not, then difficulties will be experienced, starting with the content of the literary text itself. This

could include the vocabulary used in the text, the level of thinking required to analyse and interpret the text, and the resources and skills required to understand the text as a whole. Students' poor vocabulary and lack of language proficiency, especially in the second language, can also affect the process of capturing, understanding, and mastering the language concepts and all that is required and expected from the students at that specific level.

Moreover, language proficiency also includes the ability to exercise correct functional grammar whenever writing or speaking. However, the lack of teaching materials may also lead to poor teaching methods, negative attitudes towards literature and creative writing learning, low motivation, and just anxiety in general. In essence, the lack of teaching materials will definitely lead to a slow process of acquiring grammatical skills; in fact, some students might even live with these gaps until the next grade or level, limiting their understanding, thinking, and language knowledge (Sioco & De Vera, 2018).

Learners are often taught how to critically analyse and interpret literary texts through traditional teaching methods, and this is usually done without linking literature with language use to enhance learners' creative writing skills. This could only be done by investigating to find out whether the old literature-teaching approaches are really still effective in order to implement new literature-teaching approaches and determine the improvements they may bring (Janus, 2017).

On the other hand, negative attitudes towards studying literature can also affect the willingness and interest of students in the discipline of literature. Kovacikova (2020) claims that students will never need literature in order to pass English courses such as English for Academic Purposes (EAP) or English for Specific Purposes (ESP). Therefore, literature is completely useless for English courses such as those, especially when the main focus is to achieve academic and professional goals. This can then be seen through the lens of misleading students and developing a negative attitude towards studying literature. The challenge will then be that students will end up disliking and having less motivation to study literature through language learning to enhance their language knowledge and creative writing skills.

Another cause of students' lack of skills and knowledge in creative writing is the limited English language skills that secondary and tertiary students have. This could have many causes, such as the lack of a reading culture, which is supposed to equip students with more

knowledge, skills, and experience of writing. The other factor could be that some of the literature teachers may not be fluent in the English language. Meaning that it is most likely that students would end up with the same issue of not being fluent in the language. This simply indicates the lack of proficiency among teachers and literature facilitators (Nekongo & Nangolo, 2019).

Student-centered education and engagement methods of teaching literature are nowadays less practiced in literature classrooms. This is regarded as yet another barrier preventing students from enhancing their creative writing skills. Haimbodi and Woldemariam (2019) made it clear that despite learner-centeredness and training given to course facilitators, research has confirmed that less attention is still given to students in the classroom and there is no student-lecturer engagement and interaction that would promote effective literature pedagogy. Meaning that students' cognitive and affective social skills are not exercised to promote independence and the ability to be creative and generative in order to come up with new ideas, opinions, and inferences regarding the current issue and formulate real-world language problem solutions.

Apart from that, some of the common challenges usually faced when teaching literature include limited language proficiency, students' attitudes, large class sizes, and inadequate teacher training. Whereby, limited language proficiency could refer to the students' (mostly) or teachers' language proficiency, and these challenges affect and limit either the students' learning progress or the teachers' teaching progress. Students' attitude, on the other hand, refers to the student's attitude towards literary studies. Whereby, a positive attitude towards literature mostly leads to high performance in literature. Whereas, a negative attitude towards the literature studies mostly leads to low performance in literature. Furthermore, the larger the class, the more ineffective the literature lesson will be, and the more moderate or low the class size is, the more effective the literature lesson will be, and high performance will also be recorded. Inadequate teachers' training, on the other hand, refers to the lack of skills, knowledge, and experience in teaching literary studies, which is often caused by the lack of continued professional development (CPD), which refers to the attending of workshops or furthering of studies in order to gain more skills, knowledge, and experience (Nawawi & Kamil, 2023).

Correspondingly, Younas et al (2024) explore the relation and dynamic connection between the pedagogical content knowledge, job motivation, and teaching efficacy of school and university teachers. The results revealed that the three concepts are interconnected and have shown a positive relationship among them. However, it appears that some teachers lack pedagogical content knowledge, especially when teaching creative writing. Hence, most teachers have a very low job or teaching literature motivation, which has then led to low teaching efficacy. This simply means that most students lose interest and the courage to study literature because even their literature teachers do not have the motive or content knowledge, and their teaching efficacy is very low. Bereczki and Nagy (2023) have also added that such learning environments would not produce students with creative mindsets that would help them put more effort into producing effective creative outcomes. Therefore, the challenges are interlinked, and it all starts with the teacher, only the teacher can improve the students' mindsets to improve their performances in creative writing as well as in creative writing studies in general.

2.3.2 Learning English as a Second Language

France (2014) indicates that there are quite a number of barriers preventing students from being competent in the English second language (ESL), such as English as a second language itself, which is also referred to as the target language. In fact, pedagogical stylistic methodologies are yet another barrier. It is clear that Second Language Acquisition (SLA) is not a walk in the park. It requires commitment and time, for it has to be done comprehensively and sufficiently for one to be fluent in the second language. Second language acquisition refers to the concept of acquiring a second language either through teaching or social interaction (Routledge, 2020). Whereas, on the other hand, ineffective teaching methodologies utilised when teaching literature often affect the enhancement of students' creative writing skills through literature studies in a second language situation.

Nurhikmah et al. (2020) assert that bilingualism in the sense of second language acquisition had been recorded as yet another challenge due to the fact that most language facilitators are non-native speakers. This has led to the lack of knowledge and skills needed to develop students' English second language (ESL) competencies. As a result, students also end up with a lack of knowledge and skills to develop bilingualism through creative writing and communicative skills.

Other studies put forth the issue of the only policy implemented in the Educational Language Policies (ELP). The policy had brought about an environment whereby social interaction is limited, affecting the students' language comprehensive development. This had then developed a negative attitude towards second language acquisition in some students since their use of bilingual is limited in the academic setting (Jimenez, 2020).

Almelhi (2021) and Abu-Hussein (2020) claim that for various reasons, writing has been recognised as one of the most challenging skills for especially foreign language learners. The study concludes that the main reason is that most students find themselves with the limitation of exposure to the language, which is mostly used inside the classroom. As a result, language learners use the language to communicate their thoughts, ideas, and emotions in a creative manner in order to serve that specific purpose only. This challenge should then be directed to mostly the creative writing studies teachers in the sense that it is about time they get to put into action, improve, and advance their stylistic pedagogical approaches in order to enhance students' creative writing skills. It is high time that teachers encourage and motivate students to put more effort into practising the English language and become familiar with writing in English as a second language (Pentury et al., 2020). Hence, the other challenge is that students also have the tendency to rely on their vernacular languages whenever they practice writing, thus owing to the low level of understanding in their English second language.

Mouhamed (2024) on the issue of creative activities to teach writing efficiently in Senegalese English foreign language (EFL) classrooms claims that it is of no use to blame Senegalese students for their poor writing performances in English from the rooftops. Whereas, the main problem lies with the foundation from which these students were moulded. The main issue began with the students constructing incorrect sentences, starting with the incorrect spelling of words and their abilities to master grammar mistakes as well as vocabulary deficiency. The study revealed that writing efficiently in the English foreign language is yet another critical challenge faced by students in enhancing their creative writing skills through creative writing studies.

Similarly, Alisoy (2023) maintains the critical challenge of teaching stylistics as a subject that inherently demands a high level of linguistic competence to teach, especially when the target audience comprises B1-level English second language learners. This is due to the fact that it

has been realised that traditional stylistic pedagogical approaches to teaching creative writing studies often fail to engage these students, eventually resulting in decreased motivation and suboptimal learning outcomes. The revised, advanced, motivating, fun, and modern stylistic pedagogical approaches, such as innovative and game-based, are therefore recommended to improve and motivate students' second language creative writing learning.

Hence, the usage of lexical collocations for enhancing the English second language students' creative writing skills is considerably lacking. Lexical collocation does not only help students improve their creative writing skills; however, it also has a positive impact on students' reading and speaking skills. Although the writing skill is acknowledged to be a significant skill needed to enhance students' creative writing skills, it has also been observed that English second language students are facing a serious problem while writing English creatively, especially at the secondary level. It is against the background that their writing is weak, resulting from a lack of adequate combinations of words according to the context. It is then evident that most of the students possess inadequate knowledge of collocation. Therefore, lexical collocation-based activities should be practised regularly in the English second language classrooms to enhance students' creative writing skills. Hence, such activities prove significantly effective in developing students' lexical collocations and creative writing knowledge. In essence, it is significantly clear that collocation knowledge plays a crucial role in enhancing English second language students' creative writing (Akhter & Nordin, 2022, pp. 382-382).

Likewise, Nondabula and Nomlomo (2023) argue that creative writing is indeed a complex process that requires both cognitive and metacognitive skills. Thus, ensure that the language in which students write matters since it determines the quality and level of creativity that students often portray in their writing. However, it is also worth acknowledging that, while students experience language-related challenges, at the same time, they also recognise the linguistic and cognitive benefits of creative writing in English as a second language. Moreover, apart from students' positive attitudes towards English, this language remains a barrier to their learning as a second language, especially when it comes to creative writing, which demands imagination as well as critical thinking. The present researcher supports the idea of creative writing being given more attention, especially in secondary education, to prepare

students for higher education. Hence, writing in the official language should be encouraged in schools to enhance students' creativity as well as their literacy development.

The deficiencies surrounding pedagogical stylistics include the low creative thinking skills of students in applying the grammatical rules of the literature learning materials. These challenges mostly result from the application of grammar teaching strategies, often limited to giving lectures, detailed presentations, clear explanations, and contextualised examples. As a result, none of these pedagogical stylistic approaches allow students to think creatively, leading to the development of high cognitive skills (Alfan et al., 2023). The strategic plan of this challenge could be making use of Canva design for the students to write English poems and receive feedback from their teachers, as this can improve the students' creative thinking skills in learning literature through English as a second language to a high level.

2.3.3 Poorly designed literature or stylistics syllabus

The syllabus is defined as the cornerstone of guiding the faculty, the language teacher, and the student's educational settings. It provides specific directions to the critical and compulsory language skills to be taught and successfully acquired at the end of the course; it describes how the course is aligned with the current curriculum requirements for the purpose of maintaining the programme accreditation (Wagner et al., 2023). Therefore, the critical challenge of implementing a poorly designed English second language syllabus resulted in lower students' creative writing skills. Hence, recent studies have confirmed that, apart from other European canonical poems, plays, and novels, the revised Namibian education curriculum has only two Namibian literary texts at the junior and senior secondary phases, namely, *God of Women* by Sifiso Nyathi and a poem about Hendrik Witbooi. This indicates that there is a lack of African or Namibian literary texts that will allow students to be innovative and creative enough due to the lack of the African or Namibian literary text content, unlike European literary text content, which might be more complex (Woldemariam & Gawas, 2020).

Insistently, Hanauer (2001) stresses that the fact that there is not much data that empirically relates to the writing and reading of literature in the language classroom can be seen as another weakness indicated in the discipline of pedagogical stylistics, specifically in the English second language syllabus. This would then lead to the notion of analysing literary texts by making use of the traditional way of finding out the themes, characters, setting, etc. and

just reading for pleasure, without considering the evident linguistic interpretation of a text and the expression of how readers understand and use the text to learn and use language in different contexts.

Hence, most current arguments on the use of literature in the classroom are mostly based on loose empirical evidence. As a result, none of the language learning theories have directly indicated the significance of literature reading as yet another potential aspect of the language learning process. Despite the fact that literature is being taught in schools, colleges, and universities (Hanauer, 2001, pp. 295–298).

The value of pedagogical stylistics relies on evidence of engagement and language awareness. While there is substantial evidence regarding other teaching aspects, such as teaching materials, lesson reports, and task designs, the critical question remains: what learning has been achieved? This question is ultimately central to pedagogical stylistics, yet it remains unanswered to this day (Hall, 2012).

A study conducted by Wessels and Mthethwa (2010), as well as Mtotywa (2022), show the low rates recorded on literacy and reading in South Africa. This is then a sign that the lack of pedagogical stylistic knowledge and skills exists not only in Namibia but also in Africa and almost worldwide. The current researcher, however, believes that it is because of this kind of behaviour, including the lack of Namibian or African content-related literary texts that has led to the low production of literary texts. Thus, many writers have not experienced a positive influence on reading and writing. In fact, most of them were not adequately taught during their literature and language lessons, particularly from a stylistic perspective. Therefore, it is essential to equip them with both linguistic and literary skills and knowledge, which will enable them to be creative enough to write and publish literary texts for use in schools and universities today.

Furthermore, a study conducted by Azmi et al. (2020) also conclude that the lack of investigating literature approaches in order to review and improve the currently applied methods when teaching English literature had negatively affected the literature pedagogy. This is due to the fact that educational curricula are not regularly reviewed and updated to ensure that they provide the most current needed skills and knowledge, including the current pedagogical methods if need be. This is usually done to accommodate the current methods

of teaching according to the situation at hand by choosing the best way of lesson delivery. The main aim is to maintain or improve the current passing rates.

It is now better that the Namibian English second language curriculum requires learners doing the Namibian National Senior Secondary Certificate Advanced Subsidiary (NNSSCAS) to practice critical analysis of texts with an understanding of literary devices and language use to develop rational arguments and inferences as well as improve their language use skills as this will make it easier for them to study stylistics at the university level (NNSSCAS English second language syllabus, NIED 2024).

Subsequently, the education system might be somehow biased in this context, due to the fact that there might be some learners interested in studying literature but they did not get the opportunity to do the NNSSCAS. Thus, they will miss out on the advanced language skills needed for studying stylistics in order to enhance their creative writing skills. Therefore, they have to start from scratch when they reach the university level. Hence, there are only two Namibian literary texts, namely, a poem about Hendrik Witbooi and *God of Women* by Sifiso Nyathi, and the rest are European canonical poems, novels, and dramas (Woldemariam & Gawas, 2020). This therefore indicates a lack of Namibian literary texts, which will definitely limit the learners' knowledge and skills to the only two Namibian literary content-related texts.

Rapetsoa (2017) justifies that learners who did Advanced Level (NNSSCAS) are mostly advantaged because they are expected to be more competent compared to those who did Ordinary Level. In fact, they even end up getting exempted from doing some of the English courses at the university level, such as English for Academic Purposes (EAP), English for Specific Purposes (ESP), English for Language Teaching (ELT), English in Practice, and many more. Analysing and interpreting literary texts, including close reading and reading between the lines, and being able to apply the correct vocabulary at the university level.

Safitri (2020) conducted a quantitative approach-based study that formulated and evaluated the effectiveness of creative writing poetry textbooks with problem-based learning on local wisdom for Indonesian Education Language and Literature students in Pontianak and Sintang West Kalimantan. The study's major findings revealed that the critical need for textbooks in creative poetry writing based on local wisdom in private universities in West Kalimantan was

not successfully fulfilled. Meaning that the challenge surrounding insufficient creative writing in poetry, drama, and prose textbooks remains critical worldwide. Indeed, some literature textbooks do not contain current problem-solving-based learning content. As a matter of fact, their content does not convey local up-to-date wisdom, which will be easily practised and mastered by local second language education and literature students and help them tackle today's real-life problems. Hence, this kind of challenge is mostly developed during the poor curriculum and syllabus design process.

According to Vicol et al. (2024), recent research has found that practices in educational organisations, the role of developing creative writing skills in creative writing studies and language, is neglected due to the complex, dense content as well as the pressure of national assessments. Furthermore, they have indicated that the problems related to creative writing skills that students present are regarding cohesion, fluency, and creativity. This has been found as a national existing problem in both primary, secondary, and high-level education. Students are primarily required to exercise their creative writing skills during ongoing and final assessments. In these assessments, they may need to elaborate on a specific composition in which they narrate a real or imaginary scenario. Often, the teaching curriculum of the school or institution contributes to these challenges, as it may not adequately support or encourage students to develop their creative writing skills. This lack of support can hinder their ability to understand written messages and express themselves creatively in writing.

Most importantly, Fillemon (2021) describes that there is no solid and cohesive pedagogical approach to teaching and studying literature at the senior secondary level thus far. Further, the literature texts prescribed at the senior secondary level were found unmatched by any writing style or form. Hence, most second language teachers lack some pedagogical stylistic skills. In addition, although it is evident that literature is crucial for students' academic, creative writing, and linguistic development, literal texts are still being presented in an inconsistent manner without pedagogical, pragmatic, feminist, and semantic or any other literal device approaches. In fact, the literature analysis text selection is also misaligned in the curriculum and syllabus. This has shown that the curriculum designers have formulated the curriculum without assistance from the ESL teachers. As a result, the genres to be focused on in literary studies could not be specified in the curriculum or scheme of work. This has then

led to ESL teachers utilising unofficial permitted genres in the language policy as part of their class lessons in literary studies. In essence, all these results indicate that there is a serious problem with literature teaching at the senior secondary level, and this could be the reason we have found ourselves with most students at the tertiary level with very low creative writing skills.

2.3.4 The use of technology for creative writing

Technology simply refers to the use of scientific knowledge on practical things such as writing poems, essays, novels, etc., often done with the help of electronic tools like PCs, office computers, iPads, smartphones, etc. (Varghese & Chapiro, 2024). Artificial intelligence (AI), on the other hand, refers to the use of computer systems for complex tasks such as creative writing. Having learned that technology has made everything possible nowadays, some students have turned to making use of technology to be more creative in their writing pieces instead of using their own human creativity, such as creative thinking, imagination, and thoughts. Thus, has then developed biased language practices that are unable to achieve the same extent as humans' linguistic creativity, specifically across language writing styles and registers (Kuteeva & Andersson, 2024).

Mannarsamy (2023) complains that the increasingly developed technology of artificial intelligence is slowly exhausting the ability of human creativity. Creative writing has been seen through the previous ages as an art form that is deeply rooted in human imagination as well as expression. However, today, with the advancement of AI, creative writing is going through a major technological transformation. Hence, as AI fast grows its integration as part of the literary landscape, it poses a major challenge to the traditional boundaries of writing as well as storytelling. The present researcher accepts that AI has taken over the process of creative writing, providing writers with the resources and tools to enhance their creativity, quality, and productivity. Therefore, it is essential for us to consider striking the balance between the benefits of AI and the irreplaceable human ability of authentic creative writing. It is necessary and crucial to navigate this evolution and partnership between machine and human imagination, as the potential for literary innovation is boundless.

2.3.5 The challenge of being a creative writing beginner

Here the researcher is simply referring to the students who have just started with their creative writing pieces or artworks. Students who have never experienced the writing

journey, as well as the challenges that it comes with. Hence, most of these students often face new writing challenges that hinder them from enhancing their creative writing skills, as explained by the following scholars.

Pratiwi (2019) claims that creative writing appears simple in saying; however, it is not an easy task, especially for beginners. It is understood by many as a journey taken by writers in order to create an interesting piece of creative writing. Hence, it is the numerous obstacles that especially beginner writers often encounter during their creative writing journey, which often negatively influence their writing performance. These students often face problems, especially when writing fiction, such as students' self-perception, technical problems, and literature elements. Despite the fact that students try their best to deal with these problems, which might also lead to further studies in this area of research, it is crucial that students smooth their writing journey with more practical writing, as this will not only improve their creative writing skills, but it will also train them in dealing with various writing obstacles that they may encounter.

However, the question of which knowledge and skills are needed to help creative writing students improve their creative writing skills remains insufficiently answered. It is therefore necessary that we rate creative writing as a complicated task that cannot be fulfilled by everyone. This is because writing has a lot of challenges, such as cognitive, environmental, social, behavioural bodily factors, etc. All these factors negatively affect one's writing process, most importantly the cognitive factor, which often comes with the writer's motivation to write (Syrewicy, 2023, pp. 178–200). It is then clear that some creative writers do not write not because they do not want to write but, because they are failing to overcome some of those challenges.

This section closes with the sum of determined barriers preventing literature students from enhancing their creative writing skills. The challenges are all solvable, and the following subsection will assess the possible linguistic strategies implemented to enhance students' creative writing skills through creative writing studies.

2.4. The linguistic strategies implemented to enhance students' creative writing skills through literature studies

Introduction

As a concluding sub-section and part of this study's aim and significance. This section provides future directions to the possible and suitable linguistic pedagogical strategies that could be implemented for the purpose of enhancing students' creative writing skills through creative writing studies. The linguistic strategies can be adapted by all stylistics and literature facilitators at both primary, secondary, and tertiary levels. Thus, depending on which strategy the facilitator has found best with their literature or stylistic pedagogical approaches, as well as which strategy best boosts their students' performance to produce the best results. Therefore, literature and stylistics facilitators may select any of the described linguistic strategies.

2.4.1 Language teaching through creative writing studies

Literature is made of, taught, and learned through language. This has been regarded as one of the vital principles guiding the pedagogy of stylistics for around the past forty years. However, the leading authors in the stylistics discipline kept on revolving their thoughts around the idea of what stylistics is and how it should be effectively taught to equip students with all the necessary skills that will help them to best interpret literary texts in a more linguistically and systematic way (Watson & Zyngier, 2006).

Creative pedagogical strategies refer to how teachers modify and scrutinise the teaching practice to ensure that learning is effective and made more interesting through the teachers' creative teaching and imagination (Harifin & Nur-Ehsan, 2018). This is vital, especially when it comes to descriptive writing, whereby students are critically required to be creative and expressive writers. Thus, to improve their language proficiencies (Said et al., 2022, pp. 212-213). It is of significance that teachers understand that students are driven by and possess different abilities, namely personalities, language skills, confidence, and motivations, and they are the potential agents to assist students to fully realise their talents through teaching (Kandasamy et al., 2022).

Watson and Zyngier (2006) adopted Hall's concerns on how literature should be taught, whether as a traditional practice or whether we should also consider how the language of literary texts works through the analysis and interpretation of literary texts. This appears to be a barrier impeding students from enhancing their creative writing skills because most literature study facilitators often fail to make this distinction to ensure that students are not

only taught through the traditional way, but they should also be equipped with linguistic knowledge and skills on analysing and interpreting literary texts.

The lack of writing skills, especially when it comes to descriptive writing, should be tackled to ensure that teachers do not only take students through the drill and memorise models of essays for students to simply memorise how essays are written in order to pass examinations. However they should ensure that students are well-equipped with all the linguistic knowledge and skills they need to enhance their creative writing skills through literature and language learning (Varghese & Lim, 2013). Creative writing learning will thereafter be positively affected by more creativity employed in teaching content creation and teaching techniques.

Hall (2023) on the other hand, points out the literature and language facilitators' lack of knowledge and skills in language and literature teaching and learning. Whereby, he stated that it is crucial that stylistics course facilitators should be able to equip students with EFL, ESL, ELT, EAP, ESP, and EAP knowledge and skills through teaching literature and language as part of preparing them for future careers. Therefore, there is a need for teacher training and higher education, CPD, workshops, and more in order to equip literature and language teachers and stylistics course facilitators, especially, with all the needed knowledge, skills, and experience in the discipline of literary and language studies.

Stylistics should not be viewed solely as valuable for literary studies; as it also holds intrinsic value for enhancing students' knowledge and skills in language learning and usage. It should enable students to engage with the primary text through close linguistic analysis and interpretation, rather than relying on biographies, teachers' insights, or study notes (Hall, 2023).

Correspondently, the main aim from the pedagogical stylistics perspective is to provide by all means the systematic linguistic tools that can be utilised to foster perception and patterns that would lead to the interoperation of the literary texts in such a way that those perceptive will be openly retrieved and evidenced with easy access (Carter, 2010, p. 68).

Carter (2010) adds that history has recorded a high quantity of arguments regarding second language education, which is more concerned with literary texts compared to fewer arguments regarding pedagogical methodologies employed in literature or stylistic classrooms. The study stressed the consideration of the methods utilised in lesson deliveries

in order to improve the teaching approaches and eventually the literature and language teaching and learning results.

It also supported that literature teaching requires orderly and thoughtful planning. It all starts with the curriculum designers, who have to ensure that the teaching content indicated in the curriculum is actually teachable and relevant to the level and standard of the students. If not, then difficulties will be experienced, starting with the content of the literary text itself. This could include the vocabulary used in the text, the level of thinking required to analyse and interpret the text, and the resources and skills required to understand the text as a whole.

This simply means that students' poor vocabulary and lack of language proficiency, especially in the second language, can also affect the process of capturing, understanding, and mastering the language concepts and all that is required and expected from the student at that specific level. Therefore, in order to mitigate these types of challenges, it is vital that educational policymakers, curriculum designers, and syllabus developers take into consideration the above-indicated points.

It is best that the Namibian English second language curriculum requires learners doing the Namibian National Senior Secondary Certificate Advanced Subsidiary (NNSSCAS) to practice critical analysis of texts with an understanding of literary devices and language use to develop rational arguments and inferences as well as improve their language use skills. This will make it easier for them to study stylistics at the university level (NIED, NNSSCAS English second language syllabus, Grade 10–12, 2021).

On the contrary, negative attitudes towards studying literature can also affect the willingness and interest of students in the discipline of literature. Therefore, it is advisable that educators should always avoid by all means making students develop negative attitudes towards studying literature, as this will separate the two disciplines of language study and literature when they are supposed to be interconnected to enhance student's skills and knowledge in both creative writing and language use (Kovacikova, 2020).

Nekongo and Nangolo (2019) suggest in their study that literature teachers and facilitators who are not fluent in the language and not proficient should take teachers' training courses, go for CPD, or attend workshops to gain more knowledge and skills in order to become fluent and proficient in the language, especially the English second language. Thus, they will be able

to help students with limited English language skills to enhance their literary and language use skills and be able to improve and utilise their creative writing skills through literature and language learning.

Chalikendy (2015) postulates that literature was traditionally taught just as an academic subject without taking into consideration its linguistic significance in pedagogical stylistics. The study urged that literature should be utilised as an effective source for teaching the target culture and English second language. It must also be used for incorporating language skills as well as systems. Thus, in other words, literature should be used as a source to develop and facilitate the English second language acquisition process by integrating the main four language skills, such as listening, speaking, reading, and writing, as well as grammar skills and vocabulary enrichment through communicative exercises.

Tomlinson (2008) argues that in order to bring about linguistic strategies to overcome the barriers impeding students from enhancing their creative writing skills through literature studies while teaching literature, we should always consider that our selected pedagogical methods, literary texts, and lesson objectives meet students' needs, and the content will provide students with quite a number of essential language skills. The potential part of stylistics in a classroom should cater a high weight for experience of language use, exercise students' cognitive, affective, social, linguistic, and cultural skills, stimulate language use, and help students get implicit and explicit meanings of texts, and open doors to language acquisition.

Indeed, pedagogical stylistics can be used as a tool to assist and boost student teachers' motivation due to the gratification that they may gain after mastering pedagogical stylistics and its content. It can also be used as an authentic source to provide English literature and language teachers with certain stylistics-based assessments and good examples that they can use in their language or literature courses (Muhammedzade, 2015, pp. 21-26).

Alternatively, in order to master creative writing skills in a second language situation, it is recommended that students should have a comprehensive and solid knowledge of grammar, and vocabulary, as well as the self-knowledge that is needed to express thoughts and ideas. This, however, might be a challenge when it comes to direct translation, as some students may want to directly translate from their first languages to English second language.

Therefore, it is necessary that creative writing teachers find interesting stylistic pedagogical approaches to encourage students to improve their writing skills, whereby creative writing could be one of the approaches (Alkhaldi et al. 2022, p. 136).

In the same manner as the Senegalese English second language students' barriers in enhancing their creative writing skills, the researcher had recommended that students alone must not be the sole scapegoats for the schools' poor performance in the English foreign language in which they are already victims. But, the Senegalese English second language teachers should also be creative enough in order to be able to teach creative writing efficiently. Apart from this, the researcher also suggested creative writing activities as well as other sound sources that can be utilised to scaffold the students' creative writing learning process to remedy their underperformances (Mouhamed, 2024, pp. 128-138).

Bland (2023) adduces that while exploring literary texts for language education, most language student teachers focus on written texts and the opportunities that could arise or stimulate classroom discussions. However, as a result, language teachers end up overlooking the vital ideal that in teaching practice, it is also crucial to help novice language teachers discover how a powerfully persuasive text is created. As a linguistic strategy, we can use it to enhance students' creative writing skills through literature studies. It is then supported that the following can be used as guidelines for creative writing in teacher education to achieve several aims, such as supporting student teachers' confidence in how the activity of creative writing might work in the classroom, helping them in setting creative writing tasks themselves, as well as supporting them guide learners to see how compelling texts can achieve impact.

Nataliia (2022) states that it is significant to consider determining psychological components of pedagogical stylistics, as this will help especially stylistics and literature teachers to identify the most successful way of organising discussions during lessons, mostly at higher education institutions. It is also proven that, in stylistic analysis activities, a language teacher should be able to comprehensively explain to students that a single word, circumstance, or action might mean different things to different people. Therefore, it is vital that students should not only master the language used, but they should also accept personal meanings, depending on spiritual values and morals. This whole understanding should, however, be guided by the

context in which the literacy work is to be analysed according to the stylistic rules or principles of language analysis.

In order to address some of the common challenges usually faced when teaching creative writing studies for the purpose of enhancing students' creative writing skills, include: creating a conducive environment. In other words, this simply means that literature facilitators should at least make sure that they create a healthy and friendly, in one word, conducive environment that contains appropriate facilities to enhance the teaching and learning process of literature. This is then to provide valuable insights specifically for educators to improve literature education in order to achieve positive learning outcomes (Nawawi & Kamil, 202).

Alkhalidi et al. (2022) discuss that creative writing is acknowledged as a vital skill needed for successful progress in learning English as a second language. It also plays a crucial role in improving students' language fluency, confidence, motivation, and creativity. However, creative writing has been under-utilised specifically in English for Specific Purposes (ESP) due to the fact that ESP mostly focuses on technical English only. As a result, ESP students need to develop their creativity by reading and writing. Furthermore, students need to think in a foreign language when practising creative writing, and they need to be well-motivated. They need to be logical, critical, and creative thinkers at the same time. ESP instructors should also create creative writing activities in ESP courses and encourage students to practice them regularly, as this will enhance their second language learning and creative writing for lifelong academic purposes.

Almugim (2023) outlines various effective methods for teaching creative writing skills, highlighting the most prominent approaches. One of these is the psychologist method, which focuses on the mechanisms of creativity in individuals and artists. These efforts are typically supported by all members of the educational institution, starting with the curriculum and extending through the teachers to the students, in line with ongoing changes to foster creativity. The stages of creativity include preparation, which refers to the incubation stage; latency, which pertains to the illumination stage; and verification, which involves verifying, validating, refining, persevering, and demonstrating determination. Therefore, literature or stylistics teachers should recognise that monitoring students' written creative activities does

not undermine classroom creative writing strategies. Instead, it serves as an essential first step in identifying creative students within the class.

2.4.2 Creative writing integrated technology

According to Bohacek and Farid (2024), technology is increasingly taking over every task nowadays. Hence, with the use of technology, most literature or stylistic teachers often find it useful and easier to integrate creative writing teaching in technology-wise pedagogical approaches or methods. These methods are found to be interesting and more engaging by both the teachers and students. However, due to technological error, most students are not mentally challenged anymore, as they often do not exercise their cognitive skills since technology has to do everything for them. Nonetheless, technology has brought some innovative and creative stylistic pedagogical approaches that could be used as strategies to overcome the challenges preventing students from enhancing their creative writing skills.

The notion of incorporating technology in the language classroom through creative pedagogical strategies was found useful and enables students to enrich their vocabularies in both speaking and writing, despite providing a friendly and fun learning environment (Omar & Nur-Ehsan, 2019). Other strategies, such as project-based, character-based, and game-based, enhance students' cognitive skills, social, imaginative, creative, and sentence structure skills (Kandasamy et al., 2022, pp. 213–214). The study recommended teachers to utilise creative pedagogical strategies as well as include them in future teaching and learning projects for cross-cultures and language components such as listening, speaking, writing, reading, lexis, grammar, and discourse skills. It also avails varieties of learning freely, un-bored and unrestricted and brings about improved creative teaching strategies, repertoire, and classroom management.

Despite some other linguistic strategies, Alkhaldi (2023) asserts that technology could be another strategy to enhance students' creative writing (CW) skills. The idea is then that creative writing is a crucial skill for specifically English second language learners, as it helps them develop their writing as well as language abilities. In fact, it also enhances their thinking and communication skills. Nevertheless, it is clear that creative writing is not that easy that one can master it once and for all. Hence, it is definitely a difficult exercise, mostly due to traditional ways of teaching and lack of experience. Therefore, there is a need to examine the use of technology in developing students' creative writing skills as an attempt to improve their

writing and develop their creativity. Indeed, the study has indicated the positive use of technological tools in improving students' writing performances, lexical abilities, and imaginations. In essence, the study recommended the effective use of technological tools in teaching CW activities and that the writers of language materials should always try to include technology-based activities to improve the learning and creativity of the students.

Koehler (2017) posits that digital humanities can serve as a catalyst for integrating composition studies and creative writing studies. A central argument of his study revolves around the concept of technology, which he asserts has always been a fundamental element of creativity, driving it forward and enhancing its potential. This perspective highlights the necessity of educating students not just as users and consumers of technology but also as critical thinkers regarding its implications and the social issues surrounding its use. Consequently, Koehler proposes a new discipline within creative writing studies, termed "critical-creative composition." He emphasises that writing itself functions as a technology that shapes our perceptions, interpretations, and expressions of the world. In contemporary contexts, creativity transcends mere generativity; it also encompasses transformation.

Arifa et al. (2023) maintain that developing a Torrance Test Creative Thinking Verbal (TTCT-V) instrument for measuring creative writing could be another way of enhancing students' creative writing skills. This is shown in their study based on the development of the Torrance Test Creative Thinking Verbal (TTCT-V) instrument for measuring Arabic creative writing. The instrument was developed with six (6) components of creative thinking, namely: ask and guess, guessing causes, guessing consequences, product improvement activity, unusual activity, and suppose activity, with some other five (5) items covering descriptive writing, news, poetry, Arabic quotes, and short stories. The study's findings indicated that the TTCT-Verbal instrument was very valid, with an average of four point five (4.5) and then tested on thirty (30) university students. The results indicated that all items were valid and reliable. Therefore, the instrument can be used to measure the level of the student's creative thinking and creative writing skills.

The world is fast developing and enriching learning with digitalisation. Hence, the traditional way of teaching stylistics or creative writing has been challenged by the advanced, scientific, and digital pedagogical stylistic approach. Yan (2023) advises on the establishment of a

stylistically digitalised pedagogical approach. Whereby, the process of digitalisation of stylistic features in English translation teaching includes simulating the stylistic features in English translation teaching activities, quantifying, pre-emphasising, and obtaining the decoder of stylistic features of English translation with very high precision. The stylistic feature recognition algorithm in English translation teaching will be designed, and then the English translation teaching can be obtained and initiated into the recognition algorithm. A stylistic feature analysis model can thereafter be constructed to analyse different stylistic features in English translation teaching. The model could be used to analyse English novels, plays, drama, poetry, song lyrics, etc. As a result, the model will finally enable students to have a comprehensive and in-depth understanding of texts and text analysis, grasp the stylistic features, and improve their English language learning as well as their translation skills.

Similarly, Rocha and Casanova (2023) share their reflection and analysis on the significance of digital resources in teaching creative writing in the English second language situation and how it enhances language learning in a collaborative environment. The study aimed to identify suitable practices for using digital tools such as Padlet, Google Workplace, and Issuu for English classroom activities. The main focus was on the creative and collaborative writing process, thus developing imagination in the conception of fictional stories. The exercise was intended to stimulate and learn linguistic rules as well as expand students' vocabulary. The study's findings showed that students built good collaborative skills and good reflections toward texts, and most importantly, students have improved their creative writing and second language learning skills. Therefore, it is evident that digital resources have the potential to enhance students' creative writing skills through second-language teaching.

Dawilai (2021) discusses that the creative writing traditional problem-based learning instruction is less effective compared to the creative writing problem-based blended learning instruction. This is due to the fact that in a blended learning environment, students are exposed to different creative writing perspectives from both the classroom context, social context practices, and digital context experience. Compared to the traditional learning approach that often limits students to the classroom thinking environment only. This has then given a clear indication that, in order for students to enhance their creative writing skills, a stylistic pedagogical approach that supports classroom, social, and digital creative writing activities is of significance in this context.

Accordingly, Bhatt (2024) presents the importance of digital creative writing applications. Apart from any other disadvantages of digital creative writing applications, the most vital points are that: digital creative writing applications allow students to write every day, allowing them to build their social networking and improve their language learning; some applications even allow writers to get paid for their literary works; writing every day will help students to gradually become experienced writers with time; and some applications are set for broadcasting literary works in more than fourteen (14) different languages. The study further presented some of the common and reliable digital creative writing applications, such as YourQuote, Novelist, Writco, Wattpad, Jotterpad, etc. Therefore, this crucial initiative may also be used by students for the purpose of enhancing their creative writing skills through creating literary works on different digital platforms.

Further, there is a positive impact of online journals on creative writing (Abuhussein, 2022). The study further investigated the English First Language (EFL) learners' attitudes towards the impact of online journals on creative writing, whereby students were trained to write online reflective journals regularly and post them on a messenger group where all students could read and reflect on them. The participants' reflections and responses were deliberately analysed qualitatively to extract and deeply read their attitudes. The study's findings have revealed positive student attitudes towards the impact of online reflective journals on improving EFL learners' creative writing with some recommendations.

Additionally, Dangin and Hartati (2024) consider Pixton as a community service initiative that could be used to foster creative writing skills within a community setting. The service project investigated the transformative potential of Pixton as a digital comic creation tool to empower creativity by enhancing community members' creative writing skills. The initiative was organised and conducted in the form of workshops designed to provide supportive space for community members to explore their narrative voices using Pixton. Thus, encouraging collaborative storytelling. Therefore, this is yet another useful tool that students can make use of to enhance their creative writing skills by contributing valuable insights into the role of digital tools in community-based creative initiatives, ultimately fostering a sense of expression, empowerment, and community cohesion.

Unquestionably, the advanced age of 21st-century technology has quickly expanded into an integral part of human life. We are constantly in touch with technology, and most of our work is often done by machines such as online ticket bookings, withdrawing or depositing money, and many more. In fact, due to emerging technology, everything is literally and easily done by using machines. However, the question remains and lies here: will the same technology help us to write better novels, poems, short stories, etc.? Creative writing is totally different from booking online tickets, depositing or withdrawing money, or ordering food online. Therefore, how artificial intelligence (AI) impacts creative writing in the 21st century should be the question to ask ourselves (Alhat, 2023, pp. 1; Ezeani, 2024).

The study further explained that the space to the above question will then be left untouched and open to other researchers for further study. Some of the answers are that it is clear that AI would not be of much assistance as far as creative writing is concerned; however, it might provide us with a few ideas or points, for instance, to write blogs or essays that are, of course, fictional. However, non-fictional or lived experience is what matters most; AI would not do justice compared to artistic masterpieces created by the writer himself or herself. Therefore, writing, for instance, a poem or story is hard work, and it takes the writer some time as he or she waits to gather some more creative ideas or concepts to write about. Hence, writing a poem or a novel does not happen with just a click away or a once-off pressing of a button.

Novriansyah et al. (2024) submits that the integration of creative writing into technology has emerged into productive practice, fostering creative thinking and providing effective instructional support. The profound cultivation has been produced with the help of the present context, wherein generative AI has seen significant advancement and plays an essential role in the field of education. Hence, ChatGPT has emerged as a crucial tool for offering writing recommendations. Consequently, providing significant enhancements in the students' creative writing abilities increased their perceptions of the technology's creative writing benefits as well as the technology-supported learning. Therefore, this could be seen as yet another potential strategy to enhance students' creative writing skills.

Monredondo and Oco (2023) report the significant relationship existing between the utilisation of social media and the creative writing skills of students. The key findings determined a high level of students' creative writing skills in regard to convention, vocabulary,

and content and recorded a high number of students' usage of social media networks. Thus, in terms of networking, entertainment tools, and education. Hence, there is a significant relationship between the students' creative writing skills and the usage of social media. As a result, social media usage should be monitored for proper and appropriate use by students in order to guide and improve their creative writing skills.

Furthermore, O'Halloran (2015) claims that creating a film poem with stylistic analysis as a pedagogical stylistic approach focusing on teaching language and literature is another way of enhancing students' creative writing skills. This could be understood well through the concept of exploiting students' cinematic literacy as a way of exciting and provoking students' interest in literature studies. It is then clear that stylistic analysis plays a crucial role in creating a film script of literary work. Whereby, this approach makes stylistic analysis needed for the creation of a film poem, thus motivating students to learn linguistic analytical skills. Hence, through this kind of stylistic activity, students get to enhance their creative writing skills as well as through critical analysis of the poem to comprehensively understand it and be able to create a film poem from it.

Likewise, Sultan et al. (2023) intimate that considering pivotal approaches in modern stylistics pedagogy can help to overcome the challenges preventing students from enhancing their creative writing skills. This involves the idea of literature teachers integrating the project-based learning (PjBL) approach in their creative writing curriculum, literature syllabus, and course outline. Thus, in order to enhance students' creative writing skills. This could be done by applying PjBL syntaxes and formulation instructions to discuss the linguistic elements, for instance, in short stories, which often improve students' creative writing skills, character development, problem-solving, and communicative competencies. Hence, students will also enhance their grammar and build their vocabulary.

Winarni (2023) suggests that the project-based learning model can be used to enhance students' creative writing. Since most of the creative writing problems are often found in the mastery of imagination, themes, and diction, it is crucial that creative writing studies facilitators consider the project-based learning model as an effective model that could be used to improve the mastery of imagination, literary text themes, and diction. Therefore, due to the effective significance of the project-based learning model, literature teachers are urged

to apply it in the classroom for the purpose of enhancing students' creativity, especially when students are required to produce creative products in creative writing.

Subsequently, Nurmilah et al. (2023) suggest that the Canva application can be used to teach creative writing in schools and higher education institutions. Apart from short story writing, literature teachers can make use of the Canva application to teach creative writing through the seven (7) steps, namely: 1. Defining and determining the advantages of the Canva application. 2. Students log in to the Canva application and exercise their creative writing skills based on picture design. 3. Students look for pictures designed in the Canva application about famous people. 4. Students visualise, then they narrate and creatively describe the designed picture. 5. Students write an introductory paragraph about the picture. 6. Students rewrite the paragraph focusing on correcting their errors, including grammatical errors; they may use grammatical checkers. 7. Students create an infographic with blog content based on the picture; they then present their designs in visual presentations (Paulia, 2021, p. 95). The findings showed that teachers are positive about the use of the Canva application in teaching creative writing, and this is because the application has been useful to both the teachers and the students.

In essence, one may also make use of the spherical video-based virtual reality (SVVR) to enhance students' creative writing. The creative writing skill integrated into technology is a valuable skill to all students; hence, it also helps enrich students' contextual and immersive virtual experiences. However, what is needed now is a suitable pedagogical approach that would be developed and integrated into technology such as SVVR in order to enhance students' creative writing skills. Therefore, SVVR can be seen as yet another productive and innovative approach aiming to generate generative learning strategies (GLS), such as imagining the SVVR as a strategy for enhancing students' creative writing performance (Chen et al., 2023, pp. 1-25).

2.4.3 Other creative writing teaching strategies

As another means of enhancing students' creative writing skills through creative writing studies, Karatay and Goktenturk (2023) support the idea of creating a comprehensive and effective educational model that combines the teaching and practice of writing as a process and creative writing in a collaborative environment in the education of prospective language

teachers. The model is commended to be useful and functional, and it has improved the participating prospective language teachers' creativity and process writing skills. Further, the model also enabled experienced writers to acquire metacognitive strategies, self-regulation, and self-efficacy that they would need in the process of writing. Students may also make use of the model in order to become self-sufficient in writing.

Kalaitzi and Theocharis (2024) stress in their study that they examined how creative writing-based methods impact the development of narrative skills in students who are learning Greek as a second language at the A1–A2 proficiency levels. Their study evaluated the extent to which the writing abilities of A1-A2 level second language learners progress from basic, structured stories to more complex narratives at the higher proficiency level. The results of the study revealed that there was a statistically significant difference between the two groups. The C.G. displayed only a marginal improvement across all measurement scales, while the E.G. performance reached the levels of B1-B2 in terms of written narrative skill. These findings therefore confirm previous research results that indicated creative writing as an engaging teaching approach, and it empowers A1-A2 level SLL to employ specific narrative techniques. Thus, elevating their narrative writing skill to B1-B2 proficiency levels. The study's discussion concluded by underscoring the importance of enriching teaching practices with effective tools such as creative writing to enhance the narrative skills of multilingual students, ultimately facilitating their acquisition of a second language.

Zhang (2023) emphasises the application of creative writing in literature teaching based on a multiple linear regression algorithm that traditional creative writing teaching is hardly suitable, especially for the newly refined curriculum reform requirements. The study's results indicated that the number of clustering centres and visits is linearly correlated with the student's grades, final overall grades, and test scores. The results have also indicated that the student's results have eventually improved to at least above 90 and some below. This has then allowed teachers to refine their teaching methods by selecting the learning styles that have a greater impact on students' final grades. This way, teachers will produce a conducive environment that will finally improve the cultural literacy and creative writing skills of the students.

Alternatively, stylistic course designers' attentions are drawn to focus on the stylistic analysis-based activities as an important part of the curriculum. Making use of pedagogical stylistic

activities will enhance students' collaboration and provide a significant ground for students to be able to work in groups, as such activities will bring about multiple aspects that students need to deal with. In other words, students can analyse and study literary texts according to the stylistic tools or literary devices used. Apart from this, students can also reflect on their understanding and analysis of poems by, for instance, writing an essay or paragraph on any topic of their choice as one way to employ the tools or literary devices in their writing. Hence, this exercise will enhance not only their effective use of literary devices, but it will also enhance their critical thinking skills, their contextual understanding, and their sentence construction skills at the same time (Al-Shboul et al., 2023, pp. 63–72).

Moreover, stylistics facilitators and curriculum designers are recommended to design the curriculum as well as to teach stylistics from a contrastive perspective (for instance, two different pieces of literary texts with the same content but belonging to different times) so that students will look at how meaning was made and conveyed. This can facilitate students' understanding of style and the aspects associated with formality. Studying linguistic deviation in poems, on the other hand, can help teach students language creativity and the necessary tools to make the intended meaning.

Asri et al. (2022) in their study of analysing students' needs in creative writing courses, suggest the creative writing course for students in order to enhance their creative writing skills. Thus, as another alternative and linguistic strategy to tackle the barriers preventing students from enhancing their creative writing skills through creative writing studies. The data was collected from 60 students, one writing lecturer, and the head of the Indonesian Language Study Program. The study's findings indicated that students expected to learn creative writing by conducting more writing practices. Four emerging topics were discussed, such as building creativity and accuracy in writing, effective learning methods, available learning resources, and considering students' abilities as well as interest in writing. Most students wished to write following the writing process explained by the lecturer. The study concluded that it is vital to design a learning model that facilitates students to learn through the creative writing course in a better way, whereby the learning model will be able to provide students with the writing process and grammar.

Apart from painting, musical composition, poetry recitals, and drama or dance performances, creative writing is also another practical creativity. Wallace (2021) suggests the ethical,

logical, and pathetic appeals to be used by writers when communicating concepts. This is seen as yet another way of enhancing students' creative writing skills through writing practice. It will enhance students' creative writing by ensuring that creative writers communicate clearly when conveying certain perspectives to the readers. It is important that they always choose to either become emphatic about the provenance of the communication (pathetic appeal), the sentiments engendered (pathetic appeal), or the intricacies involved (logical appeal). This could then be reviewed as to how intentional a creative writer can become and the extent to which the distance between the communication and the literary appeal can be achieved by the rhetorical tools and devices used. In essence, the standpoint could be a cultural disposition, a moralistic depiction, political or environmental, just as common, or a stereotypical description. As a result, all these possibilities will then bring upon the ability to be capable of writing creatively.

As a way of enhancing students' creative writing skills through literature studies, Liu and Zhang (2023) introduce a New Liberal Arts. It has been noted that Chinese creative writing studies have been more than ten years of development. The two researchers explored the Chinese cultural industry, digital technology, and primary as well as secondary education to monitor the continuous expansion of creative writing in China. The newly implemented liberal arts is meant to continue with the development of creative writing, which revolves around creative writing studies such as liberal education, writer training, cultural industry, digital technology, and primary as well as secondary education. All these strategies are put in place in order to develop creative writing and at the same time enhance students' creative writing skills.

There has been an increased interest in the study of creative writing (Taylor & Barbot, 2024, pp. 196). However, the effective creative writing teaching approaches are reported as few. Apart from the fact that creative writing, particularly for primary school students, is hard to find, it is also crucial to figure out how the conferencing approach can be applied to teach poetry writing and its impact on students' creative writing skills (Hartati, 2017, pp. 294–301). Due to the impression provided by the study of improvement in students' creative writing skills. The present researcher has found the conferencing creative writing pedagogical approach useful in teaching creative writing skills. Hence, the conferencing pedagogical instruction has also brought about better students interactions both among students and

between the students and teacher. In essence, the teacher gradually gained experience in assessing poetry writing analytically while making use of the following aspects, namely: diction, imagination, creative ideas, and information.

Apart from the suitable pedagogical stylistic approaches that literature facilitators may employ to enhance students' creative writing skills, it is crucial that students enhance their creative writing skills as well. Consequently, to enhance their creative writing abilities, students need to read diverse literary works, explore different writing and language styles, practice writing regularly, make use of writing prompts, and learn from feedback given by their peers, course facilitators, or instructors. Hence, by mastering the mentioned skills, students will be able to improve their abilities to express themselves, enhance their language and vocabulary, develop their imagination, and be able to effectively convey messages. Being receptive to constructive criticism from others will also enhance their creativity (Fitria, 2024, pp. 1-17).

Interestingly, Adil (2023) conducted a study to critically inspect the validation of creative writing as yet another academic discipline that should be implemented in the university curriculum. Hence, according to the findings of the study, it can be argued that, just like other academic disciplines and, in some measures, which have emerged as more successful, creative writing has very well established its own autonomy within the academic arena, and it has managed to frustrate most adversary criticisms. However, the only controversy raised is over its theoretical underpinnings. Therefore, the current study opens doors for other scholars to hold hands to defeat this defect and work together to articulate suitable theories for teaching creative writing. Thus, like any other courses offered at the tertiary level, it can be taught to build towards the enhancement of students' creative writing skills for the purpose of producing creative writers.

Additionally, cultivating creative writing skills through teaching stylistics in the classroom is yet another useful and effective strategy to enhance students' creative writing skills. Sadiq, Masum et al. (2023) posit that another significant and possible strategy to enhance students' creative writing skills is employing stylistic teaching methods to improve creative writing skills in the classroom. This practice should be exercised for the reason that stylistics enhances a deeper understanding of language, which consequently improves students' creative writing skills. This idea could indeed be used as an instrument in opening new doors in the field of

creative writing pedagogy, providing very useful practical strategies for improving students' creative writing skills to both literature and stylistic facilitators.

Salih, (2023) observes that both learning and teaching to write are indeed challenging tasks. Therefore, different approaches and techniques are used by English language teachers to teach the writing skill. However, due to the students' different linguistic, cultural, and social backgrounds, teaching could be difficult. Consequently, a stylistic approach has always been the traditional way of teaching creative writing at the tertiary level. Stylistics is defined as a scientific study of style, whereas style, on the other hand, refers to any written work that contains ideas or arguments and is organised in a specific style, and the language used exploits all the possible choices, assisting the organisation to achieve an intended purpose or the desired effect. Stylistics is currently acknowledged as one of the best ways of teaching creative writing at the tertiary level. In essence, an integrated model of stylistics should be utilised in this regard to offer a clear and understandable framework and principles through various stylistic techniques and methods. This is to enable students to master various tools, culinary skills, and methods and empower students to write effectively when analysing or creating texts in the classroom context.

Moreover, a creative-based subject can be developed in language teaching and learning to support language learning performance as well as enhance students' creative writing skills. The subject will create a vital bridge between creative writing and creative thinking skills, which could be assessed through a language proficiency test for both creative writing and creative thinking skills. This is because creative writing is a significant tool for enhancing second language competence and creative thinking. Additionally, it has been observed that the creative-based subject will have the potential to engage students intensively in the classroom improving their creativity, imagination, and thinking skills thereof (Szabo'-Szettele & Karpati, 2023, pp. 178-200).

On the other hand, the potential impact of reading literature for the purpose of developing students' creative writing abilities has also been acknowledged. This means that the relationship established between literature reading and academic skills could be recognised as interrelated and dependent as the two depend on each other for development. Hence, this indicates a significant correlation between reading literary texts and developing creative

writing skills. There are several literary elements that can enhance creative writing, namely: cultivating critical thinking skills, engaging in literature courses, practicing paraphrasing poetry, a comprehensive understanding of figures of speech, and exposure to various literary genres. Most importantly, English second language students will thereafter develop a profound understanding of the impact of engaging with literary texts on their academic abilities (Miri et al., 2024, pp. 18-32).

Ten-Peze (2024) observes that a creative writing unit in the upper secondary education curriculum would improve students' argumentative and creative text quality as well as change their writing behaviours. In order to reinforce creative writing skills in the secondary education curriculum, it is important to ensure that both creative writing instructions (CWI) and argumentative writing instructions are encompassed in the curriculum, syllabus, course outline, and scheme of work. In essence, these findings could be used to formulate future directions and guidelines on incorporating creative writing in the secondary education curriculum.

Similarly, Munir and Hendaryan (2023) confirm that even though students have indicated a very low ability for creative writing, writing short stories can enhance students' creative writing skills. Meaning that the aspect of writing short stories by making use of word choices such as collocation, synonyms, and shapes can help students improve their creative writing skills. On the other hand, considering the aspect of creative writing in writing short stories, students will gradually sharpen their language fluency, originality, elaboration, and flexibility. Therefore, the present researcher recommends that schools and higher education institutions should implement short story writing programmes in order to help students improve their creative writing skills. The improvement will then be shown in their ability and quality of writing short stories.

2.4.4 Creative writing pedagogical approaches

According to Yasir et al. (2021), there are various theories to experiment with the students' writing abilities. The best way is to select the most accurate method that suits all students. However, the method will have to depend on the aim or objectives of the specific lesson. The method will provide directions and guidelines on whether to focus on the process or rather the product. Paying specific attention to whether the teacher wants students to understand

various stories or essays, or whether the aim is to encourage or give students the confidence to write their own creatives and imaginations. The following approaches will help the literature or stylistic teachers to choose the appropriate approach that may provide the best results in creative writing, as proposed by the three scholars.

1. **Productive-oriented Approach** – This approach is product-based and used to encourage participants to simply imitate a portion of experimental text. It is mostly dedicated to those in the initial period of learning a target language. It is known to be one of the common and conventional methods usually followed by teachers of English as a second language. According to the scholars, in this method a text should be established, and it should be grammatically accurate, determining fruitful learning in the product-based method.
2. **Process-oriented Approach** – Understanding the creation and articulation of ideas in writing is critical in this approach. It requires students to understand the stages of creating a successful task as it focuses on generating meaning from the given text. The writing phases, such as pre-writing, writing, editing, revising, and creating an end feature.
3. **Creative writing** – refers to a way of writing in which the author is completely independent and tries to create his own thoughts and feelings about a certain topic. Aspects like creating poetry, fiction, or games. It usually contains accurately created texts instead of merely educational, practical, or functional intent. Often the content deals with poetry, drama, plays, fiction, or nonfiction, such as essays related to personal matters or journals.
4. **Creative Writing in Teaching English** – The scholars have contrasted creative writing and writing with expository. Whereby creative writing deals with aesthetic factors. They emphasised that creative writing continues pushing language rules to the breaking point with intentions to see where it goes until linguistic knowledge decreases through the pressure of creativity.

2.4.5 The five key strategies to creative writing

As a mnemonic, Bland (2023) introduces five key strategies to practice when focusing on creative writing. The below-mentioned linguistic five key strategies will assist the literature or

stylistics teachers in enhancing the students' creative writing skills through creative writing studies.

1. **Stylistic Cohesion** – Pays specific attention to lexical chains and explicit connectivity, like anaphora, the melodic tricolon, and the rhetorical rule of the tree, as well as intentional lexical repletion.
2. **Setting and Sensory Imagery** – Pays specific attention to the delivering of sensory impressions so that the reader can see, hear, and bodily feel the scene, including the potential smell as well as taste of certain details provided. Additionally, sounds such as dramatic sounds and onomatopoeia will strengthen the writing and assist the reader to hear as well as visualise the scene.
3. **Phonological Patterns** – Pays specific attention to sound patterns such as alliteration, rhythm, and rhyme, creating the perception of hearing the text sound even when reading silently.
4. **Characterisation** – Pays specific attention to the text details that bring about a live character, as well as attention to the coherence creating a convincing character.
5. **Variation** – Pays specific attention to opportunities for schema refreshments such as deviation from the familiar things, boundary dissolving, and experimentation of typography, including significantly or potentially breaking the rules.

This section dealt with the suitable stylistic pedagogical approaches that literature and stylistics facilitators can utilise during their language lessons. In other words, the linguistic strategies that could be implemented to enhance students' creative writing skills through creative writing studies.

2.5. Research Gap

The problem statement of this study clearly indicates that the current literature teaching methods do not contribute to the enhancement of students' creative writing skills, and as a result, most students are unable to enhance their creative writing skills through literary studies. The assumptions are then that literature is mostly taught subjectively without specific lesson objectives contributing to language use. Furthermore, most literary text contents are outdated and Western-based, making it difficult for students to interpret them with the help of their background knowledge and experience, as well as to be creative, generative, and innovative enough in their writings to solve current real-life problems. Therefore, this study

evaluated the pedagogical stylistics of creative writing studies at the Department of Communication and Languages at NUST. This was done with the aim of assessing the literature pedagogical methods and linguistic strategies that can be implemented to overcome the barriers impeding students from enhancing their creative writing skills through literature studies at NUST.

2.6. The Pedagogical Stylistic Conceptual Framework: An Eclectic Approach

This part emphasises the conceptual framework applied to this study and its significance. It consists of a brief introduction, a historical account, the tenets of the conceptual framework, and how the researcher has planned to apply the conceptual framework to his own master's thesis.

2.6.1 Introduction

A conceptual framework refers to an outline of the course of action or preferred approaches to be carried out in a research study (Gibbon, 2001). This means that several concepts or conceptual models linked to the research topic are put together and applied to a study. Similarly, the conceptual framework is usually derived from concepts (Unisa Open Learning Project, 2021). An eclectic approach, on the other hand, and in line with this study, refers to the notion of selecting the appropriate concepts involved in pedagogical stylistics (Valledor et al., p. 11978). This leads to the appropriate teaching methodological techniques to be implemented in pedagogical stylistics to enhance the students' creative writing skills through literature studies. This includes selecting the appropriate lesson objectives, teaching methods, and literary texts according to the public welfare needs of the students, level, and standard of learning and education. This will all assist in enhancing students' creative writing skills and language learning process.

2.6.2 A brief historical account of the pedagogical stylistic conceptual framework

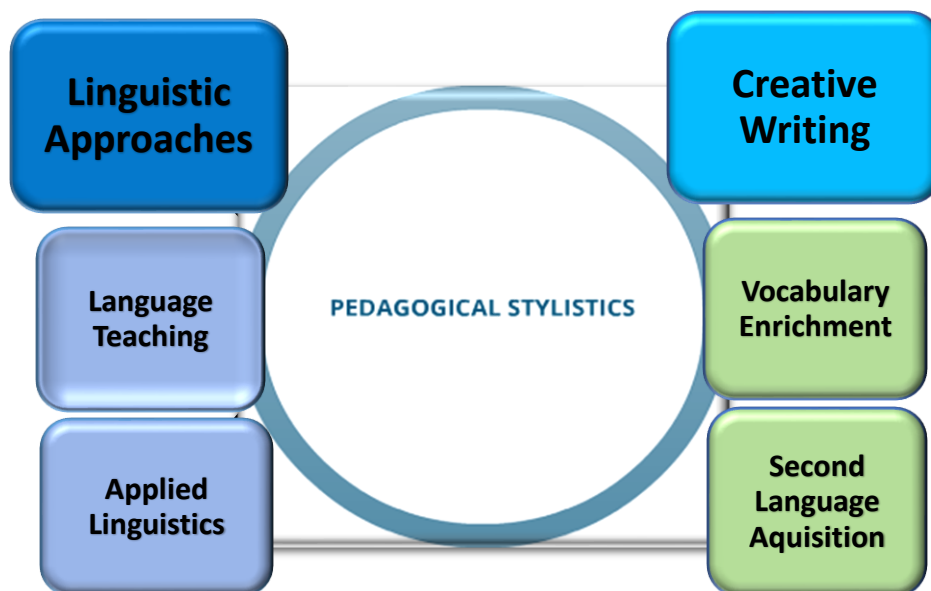
Pedagogical stylistics had emerged since the 1950s, with the links of teaching literary texts and language to speakers of English as a second language. It was introduced because of the limitations of literary criticism, the need for close reading or close examination of a text, and stylistic pedagogy in teaching literature and a second language.

The leading authors include Cater (1996), who advocated for critical reading and reading between the lines. He indicated the need to move away from general interpretation to

systematic and linguistic-evidence-based analysis. On the other hand, Widdowson (1996) indicated the importance of the context of the text. He is more concerned with literary criticism and stylistic analysis and the different modes of interpretations and critical practices.

Carter (1996) defined pedagogical stylistics as an extensive and integrated study of language and literature, which are better given as pre-literary or linguistic activities. This simply refers to writing poems, listening to stories, and playing word games. It is a field that studies how to use stylistic analysis in teaching to help students better understand literature and language as well as second language acquisition.

Figure 2.6.3. Basic tenets of the pedagogical stylistic conceptual framework



Defining the concepts or variables

Independent variables:

Linguistic Approaches – refers to the approaches, theories and methods used in the field of linguistics, such as functional, cognitive, formal, and pragmatics (Treffers-Daller, 2024). These approaches shape research in pedagogical stylistics, aiming at advancing the functional, cognitive/creative, formal, pragmatic and sociological competencies of the learner using literature contents (Anggayana, Asriyan & Lindawati, 2024).

Applied linguistics – Wilkins (1999) defines AL as a practice of using what we know about (a) language, (b) how it is learned, and (c) how it is used in order to achieve some purpose or solve some problem in the real world.

Language teaching – refers to the methods applied and implemented in a language classroom to develop proficiency in the language, communicative skills, and a fully integrated multilingual repertoire and identity (Little, 2022, p. 55).

Dependent variables:

Creative writing – refers to one’s ability to create literary work by gathering ideas, including thoughts, visuals, feelings, imaginations, and emotional experiences (Cahyanto & Rini, 2020, p. 51).

Vocabulary enrichment – enriching one’s vocabulary through literature and language teaching (Dictionary meaning).

Second language acquisition (SLA) – refers to the concept of acquiring a second language either through teaching or social interaction (Routledge, 2020).

2.6.4 The application of the pedagogical stylistic conceptual framework

A pedagogical stylistic conceptual framework was employed in this study to guide, provide, and develop a clear road map on the practice of selecting not only the concepts regarded as appropriate to evaluate the pedagogical stylistic of creative writing studies at NUST. It also helped the researcher determine and recommend the best pedagogical stylistic methods that could be implemented in the literature classroom in order to promote creative writing through literature studies at NUST.

The conceptual framework was applied to the study as evidence to show why the problem of creative writing through literary studies exists at NUST. It was applied in such a way that it helped to determine the research population and sample size, considering the research participants who are information-rich thereof. It additionally helped the researcher to interpret data, draw patterns, and determine links between the concepts and their relationships.

This has assisted in achieving this study’s objectives, especially by evaluating the linguistic significance of the current literary texts and the literature teaching methods being used at the undergraduate level at NUST. It determined the barriers impeding students from enhancing their creative writing skills and further suggested possible solutions, such as new and advanced ways of selecting literary texts as well as useful teaching methods that would enhance students’ creative writing skills. The researcher also reviewed the current literature curriculum being used at NUST, described the literature courses, and reviewed the teaching objectives of these courses.

The adoption of the conceptual framework is significant in addressing this study's problem in such a way that each concept involved is linked to help solve the study's problem. The independent variables underpin this study as follows: Linguistic approaches helped the researcher to link theories and methods used in the field of linguistics, such as functional, cognitive, formal, and pragmatics. These approaches shape research in pedagogical stylistics, aiming at advancing the functional, cognitive/creative, formal, pragmatic and sociological competencies of the learner using literature contents. The researcher used applied linguistics to assess students' language use, and language teaching helped the researcher evaluate whether the teaching methods applied in the literature classroom enhance students' creative writing skills.

Dependent variables, on the other hand, underpin the current study in such a way that the researcher evaluated the linguistic significance of pedagogical stylistic approaches in creative studies and how they should contribute towards the enhancement of students' creative writing skills. While vocabulary should contribute towards students' vocabulary enrichment through literature and language teaching, finally, second language acquisition helped in enhancing students' second language acquisition through language teaching and social interaction.

2.7. Chapter summary

This chapter presented the related literature review on the pedagogical stylistic evaluation of creative writing studies. Firstly, it provided the contextual justification for the evaluation of the linguistic significance of pedagogical stylistic approaches in creative writing studies, validated by different sub-themes. Secondly, it determined the barriers impeding students from enhancing their creative writing skills through creative writing studies in an English second language situation, corroborated by different sub-themes. The chapter thirdly assessed the linguistic strategies that can be implemented to overcome the barriers preventing students from enhancing their creative writing skills through literature studies, sustained by sub-themes following the pedagogical stylistic conceptual framework. The next chapter covers the study methods and procedures.

CHAPTER THREE

Research Methods

3.1. Introduction

This chapter describes the research approach, including the research design and the research philosophy employed in this study. The chapter also delves into the research setting, offering a detailed account of the study's location, participants, and duration of the study. It further describes the study population, sampling, and sample size and ends with the presentation of data collection tools, the explanation of how the collected data were analysed, and the ethical clearance documentation.

3.2. Research design

The aim of the research design is to inform the researcher to plan and follow the right procedures in order to effectively and sufficiently reach the research objectives. Aktar (2016) defines research design as a logical way of allowing the researcher to formulate subjective interpretations of the collected data according to their understanding of the relations that exist between the variables being investigated. In the present study, the researcher is able to explain the relationship between the dependent and independent variables and how they affect creative writing learning and the pedagogical approaches through a mixed-method research design. It further refers to a plan that aims to provide guidance to the researcher throughout the process of data collection, data analysis, and the interpretation of the findings. A concurrent triangulation mixed method research design was used in the current study for the reason that the researcher concurrently collected and analysed both quantitative and qualitative data in that sequence to evaluate the pedagogical stylistic approaches applied when teaching creative writing courses at NUST.

Coquilla et al. (2023) define concurrent triangulation design as a design applied when the researcher aims to collect and analyse both quantitative and qualitative data concurrently during the research process. In the present study, this simply means that the researcher concurrently collected and analysed quantitative and qualitative research data following this hierarchy aligned with the research methodology and considering the study objectives. This design allowed the researcher to compare and contrast different perspectives of information

on the same phenomenon. The design helped the researcher come up with effective linguistic strategies to overcome the barriers impeding students from enhancing their creative writing skills through literature studies. This was done by providing detailed explanations regarding the linguistic significance of pedagogical stylistic approaches and the current challenges impeding students from enhancing their creative writing skills.

3.3. Research paradigm

The research paradigm refers to the philosophical stance of the study. According to Lukenchuk (2024), it is the researcher's belief and perspective of understanding the research problem and it is also a way of presenting the available knowledge regarding the problem under investigation. This study followed a pragmatics research paradigm. A pragmatics research paradigm deals with the researcher's ability to subjectively interpret the research assumptions from the researcher's perspective (Junjie & Yingxin, 2022, pp. 10-14). The assumptions of this study are that the current literature teaching methods do not contribute to the enhancement of students' creative writing skills, and as a result, most students are unable to enhance their creative writing skills through literary studies.

In addition, the assumptions were developed from the foundation that literature has been taught subjectively and without specific lesson objectives contributing to the use of language. Hence, there is a lack of effective teaching methods. Most literary text contents are outdated and Western-related, making it difficult for some students to interpret them with the help of their background knowledge and experience as well as to be creative, generative, and innovative enough in their writings, thus for the purpose of solving current language-related real-life problems. The researcher intensively reviewed by interpreting the literature course outline and described the course objectives at the undergraduate level. This has then helped the current researcher figure out some of the barriers impeding students from enhancing their creative writing skills through literature courses at NUST.

3.4. Research approach

The present study used a mixed research method approach to evaluate the pedagogical stylistic approaches used in creative writing studies at the Namibia University of Science and Technology. A mixed research method approach is one that allows both quantitative and qualitative data collection and analysis for interpretation (Maarouf, 2019, pp. 1–12). The approach is relevant to the current study because it is used to extend the quantity of collected

data and validate the research findings (Kasirye, 2024), in this case, the quantitative and qualitative data from both the undergraduate literature course facilitators and English third-year students. It also allowed the use of surveys, interviews and questionnaires with open and closed-ended questions for data collection.

This mixed-methods study therefore evaluated the pedagogical stylistics of creative writing studies at the Department of Communication and Languages at the Namibia University of Science and Technology. A concurrent triangulation mixed method research design was used. It is a type of design in which different but complementary data is collected on the same topic. In the current study, quantitative research instruments such as questionnaires with closed-ended questions for both students, literature course facilitators, and classroom observation checklists were used to collect quantitative data. Thus, following the predictions of this study, literature teaching, language teaching, and applied linguistics can positively enhance students' creative writing skills. It may also enrich students' vocabulary and enhance their second language acquisition. Concurrent with this data collection, qualitative data such as classroom observation checklists, questionnaires with open-ended questions for both students and literature course facilitators, as well as a test for students, were used to explore the creative writing skills of students at Namibia University of Science and Technology. The reason for collecting both quantitative and qualitative data was to bring together the strengths of both forms of research in order to validate and corroborate the findings or results of this study.

3.5. Research setting

Research setting refers to the geographical location where the study will be conducted. The present study was conducted at the Namibia University of Science and Technology main campus in Windhoek, Faculty of Commerce, Human Sciences, and Education at the Department of Communication and Languages. NUST is a technological university well known for knowledge, innovation creation, and entrepreneurship. It is a vibrant high institution with around eight hundred and fifty-six (856) employees and holds over fifteen thousand (+15000) students who are studying on a full-time, part-time, and some distance education basis with a system that strengthens the quality of teaching and learning by means of blended and online learning. Additionally, it has four faculties, sixteen (16) academic departments, five hundred (500) academics, and one hundred and seventy-five (175) qualification profiles and has

produced around seven thousand five hundred and twenty-seven (7527) graduates thus far. The research was conducted from the academic year 2023 until 2024 when the data were collected for analysis and interpretation. It took a duration of two academic years to complete, as the proposal and ethical clearance were done and approved from 2023 to 2024. The data collection, analysis, and interpretation were done in the academic year 2024. The final, complete thesis was then submitted on October 31, 2024.

3.6. Study population, sampling and sample size

3.6.1. Study population

The term “study population” is defined by Otzen and Manterola (2017) as the group of objects, items, or persons from which the study takes samples for measurement. This study targeted all the Bachelor of English third-year students and undergraduate literature facilitators.

The reasons behind the chosen research participants are that it enabled the researcher to easily reach out to the current and active third-year students, who would provide fresh ideas regarding the pedagogical stylistics evaluation of creative writing studies, focusing on literature teaching at NUST. In addition, they were taught literature since the first year. Meaning that they have the knowledge and experience of how literature has been taught at NUST at the undergraduate level. Therefore, they could provide effective, sufficient, and needed information. In fact, they were in their final year of the programme. In other words, they are preparing themselves for future careers.

In essence, creative writing as one of the vital elements of their knowledge and skills should be considered as yet another crucial skill that would significantly contribute to their future opportunities. On the other hand, literature course facilitators were essential members of the group of interest, possessing extensive knowledge, skills, and experience in pedagogical stylistics. Having facilitated the literature course at NUST for a significant period, it was great that they were readily accessible and easily contacted for open discussions.

3.6.2 Sampling

Macmillan and Schumacher (2010) note that it is crucial that researchers always consider choosing the groups and people for research participation according to the research needs.

This is usually done due to some economic challenges, time limitations, access to needed resources, and the reason for avoiding a larger population as well as destructions to be able to collect accurate and precise data for considerate inferences. The present study therefore employed a non-probability type of sampling that can work for this study's sample size. This was done through a purposive sampling technique in order to select the information-rich research participants only. This was intended to reduce the number of research participants, as one cannot interview everyone, for instance; the whole NUST population.

Furthermore, Creswell (2013) confirms that in order to collect the right and reliable data, the research participants should be purposefully selected depending on how information-rich they are. The reason behind selecting the above-mentioned research participants is then that third-year students are well informed about literature teaching since they have been taught literature since their first year. The course facilitators have advanced knowledge, skills, and experience in teaching stylistics.

In essence, the bachelor of English third-year programme's strength as covered in this study was thirty-two (32) in total. However, only a sum of twenty-five (25) members were targeted and participated in the current study. Quantitatively, research participants were randomly selected, and qualitatively, research participants were purposively selected because they are information-rich in terms of enhancing students' creative writing skills through literary studies in higher education. Two (2) research participants were literature facilitators, while the remaining twenty-three (23) participants were third-year literature students.

Sample size

Quantitatively, a probability sampling technique was used through random sampling, while qualitatively, a non-probability sampling technique was used through purposive sampling, altogether in line with the mixed research method approach in that sequence. The study participants consisted of two (2) literature course facilitators at the undergraduate level and twenty-three (23) Bachelor of English and Applied Linguistics third-year students, making a sum of twenty-five (25) participants in total. Therefore, to generalise, the total sample size of this study was twenty-four (24). Depending on how effective and relevant the information they provided was, the data were collected until the researcher was satisfied.

3.6. Data collection tools

Primary sources were used in this study for data collection. Three data collection tools were then used to collect data: firstly, a questionnaire consisting of open and closed-ended questions for both the literature course facilitators at the undergraduate level and the Bachelor of English and Applied Linguistics third-year students. Distance students who only attend online classes provided their data through an online questionnaire in a survey form. Secondly, a classroom observation checklist was used to evaluate the literature teaching methods, and thirdly, a test for students was used to collect the data in the form of essays and poetry writing, thus assessing the creative writing competency of literature students. In addition, the current literature syllabus was also reviewed to analyse its aims and specific learning outcomes.

3.7.1 Questionnaire for literature facilitators and English third-year students

Facilitators answered both open-ended and closed-ended questions for qualitative and quantitative research data. Whereby open-ended questions allowed the course facilitators to freely express themselves regarding the pedagogical stylistic creative writing studies at NUST. This type of question helped the researcher get more detailed answers from the facilitators. Answers that would help him to easily unpack and discover hidden meanings as well as interpret to uncover new understandings and be subjective enough to present his own voice as a philosophical perspective that would bring about new ways of teaching stylistics in order to enhance the creative writing skills of students through literature studies. Whereas, closed-ended questions, on the other hand, helped both the researcher and the facilitators not take too long with the interviews as one was only required to give one straight-forward and brief answer per question. A pilot study was conducted to check the feasibility and ensure reliability of the questionnaire used.

Closed-ended questions, on the other hand, provided the easiest answers to analyse, as they are more concerned with numbers and finding out how frequently the answer appears. Meaning how many research participants were for or against a certain ideology regarding the problem being investigated.

Students answered both open-ended and closed-ended questions for qualitative and quantitative research data. Whereby open-ended questions allowed students to freely express themselves regarding the pedagogical stylistic creative writing studies at NUST. This

type of question helped the researcher get more detailed answers from the students. This includes the test set for students. Answers that would help him to easily unpack and discover hidden meanings as well as interpret to uncover new understandings and be subjective enough to present his own voice as a philosophical perspective that would bring about new ways of teaching stylistics in order to enhance the creative writing skills of students through literature studies.

Whereas, closed-ended questions, on the other hand, helped both the researcher and the students not take too long with the interviews, as one was only required to give one straightforward and brief answer per question. Closed-ended questions provided the short answers easier to analyse as they are numerous dominated. Thus, requiring a simple check on how many research participants are for or against a certain ideology regarding the problem being investigated.

3.7.2. Classroom observation checklist

Three classroom observation checklists were used to evaluate the literature teaching methods. Whereby the researcher ticked off the content in the table according to the level as observed. The challenges of teaching and learning creative writing skills were also recorded for the purpose of future suggestions and improvements. At least three observations were carried out and recorded to ensure reliability; just in case the first observation had missed certain crucial details, they would not have been missed in the second and third observation.

3.7.3. Student test

Students were given a test on essays and poetry writing. The aim was to assess their creative writing competency. The test was given as an open book test to be completed in a duration of at least a day, thus accommodating all students and giving them sufficient time to think critically and creatively in order to provide well-structured and creative essays and poems.

3.7.4. Review of the current literature syllabus

The current study used a literature syllabus that was reviewed and analysed to see if it has specific goals or linguistic aspects and learning outcomes contributing towards the enhancement of students' creative writing skills and second language acquisition.

3.8. Data analysis

Data analysis deals with the process of examining and interpreting the collected research data in order to formulate inferences and recommendations for future directions. It is the procedure or process that enables one to understand and explain the conditions and circumstances of the research problem under investigation (Brink, 2017).

The collected data were analysed following a thematic analysis method. Cernasev and Axon (2023) assert that thematic analysis is used to analyse data collected and closely examine the data to identify common patterns and themes. The thematic data analysis method helped the researcher to interpret the collected data in line with the current study's objectives. The quantitative and qualitative data from the questionnaires, classroom checklist, students' tests, and the reviewed current literature syllabus were analysed to figure out the significance of pedagogical stylistic approaches in creative studies, determine the challenges impeding students from enhancing their creative writing skills, and to determine linguistic strategies that should be implemented to improve the current situation of teaching literature without specific lesson objectives, teaching it through being too subjective, and ensuring that it contributes towards language teaching, learning, and specifically creative writing skills. The current literature syllabus was also reviewed and analysed to see if it has specific goals or linguistic aspects and learning outcomes contributing towards the enhancement of students' creative writing skills and second language acquisition.

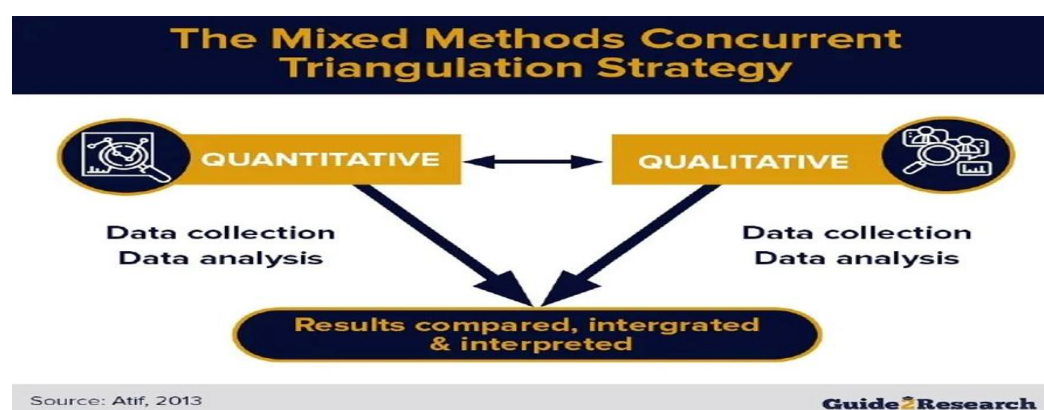
The thematic analysis method was used to analyse the present study's data following Braun and Clarke's (2013) six-step data analysis process. The process considered this study's three objectives, namely: to evaluate the linguistic significance of pedagogical stylistic approaches in creative writing studies; to determine the barriers to enhancing students' creative writing skills in studying literature in an English second language situation; and to assess the linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST.

1. **Familiarisation of data.** At this step, the researcher read and re-read the collected data for familiarisation purposes, considering the study objectives. Rough notes were also taken at this phase.

2. **Generation of initial codes.** At this step, the researcher generated meaningful data from the collected data. The collected data were coded according to the study objectives. This was done to reduce the collected data into small and meaningful data.
3. **Search for themes.** At this step, the researcher captured common patterns linked to the study objectives. This was done by collecting every small data set connected to the study objectives.
4. **Review themes.** Here, the researcher reviewed the determined themes in step 3, reviewed, modified, and developed them. This helped the researcher gather all themes related to the topic being researched. During this phase, the researcher identified themes within other themes.
5. **Define themes.** After reviewing the determined themes, the researcher further identified the significance of each theme and what each theme is all about. This was done to figure out how each theme relates to the other, following the study objectives. During this phase, the researcher was able to determine the relationship between themes and link them to the study objectives.
6. **Reporting of findings.** At this phase, the researcher finally organised all themes according to the study objectives as defined in step 5. The researcher then wrote the full report on the study findings, discussion, conclusion, and recommendations drawn from the study findings section.

Figure 3.8.1. Shows the concurrent triangulation design

Source: Creswell and Clark (2011) adapted in Atif, 2013



The concurrent triangulation design above unfolds the presenting, analysing, and interpretation of both quantitative and qualitative data at the same time. Meaning that the

researcher interpreted quantitative and qualitative data concurrently in that sequence. The collected data were analysed in line with the research objectives. The design was also used to qualify and validate the collected data in that hierarchy.

Figure 3.8.2. Triangulation Analysis

Source: Atif, 2013

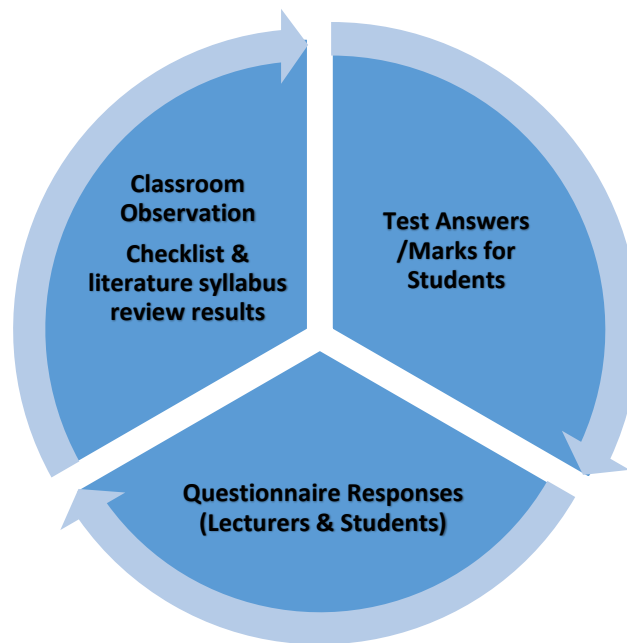


Figure 3.8.2 shows that through the mixed method research and the concurrent triangulation design, the researcher used the triangulation analysis design to analyse the collected data (Atif, 2013). The concurrent triangulation design was utilised in this study to analyse the collected data. This is in the sense that the classroom observations and both the quantitative and qualitative collected data from the literature course facilitators and students were linked to the research objectives. Then afterwards, compared to the marks obtained by students in the test to examine their creative writing skills. Additionally, answers gathered from the questionnaire responses from both the literature course facilitators and students were analysed and concurrently compared to the test marks, the classroom observation checklist results and the literature syllabus review results quantitatively and qualitatively.

3.9. Ethical consideration

It is paramount that there should always be an ethical clearance for conducting research, especially for the data collection process when the study is a fieldwork-based study requiring human beings as research participants. Thus, for the research to be considered ethical

(Creswell, 2016, pp. 64). Hence, the present study holds a permission letter from the Namibia University of Science and Technology Office of the Registrar and an ethical clearance certificate from the School of Human Science and Education Research Ethics Committee in order to respect and protect the research participants' rights as well as the research setting. The ECA and research proposal draft were submitted to the NUST office of the registrar in order to permit the researcher to conduct research with NUST. This was employed to keep research participants' information confidential and their identities anonymous. The study then progressively benefited as research ethics were practically applied during the data collection and data analysis process.

3.10. Chapter summary

This chapter covered the research methods and procedures followed in the present study. It covered the research design, the research paradigm, and the research approach employed in the study. The research setting, study population, sampling, and sample size were also detailed in this chapter. The chapter then concluded with a description of data collection tools, data analysis, and the ethical consideration part of the study.

CHAPTER FOUR

Findings and Discussions

4.1. Introduction

The preceding chapter presented the mixed research method approach with a pragmatic research paradigm in light of a concurrent triangulation mixed method research design. The design is therefore used to concurrently present and interpret the quantitative and qualitative collected data in that hierarchy.

This chapter dwells on the presentation and interpretation of the data collected. The chapter covers three subtopics in line with the study's objectives. The subtopics are divided as follows: Section (A) presents the findings on the first objective, which evaluates the linguistic significance of pedagogical stylistic approaches in creative writing studies; Section (B) presents the findings on the second objective, which determines the barriers in enhancing creative writing skills in studying literature in an English second language setting; and Section (C) presents the findings on the third objective, which aims to assess the linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST. The last section further presents other findings, including the classroom observation checklist, the student's test on poem and essay writing, as well as an intensive review of the current literature course outline focusing on the teaching objectives.

4.2. Section a: The linguistic significance of pedagogical stylistic approaches in creative writing studies

Table 4.2.1. Participants' demographic information

Students			Lecturers		
Age	20 -30		Age	35 – 45 and 45 -55	
Gender	Male	Female	Gender	Male	Female
Number	2	21	Number	0	2
Percentage	9%	91%	Percentage	0%	100%
Total	23		Total	2	

Table 4.1 presents detailed demographic information about the research participants. The table indicates that 91% were female students, and 9% were male students aged from 20–30

years old. While 0% were male lecturers and 100% were female lecturers aged from 35–45 and 45–55 years old. In total, 23 students and 2 lecturers participated in the study.

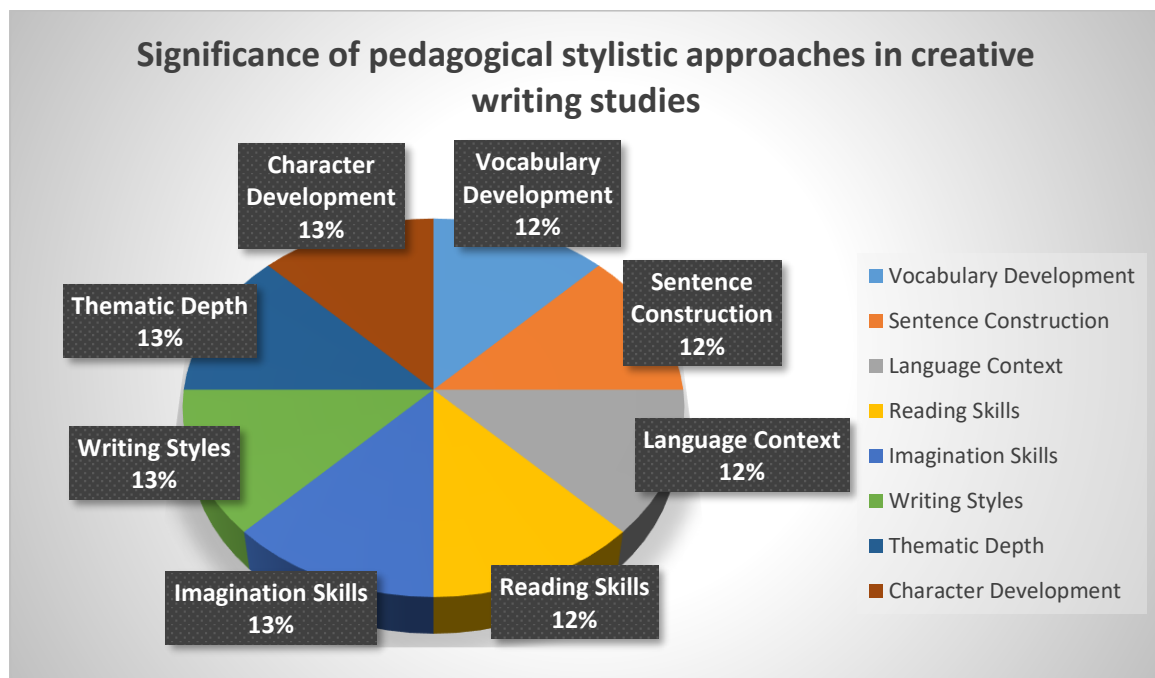
Common patterns were thereafter recorded and presented as the students’ responses regarding the significance of pedagogical stylistic approaches in creative writing studies.

52% of the students opined that:

Pedagogical stylistic approaches are significant in creative writing studies because they enhance the following language learning concepts involved in pedagogical stylistics.

Students have also listed some of the importance of pedagogical stylistic approaches in creative writing studies, as shown in Figure 4.2.2 below.

Figure 4.2.2. The significance of pedagogical stylistic approaches in creative writing studies



Cahyanto and Rini (2020) alluded that creative writing refers to one’s ability to create literary work by gathering ideas, including thoughts, visuals, feelings, imaginations, and emotional experiences. Figure 4.2 above illustrates the significance of pedagogical stylistic approaches in enhancing students’ creative writing skills through literature studies. It is shown that 52% of the students enhance their imagination skills, writing style, thematic depth, and character development through literature studies. Whereas 48% of the students enhance their reading

skills, language content, sentence construction, and vocabulary development through literature studies. The data was captured from the students' responses as presented below.

Do you think studying literature will enhance your creative writing skills at all?

A total of 43% of the students remarked that:

Yes. Because it exposes writers to diverse writing styles, techniques, and thematic depth. It helps in vocabulary and character development in narrative structures.

Yes. Literature may introduce new words and phrases from different texts, leading to vocabulary expansion.

What is the linguistic significance of studying literature in acquiring/learning English as a second language?

A total of 60% of the students commented that:

Literature exposes authentic language use such as idioms, vocabulary, and sentence structure, helping with the knowledge of the English language context.

Studying literature enriches linguistic abilities, cultural awareness, and critical thinking. Thus, facilitating comprehensive second language acquisition.

What is the significance of technology in enhancing your creative writing skills?

A total of 67% of the students revealed that:

Technology provides access to a wider range of tools like grammar and spelling checkers, styles, and word processors, just to mention a few. These sets of tools help one focus on creativity, reduce writing errors, and offer effective feedback.

Technology significantly enhances creative writing skills by providing access to a vast array of resources, tools, and platforms such as Chat-GPt and others that facilitate both writing and revision processes. Word processors and grammar checkers improve clarity.

The students' responses above highlight the important patterns that underscore the significance of pedagogical stylistic approaches in creative writing studies. The current researcher would then draw inferences that pedagogical stylistic approaches are vital in enhancing students' second language acquisition and creative writing skills. Indeed, technology also plays a vital role in enhancing students' creative writing skills. Furthermore, certain reasons are also provided from the lecturers' responses presented below.

Do you think studying literature will enhance students' creative writing skills at all?

It could, to some extent, be that reading in general enhances many skills, one of them being writing. However, despite this being an English degree, there is not a single course on writing.

What is the linguistic significance of literature studies in teaching and learning English as a second language?

Exposure to language, cultural impact and pragmatic insight, critical thinking, and language development.

The above findings gathered from the undergraduate literature course facilitators reveal additional patterns on the significance of pedagogical stylistic approaches in creative writing studies. The above concerns further indicate that studying literature does not only enhance students' creative writing skills but, also improves second language acquisition. However, as indicated by the lecturers, there is not a single course on creative writing thus far. Hence, the current researchers' understanding is then challenged by the notion that there may not be a need to give writing courses to English students because they are already specialising in language study, from which writing is part of the process of studying language. However, this could be a research gap for further studies on the relevance of writing courses to specifically language students.

4.3. Section b: the barriers in enhancing students' creative writing skills through literature studies in an English second language situation

Figure 4.3.1. Challenges impeding creative writing enhancement

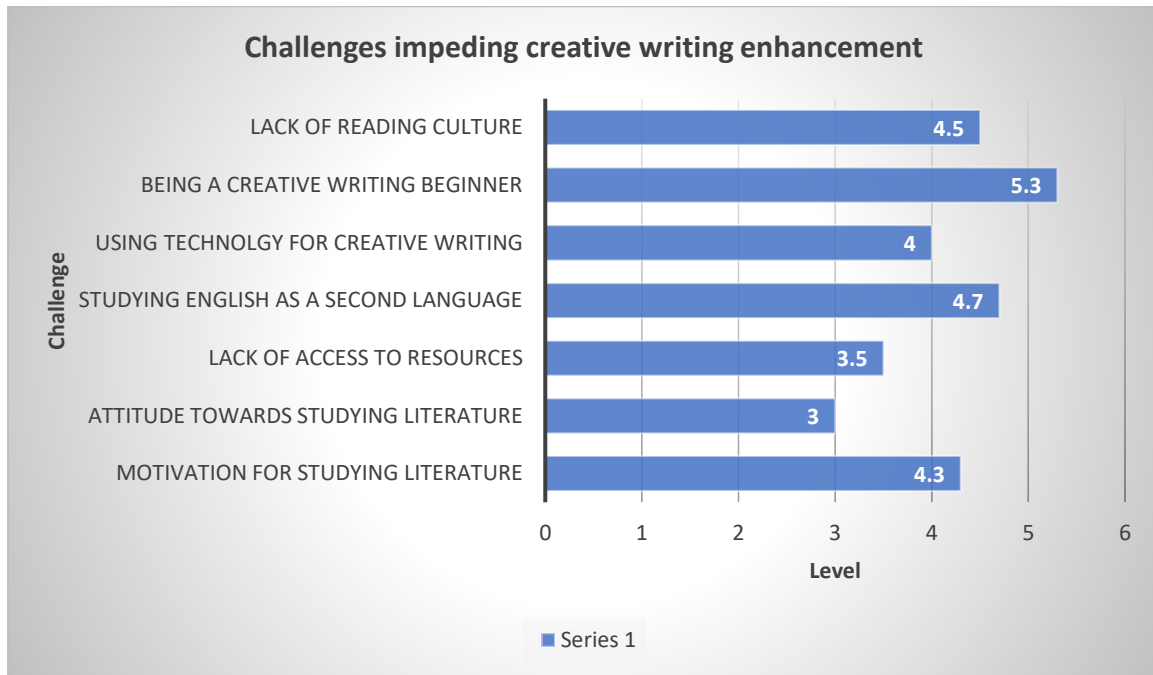


Figure 4.3.1 presents the challenges impeding students from enhancing their creative writing skills through literature studies. The bar chart shows that the most effective challenge is being a creative writing beginner, marked at the level of 5.3, followed by studying English as a second language, marked at the level of 4.7, the lack of a reading culture is marked at the level of 4.5, and motivation for studying literature is marked at the level of 4.3. Next is using technology for creative writing marked at a level of 4, the lack of access to resources marked at a level of 3.5, and the attitude towards studying literature marked at a level of 2.5.

Students' and lecturers' responses on the literature teaching methods are presented below.

Poor literature teaching methods could be the reason for your low creative writing skills. Support or oppose the above statement with detailed reasons.

73% of the students supported the above statement with a reason that:

It might be due to inadequate feedback on their written pieces (assessments). It can also be due to the lack of encouragement from the lecturer, which may discourage students from creatively developing their own ideas, thoughts, and different writing styles.

100% of the literature course facilitators have confirmed that:

Studying English as a second language or just studying English to have a degree with no passion for literature or linguistics may lead to the students' low creative writing skills. It is therefore, for this reason that literature lecturers should mindfully consider adjusting their teaching methods to ensure that they will finally positively influence and inspire the students to improve their creative writing styles.

Is it important that literature facilitators use Namibian or African literature books dealing with current issues and why?

A total of 72% of the students reinforced that:

It is important that literature facilitators use Namibian or African literature books dealing with current issues. This is because the new generation needs to master their backgrounds and with that the contemporary issues surrounding their home continents, in this sense social, linguistic, cultural, academic, economic, health, and many more issues that they can simply relate to. They are aware of the concept of globalisation; however, the outside world business is sometimes not beneficial to them, making it hard for them to understand the literary texts' contents from the Namibian or African context.

Does literature allow personal understanding (taught subjectively) or language-related understanding (taught objectively)? How does the understanding help you enhance your creative writing skills?

A total of 55% of the students stressed that:

Literature students are encouraged to use their own understandings in their writing or analysis of literary texts. This allows them to be more innovative, imaginative, and creative from their subjective perspectives as long as the literary text context is fully maintained. In fact, students hold that there is no wrong answer in literature as long as one maintains the context and fully supports their arguments.

Mention any other linguistic challenges preventing you from enhancing your creative writing skills through literature studies.

The above lecturers' and students' responses were merged as follows:

Despite the challenge of studying English as a second language, which has also negatively affected the students' English language proficiency, most students often struggle with reading comprehension, especially when texts contain European-related contents with a lot of jargon and bombastic words that will require dictionary meanings for better understanding. Hence, western authors usually utilise complex literary devices of old English, such as idioms and proverbs, which students often find difficult to relate to the African context.

The other challenge is that students are not given any creative writing opportunities. Meaning that there are no creative writing courses to help students boost their creative writing skills through writing.

4.4. Section c: The linguistic strategies implemented to enhance students' creative writing skills through literature studies

Table 4.4.1. Preliminary implemented strategies to enhance creative writing

Content	Characteristic	Number of Students	Percentage
Discipline Registered for	Registered for both Literature and Linguistics	23	100%
Study (course) Preference	Stylistics	23	100%
Preferable Teaching Method	student-centred	17	75%

Table 4.4.1 specifies the initial strategies implemented to enhance students' creative writing skills. It presents that 100% of the students have chosen to register for a compilation of literature and linguistics, as this will give them the advantage of studying both disciplines equally. The table further reads that 97% of the students prefer studying stylistics, which covers both literature and linguistics at the same time. However, due to the updated course structure, stylistics has been replaced by forensic linguistics in the revised curriculum. On the other hand, 75% of the students prefer a student-centred teaching method because it allows students to be active and subjective in their process of acquiring creative writing skills. This could be done through developing an extensive reading culture to enhance their critical thinking, gain new ideas, and create new images for creative writing.

The following students' and lecturers' responses were given on the linguistic aspects to enhance creative writing.

Do you think studying literature with some linguistic aspects would enhance your creative writing skills and how?

The following remarks from students and lectures indicate the significance of the linguistic aspects in enhancing students' creative writing skills through literature studies.

Some linguistic aspects would significantly enhance students' creative writing skills by fostering language development and providing exposure to various vocabularies, writing styles, genres, and narrative techniques. This will then allow students to analyse how established authors effectively use narrative structures. Linguistic elements further enable students to exercise their word choices, rhythms, and sound patterns to enrich their prose and poetry knowledge.

Literature teaching methods could also be considered as part of the strategies to be implemented to enhance students' creative writing skills, whereby class activities such as reader response will encourage students to personally engage with texts. Thus, fostering individual interpretations will inspire original and new idea development in their writings. Group discussions will also encourage the sharing of ideas and critical thinking.

Other findings

This section presents other findings of the study. It consists of three subsections: the first subsection covers the classroom observation checklist, the second subsection covers the student's test, and the third subsection covers a brief review of the African literature course outline. Each subsection contains a brief description of the data presented and its contribution towards the present study's objectives.

Classroom observation checklist

This subsection presents the classroom observation checklist. It indicates how observation number three (3) was done according to the rates shown.

Table 4.5.1. Classroom Observation Checklist

Observation One, Two and Three

Content	Rate 1	Rate 2	Rate 3	Rate 4	Rate 5
Teaching Method Applied	Mostly lecturer-centered. Students are only active during classroom presentations and discussions. Students do individual reading too.				
Book or Genre Used	Prose, short stories and poetry. (e.g. <i>The Book of Note, Size Banzi is Dead, The Thing Around Your Neck, Mr Harold and the Boys</i>) Most South African books with American-based Content.				
European Related Content		X			
African Related Content				X	
Deals with Current Real-Life Problems			X		
Simple/Understandable Content				X	
Specific Lesson Objectives/Goals				X	
How? Specify	Racism, identity loss, discrimination of black men or women, white superiority, culture perseveration, power abuse/dynamic, oppression of black people, colonialism, apartheid, etc.				
Promote Language Use/Learning				X	
Subjective Content	X				
Objective Content					X
Enhances Creative Writing Skills				X	
Teaching Challenges Observed	<ol style="list-style-type: none"> 1. Promote critical thinking 2. Contextualise book content with more real-life examples 3. Link book content to current contemporary issues 				
Learning Challenges Observed	<ol style="list-style-type: none"> 1. No reading habit 2. Mastering book content 3. Understanding the meaning of literary devices including symbols used 				

Having plotted observation number three on the classroom observation checklist above, table 4.5.1 displays rate one (1) as strong agreement and rate five (5) as disagreement. The results indicate that the teaching method used was mostly lecturer-centred since students were only active during classroom presentations, discussions, and self-study periods. The books studied are mostly written by South African authors with American-based contents dealing with colonialism and apartheid themes such as oppression, black discrimination, culture preservation, white superiority, racism, power abuse, identity loss, and many more. The book contents are subjective to allow students' personal understandings. A few teaching and learning challenges have also been noted, as indicated on the checklist.

Students' tests

This section presents data on the students' tests. It provides the marks obtained by students after writing the essay and poem tests, indicating how each student performed. It also presents one of the best-selected essays and poems and a description of how the test was marked following Bland's (2023) five key strategies to practice when focusing on creative writing.

Table 4.5.2. Students' marks on the essay and poem creative writing test

Essay Writing			Poem Writing		
Number of Students 23	Test marks out of 30	Percentage	Number of Students 23	Test Marks out of 30	Percentage
4	11	37%	6	7	23%
2	9	30%	4	9	30%
5	15	50%	2	11	37%
3	14	47%	1	18	60%
1	25	83%	5	10	33%
3	22	73%	3	16	53%
5	18	60%	2	6	20%

Table 4.5.2 depicts the number of students who took part in both the essay and poem writing tests. The marks obtained are indicated, out of 30 for both essay and poem writing. The percentages obtained are also presented in the table above. The results indicate that 14 students scored 50% and above in the essay writing test, whereby 4 students are leading with 73% and 83%. Whereas, three students scored 53% while only one student scored 60% in the poem writing test, whereby 60% is the highest score. The first test was marked by looking at the three main components (introduction, body, and conclusion) of the essay writing.

Whereas, the marker also considered Bland's five key creative linguistic strategies while marking both the essay and poem writing tests as described below.

The below best-selected essay and poem were marked following Bland's (2023) five key strategies to practice when focusing on creative writing. The first strategy is; 1. **Stylistic Cohesion:** Pays specific attention to lexical chains and explicit connectivity, like anaphora, the melodic tricolon, or the rhetorical rule of the tree, as well as intentional lexical representation. 2. **Setting and Sensory Imagery:** Pays specific attention to the delivering of sensory impressions, so that the reader can see, hear, and feel the scene, including the potential smell as well as taste of certain details provided. Additionally, sounds such as dramatic sounds and onomatopoeia will strengthen the writing and assist the reader to hear as well as visualise the scene. 3. **Phonological Patterns:** Pays specific attention to sound patterns such as alliteration, rhythm, and rhyme, creating the perception of hearing the text's sound even when it is read silently. 4. **Characterisation:** Pays specific attention to the text details that bring about a live character, as well as attention to the coherence creating a convincing character. 5. **Variation:** Pays specific attention to opportunities for schema refreshments such as deviation from the familiar things, boundary dissolving, and experimentation of typography, including significantly or potentially breaking the rules.

Essay titled: **University Life**

Introduction

It was a new beginning filled with excitement and endless possibilities. University life was unfolding before me. I stepped on campus, where students mingled and laughter echoed. There were new faces everywhere as I walked down to the basement to go and write my final selection test.

Body

As I navigated through my first week, first-year university life marked a combination of academic challenges and newfound independence. The challenge of class clashes and not knowing where to attend the next lecture. But hey, life on campus became vibrant and engaging with lively discussions amongst fellow students in the quad.

Attending inspiring lectures from dedicated professors became every day's enjoyable activity, which one would never wish to miss. Semi-late-night study sessions fostered personal growth as friendships blossomed through shared experiences. Wow! Indeed, university life is not only all about academic success but also about building connections and enhancing personal growth, shaping every single one into the person they are meant to be as they advance towards their life callings.

Conclusion

Like they usually say, "time flies, and experience is the best teacher." As the semester progressed, I came to understand that university has not only been about coursework or grades but, has also been about personal growth, self-discovery, and forging connections that would last a lifetime. University life is a journey that stretches far beyond the classroom. A combination of challenges, all leading to a deeper understanding of myself and the world around me.

Poem titled: **Self Love**

*I look in the mirror
A reflection of my soul's light,
Self-love shines, banishing in the night.
In mirrors, you gaze, and see,
A beauty that's uniquely you.
Embrace your flaws, your charm
For they are part of your unique alarm.
Love yourself first, and let go,
The need to conform, the need to know.
You are enough, just as you are,
A work of art, a masterpiece from afar.
So hold your head high, and heart aglow,
And let self-love be your guiding light
I am unique.*

Similarities, differences and errors found in the students' literary works:

Results present few linguistic features revealed by the students during essay and poem writing tests. Despite 40% of the students striving to be as creative as possible, only 20% were able to moderately demonstrate stylistic cohesion, which includes establishing a specific connection, such as anaphora or a melodic tricolon. An example of anaphora from the poem above is the repetition of the word or letter 'A' as in "A reflection, a beauty, a work of art." This repetition demonstrates how the author describes self-love as an image representing self-reflection, beauty, and a work of art. 20% roughly demonstrated phonological patterns, such as rhymes and rhythms, such as words like "banish, and "alarm," creating a perception of hearing the sound of the text even when it is being read quietly.

On the contrary, 20% of students could not demonstrate a comprehensive understanding in terms of setting and sensory image, which deals with the development of sensory impressions in the sense that the reader can read the literary texts while seeing, feeling, and hearing, including picking up certain and specific tastes and smells. This includes words such as "mirror, reflection, light, shine, gaze, see, charm, afar, high, and aglow." Another weakness was also seen when it comes to sound imitations such as onomatopoeia to reinforce the readers' visuals and hearing senses, such as words like "banish, alarm," and the word "Wow!" in the third paragraph of the essay. The concept of variation and bringing into play characterisation were also missing in most students' literary works. Hence, one can characterise the author of the essay as a survivor and a student who is willing to learn new things and meet new friends.

In a nutshell, the results reflect a better performance in essay writing compared to poem writing. Whereby 50% of the students' challenging part of poem writing was mostly influenced by content-based, as students struggled with creating a real-life situation or content in an imaginary and poetic flow to present their knowledge or experience. Structure was not much of a problem, as students were given the option to choose any structure that they would find suitable and easy to use in poem writing. In essence, all students demonstrated a good understanding of essay writing, specifically when it comes to the structure that includes the topic, introduction, body, and conclusion. However, language use, on the other hand, was also a bit of a struggle, especially when it came to language use in context and grammar in general.

Review of the current literature syllabus

This section presents the current literature syllabus and a review of its course aims and specific learning outcomes. It provides a brief review of the specific teaching goals to figure out whether the current syllabus has specific teaching goals targeting creative writing teaching and learning. The other aim was to see if the teaching methods put in place support specific linguistic aspects to enhance students' second language acquisition.

As stated in the syllabus annexed, the course aims and specific learning outcomes of the African literature course for English third-year students in the Bachelor of English and Applied Linguistic Programme were critically reviewed as follows:

Course Aims

1. *To give students the requisite analytical tools when examining all three genres of African Literature.*

This aim could be reviewed and interpreted in the sense that it aims to equip students with the analytical knowledge and skills to be able to thoroughly analyse African literature by examining all the genres studied. In other words, this aims to provide students with all possible tools to satisfactorily analyse African literary texts such as prose, short stories, novels, plays, and poetry. However, it does not specifically involve creative writing activities to enhance students' creative writing skills. Even though, one may learn one or two things about creative writing through analysing literary texts, a specific course or activities on creative writing could be useful for the purpose of enhancing students' creative writing skills.

2. *Furthermore, it provides an overview of African Literature written in English from three main regions: The West, the East and the Southern African region.*

Here the course aims to provide a synopsis of the English written literature in the three main African regions, namely, the West, East, and Southern African regions. The only challenge here could be that most of the African literary texts are American-based contents. Hence, some of the characters, settings, themes, and plots are American-based, making it hard for students to relate or contextualise sometimes.

3. *Grounded in a theoretical framework which is both colonial and post-colonial, the works studied in the course are representative, but deal with common themes.*

The course aims to draw theories from both colonial and postcolonial studies that deal with common themes. Whereby, these themes include: white supremacy, black discrimination, power abuse or dynamics, black oppression, apartheid, racism, loss of identity, religious and cultural discrimination, etc. This simply means that most if not all African literary texts being studied are linked to the aspect of either colonialism or post-colonialism. There is nothing wrong with studying African history specifically about colonial or post-colonial issues; however, this is all about studying the past but never about the current ongoing contemporary issues and experiences such as globalisation, economy, corruption, gender-based violence, digitalisation, COVID-19, language revitalisation, cultural preservation, climate change, etc. These themes will help students study and bring about solutions to the ongoing issues that are personally affecting them, their communities, and countries at large.

Specific Learning Outcomes

As indicated on the African literature syllabus, on completing the course, students will, through assessment activities, show evidence of the ability to:

1. *Demonstrate understanding of the main issues that writers from different parts of Africa grapple with;*

The main issues covered are mostly related to colonial and postcolonial aspects but not current contemporary issues in Africa. Themes such as globalisation, economic issues, corruption, gender-based violence, digitalisation, COVID-19, language revitalisation, cultural preservation, climate change, and many more are not covered to help students develop the interest of creatively writing about ongoing issues to bring about change. Thus, the above-mentioned literary themes should at least be considered.

2. *Evaluate the complex relationship between the coloniser and the colonised and their expression in different literatures;*

Colonialism deals with history in Africa; hence, it is all about the past. We have been studying the effects of the coloniser on the colonised for quite some decades now. Indeed, the aspects of colonialism and post-colonialism have been the central theories in the African literature. Therefore, it is about time scholars get to think about current contemporary issues that would provoke creative writers to explore and write for the purpose of educating the public in the world of fast-developing technology. Moreover, second language acquisition is still a

challenge for most Africans. Therefore, studying literature with some linguistic aspects in such a way that it enhances second language acquisition would be of much benefit.

3. *Compare and contrast the literatures of the different regions;*

To compare and contrast how different African regions deal with current issues will help in finding better solutions that will aid in growing towards building survival and development techniques for the next generation.

4. *Evaluate the various genres of African literature ;*

This study evaluated various genre activities, such as essay and poetry writing. The aim was to evaluate the extent to which English third-year students are creative writers. Thus, the literature course should help students evaluate various genres of African literature, such as poetry, novels, plays, and short stories, for the purpose of enhancing students' creative writing skills.

5. *Demonstrate analytical and critical essay writing skills while appreciating literature.*

Creative writing practices are crucial in general literature and specifically in creative writing. This gives students a chance to finally exercise their literature knowledge by showcasing their creativity in writing. In fact, talented writers may even reveal their writing talents through critical essays, short stories, or poetry writing activities.

In essence, the African literature course aims and specific learning outcomes are critical and relevant in the creative writing studies at NUST. However, most of the aims and learning objectives do not point towards acquiring creative writing skills. Additionally, the objectives do not really aim to equip students with specific linguistic aspects that will enhance their second language learning processes. Certainly, literature advocates for subjective teaching and learning methods, which allow personal understanding instead of objective methods that enhance language-related understanding.

4.5. Discussions

This section discusses the key findings based on the study objectives. It focuses on comparing and contrasting the study findings with the findings and observations as presented in the literature review section. The main findings shed light on the significance of refining stylistic pedagogical approaches in order to enhance students' creative writing skills through creative writing studies.

4.5.1. The linguistic significance of pedagogical stylistic approaches in creative writing studies

It is vital to consider that this study paid attention to the significance of pedagogical stylistic approaches in creative writing studies. Literature is made of, taught, and learned through language (Watson & Zyngier, 2006). Therefore, it is vital to consider literature as yet another essential aspect of language teaching and learning. This can be confirmed through the crucial patterns drawn from the collected data and validated by Hall (2023), who posited that pedagogical stylistics deals with the use of stylistics in pedagogy and concentrates on language teaching through literature. Indeed, the linguistic significance of pedagogical stylistic approaches in creative writing studies can be seen through the re-contextualisation process (Hall, 2014). The researcher further emphasised that stylistics changes when applied in a classroom and becomes pedagogical stylistics, whereby the facilitator aims to sensitise the students and equip them with language use skills to be applied within the text chosen for study. Students will then be linguistically and critically competent in analysing literary texts.

4.5.2. Barriers to enhancing students' creative writing skills through literature studies in an English second language situation

At the same time, Chalikendy (2015) claimed that literature is stimulating, appealing, and reliable material for students. Hence, it promotes second language acquisition through language development, encourages interactions whether in the classroom or in society through reading, discussions, or sharing of ideas on textual interpretations, and significantly motivates students throughout the process of language learning. However, as captured from the lecturers' responses, there is not a single course on creative writing as of yet. Despite the fact that Alkhaldi (2022) asserted that additional writing courses will definitely boost students' creative writing skills. According to Karam (2020), linguistic cognitive skills are promoted through the ability to interpret and create new literary works. Therefore, the current researchers' understanding is challenged by the notion that there may not be a need to give writing courses to the English students. This is because they are already specialising in language study, from which writing is part of the process of studying language. Nonetheless, this could be a research gap for further studies on the relevance of writing courses to specifically language students.

Similarly, most students at the level of 5.3 revealed that they are facing the challenge of being creative writing beginners. Whereas, literature teaching approaches usually utilised by literature facilitators are also regarded as obstacles preventing students from enhancing their creative writing skills through literature studies. Hence, some teaching methods do not even allow teachers to immediately and adequately provide feedback on the student's written pieces (assessments). This can also be due to the lack of encouragement from the teachers, which may discourage students from creatively developing new ideas and adopting different writing styles. Pratiwi (2019) exhorts that creative writing appears simple in saying; however, it is not an easy task, especially for beginners. It is understood by many as a journey taken by writers in order to create an interesting piece of creative writing. Hence, it has numerous obstacles that especially beginner writers often encounter during their creative writing journey, which often negatively influence their writing performance. These students often face problems, especially when writing fiction, such as students' self-perception, technical problems, and literature elements. Therefore, it is crucial that students smoothen their writing journeys with more practical writing, as this will not only improve their creative writing skills but, it will also train them to deal with various writing obstacles that they may encounter.

However, the question of which knowledge and skills are needed to help creative writing students improve their creative writing skills remains insufficiently answered. It is therefore necessary to consider creative writing as a complicated task that cannot be fulfilled by everyone. This is because writing has a lot of challenges, such as cognitive, environmental, social, behavioural, bodily factors, etc. All these factors negatively affect one's writing process, especially the cognitive factor, which often comes with the writer's motivation to write (Syrewicy, 2023, pp. 178–200). It is then clear that some creative writers do not write not because they do not want to write but, because they are failing to overcome some of these challenges.

Furthermore, despite the fact that European-related literary texts that do not deal with current real-life problems often make it difficult for students to understand, analyse and contextualise them to certain African contemporary issues, Hence, the concern of studying English as a second language or just studying English to have a degree with no passion for literature or linguistics may lead to the students' low creative writing skills. Students have

also confirmed that they are not given any creative writing opportunities, in the sense that there are no creative writing courses to help them enhance their creative writing skills.

4.5.3. The linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST

The students' and lecturers' responses on the possible linguistic strategies to be implemented to enhance students' creative writing skills show that the use of some linguistic aspects would significantly enhance students' creative writing skills. This could be done by fostering language development and providing exposure to various vocabularies, writing styles, genres, and narrative writing techniques. This ideal is in line with the description of creative writing, which has to do with one's ability to create literary work through gathering ideas, including thoughts, visuals, feelings, imaginations, and emotional experiences (Cahyanto & Rini, 2020, p. 51). This will then allow students to analyse how established authors effectively use narrative structures. Linguistic elements further enable students to exercise their word choices, rhythms, and sound patterns to enrich their prose and poetry knowledge.

In essence, pedagogical stylistic approaches, specifically literature teaching methods, could be considered as part of the strategies to be implemented to enhance students' creative writing skills. Whereby teaching strategies such as class activities, including reader responses, will encourage students to personally engage with literary texts. This type of exercise fosters individual interpretations, which will finally inspire the development of original and new ideas in students' writings. As maintained by Tomlinson (2008) group discussions, on the other hand, reassure the sharing of ideas and critical thinking. Therefore, the potential part of stylistics in a classroom is to cater a high weight for experience of language use; it also exercises students' cognitive, affective, social, linguistic, and cultural skills. It further stimulates students' language use, helping them get implicit and explicit meanings of the texts and opening doors to language acquisition.

4.6. Chapter summary

This chapter provided a summary of the major findings and discussions in line with the research objectives. The chapter presented the findings of the study and discussed the results by comparing and contrasting the findings with other related research findings. The next chapter presents the conclusion and recommendations according to the study's three specific objectives.

CHAPTER FIVE

Conclusions and Recommendations

1.5. Introduction

This chapter encloses two main sections. The first section presents the conclusion in line with the objectives of this study, organised into subheadings. The second section further provides recommendations consistent with the study's objectives as drawn from the main findings. Finally, through the two sections and subheadings, the chapter indicates some contributions toward the research body and suggestions for future research.

4.6. Conclusions

This section presents the study's summary conclusion and the conclusions in line with the objectives of this study, organised into subheadings.

This study evaluated the pedagogical stylistic approaches in creative writing studies in the Department of Communication and Languages at the Namibia University of Science and Technology. The study resulted from a mixed research method with twenty-five (25) research participants, of whom twenty-three (23) were English third-year students and two (2) were undergraduate literature course facilitators. The effectiveness of creative writing learning depends on the pedagogical stylistic methodologies implemented and applied in the literature classroom. As a result, it is fundamental that creative writing studies should have positive contributions towards the enhancement of students' creative writing skills. However, the current literature teaching methods do not contribute to the enhancement of creative writing skills, and as a result, most students are unable to enhance their creative writing skills through creative writing studies. The results reflect that English third-year students have low knowledge of creative writing. The present study determined the significance of creative writing skills as it helps students with critical thinking skills, imagination skills, writing styles, reading styles, vocabulary, character development, and many more writing skills. It further highlighted the significance of creative writing skills for enhancing second language acquisition and revealing one's life calling as a writer.

4.6.1. The linguistic significance of pedagogical stylistic approaches in creative writing studies

This study's findings put forward the linguistic significance of stylistic eclectic approaches for improving creative writing skills. It is imperative that stylistics facilitators and literature teachers in particular acknowledge the remarkable role of pedagogical stylistic approaches towards the enhancement of students' creative writing skills through literature studies.

Furthermore, literature-teaching approaches encourage students to develop writing habits. Apart from promoting the writing culture, students also need to know how to write because writing is thinking, which will finally prevent them from falling into a pit of life problems. This is for the reason that their ideas will then die instead of themselves, and that is how one may define the concept of the utility of thinking. This is because writers often write not always for pleasure but to simply reflect on the life lessons that they would like to educate their readers on.

Hence, the study concludes that literature teaching methods are crucial for enhancing students' creative writing skills. Therefore, stylistics and specifically literature course facilitators should acknowledge the linguistic significance of pedagogical approaches in creative writing studies. This is because literature teaching methods do not only reflect one's ability to create literary works by gathering ideas, including thoughts, visuals, feelings, imaginations, and emotional experiences, it also help in enhancing students' abilities to develop character, vocabulary, language context, thematic depth, sentence constructing and structuring skills, reading skills, writing skills, imagination skills, and many more. Indeed, acquiring creative writing skills through the right literature teaching methods also enhances second language acquisition.

4.6.2. Barriers to enhancing students' creative writing skills through literature studies in an English second language situation

The current study's findings suggest that there are quite a number of challenges impeding students from enhancing their creative skills through literature studies. These challenges include poor literature teaching methods, the use of technology for creative writing, and being a creative writing beginner.

Poor literature teaching methods prevent students from enhancing their creative writing skills. Some literature facilitators do not provide immediate and adequate feedback to students after submitting their literary works. This affects the students' creative writing learning progress since they do not know where exactly to improve and how to improve. Therefore, scaffolding with a lot of practice is crucial in the process of teaching creative writing.

Technology has reduced the complexity of formulating interesting literary works nowadays. Apart from some of the benefits of using technology for creative writing, most students often make use of artificial intelligence (AI) to do their literary works instead of utilising their human abilities to exercise and train their creative skills. Thus, reducing their human creativity and critical thinking abilities. Since they simply copy and paste what AI has produced for them. As a result, regardless of their laziness, they still emerge as super-creative writers.

Moreover, being a creative writing beginner is also a challenge for most students. The beginning is always difficult, which is why most students often find themselves without any creative writing coach or mentor to scaffold them throughout the creative writing learning process. Whereas, some find themselves facing financial challenges to either edit or publish their literary works.

The study concludes that challenges impeding students from enhancing their creative writing skills through literature studies include students' motivation for studying literature, their attitudes toward studying literature, poor literature teaching methods, the use of technology for creative writing, the challenge of being a creative writing beginner, and most importantly, learning English as a second language. In essence, barriers to enhancing students' creative writing skills through literature studies in an English second language situation can be overcome.

4.6.3. The linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST

The current study's findings suggest several linguistic strategies that could be implemented in order to enhance students' creative writing skills through literature studies. These include the use of technology for creative writing, introducing creative writing courses, and reviewing and updating the current curriculum. Technology is a useful tool for creative writing today.

Apart from the technological consequences that students who turned out to only rely on artificial intelligence for creative writing will face, there are also technological benefits, namely, writing software such as Grammarly, which provides short-term feedback on grammar and style checkers to help writers refine their literary works.

Introducing creative writing courses will definitely enhance students' creative writing skills. This could be done through implementing writing courses specifically aiming to equip students with creative writing skills. These courses could be offered with some linguistic aspects to enhance students' language learning processes.

The study concludes that the above-discussed linguistic strategies should be put in place in order to enhance students' creative writing skills. However, the initiative has to be implemented through procedurally reviewing and updating the existing language policy and curriculum, syllabus, and course outline.

4.7. Recommendations

This section provides recommendations consistent with the study's objectives as drawn from the main findings.

4.7.1. The linguistic significance of pedagogical stylistic approaches in creative writing studies

It is crucial to consider that creative writing skills can be enhanced through literature studies. Therefore, literature lecturers should ensure that their teaching approaches expose students to diverse creative writing techniques, styles, vocabularies, narrative structures, and character development. It is encouraged that teachers ensure that literature enriches students' linguistic knowledge and critical thinking and facilitates a comprehensive language acquisition process. It is further recommended that lecturers acknowledge the significant role of technology in enhancing creative writing skills, thus providing access to a vast array of tools such as artificial intelligence (AI), Grammarly, and other social media platforms that can easily facilitate creative writing and revision processes.

4.7.2. Barriers to enhancing students' creative writing skills through literature studies in an English second language situation

Poor literature teaching methods should be improved in such a way that literature facilitators provide immediate and adequate feedback on students' written pieces (assessments). It is

also advisable that literature lecturers encourage students to creatively develop new ideas and different writing styles. Students are encouraged to study literature or linguistics with a passion to improve their creative writing skills. It is therefore for this reason that literature lecturers should mindfully consider adjusting their teaching methods to ensure that they positively influence and inspire students to enhance their creative writing skills. An initiative of introducing creative writing courses will definitely make it possible for lecturers to encourage students to enhance their creative writing skills through creative writing course assessments and feedback.

4.7.3. The linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST

The results shed light on the significance of technology in enhancing creative writing skills as an additional strategy. This includes technological benefits from writing software such as Grammarly, which provides short-term feedback on grammar and style checkers to help writers refine their literary works. Vlogs, blogs, and other social media platforms allow immediate publications as well as reader-writer engagement through literary criticism and analysis, leading to creative writing improvement. It is also recommendable that literature facilitators introduce literature circles during literature lessons to promote peer discussions and the exchanging of new ideas to catalyse a collaborative environment.

Furthermore, multiple genre projects will allow students to experiment with different writing forms and styles to enrich their creative writing abilities. It is, however, advisable to consider the disadvantages of using technological methods for creative writing, such as artificial intelligence (AI), because AI does all the creativity and students just copy and paste, which in the end reduces their human creative abilities.

An initiative of introducing a creative writing course for more writing practices will also help in enhancing students' creative writing skills through literature studies at NUST. On the other hand, literature should be taught with specific goals and some linguistic aspects to strengthen language learning. Students have also suggested that they would prefer stylistics as a course that encompasses both literature and linguistics instead of being taught literature as a separate course.

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**PAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY**

Faculty of Commerce, Human Sciences and Education
Department of Communication and Languages

APPENDICES

Data collection tools

Dear participant,

My name is Sonio Haitangomwene Kalimbo, and I am a registered postgraduate student pursuing a Master of English and Applied Linguistics in the Department of Communication and Languages at Namibia University of Science and Technology. I am hereby kindly requesting your participation in the study that I am conducting under the title: A Pedagogical Stylistic Evaluation of Creative Writing Studies at the Department of Communication and Languages at NUST.

The study aims to evaluate the linguistic significance of pedagogical stylistics in creative writing studies, to determine the barriers in enhancing creative writing skills in studying literature in an English second language situation, and to assess the literature pedagogical methods and linguistic strategies that can be implemented to overcome the barriers impeding students from enhancing their creative writing skills through literature studies at NUST.

Kindly be informed that participation in this study is entirely voluntary. Therefore, feel free to withdraw anytime. Be rest assured that the protection and privacy of your personal information is my priority. Thus, no sensitive information will be disclosed. Hence the information that will be gathered in the course of this study will be kept confidential and only used for the purpose of academic research and nothing more.

If you are willing to participate in this study, please read the questions with understanding and write your answers on the space provided. Kindly answer all the questions and feel free to ask, I will be happy to explain if there is something that you do not understand. This study will not only benefit the researcher, nor NUST or the Ministry of Education, Arts and Culture, but everyone in general.

APPENDIX ONE: Questionnaire for undergraduate literature course facilitators

SECTION A: (BIOGRAPHICAL INFORMATION)

Closed-Ended Questions

Please tick (✓) the correct choice

1. Gender	
Male	Female
<input type="checkbox"/>	<input type="checkbox"/>

2. Nationality	
Namibian	Not Namibian (Specify)

3. Age					
25-35	35-45	45-55	55-65	65-75	75+

4. What is your highest qualification?			
B. Ed	M. Ed	PHD. Ed	Others

5. Where did you obtain it?					
UNAM	NUST	IUM	TRIUMPHANT	IOL	Others (Specify)

6. Years of experience in lecturing					
0-3 years	4-6 years	7-9 years	10-12 years	15 -20 years	20+ years

8. Which discipline do you facilitate at NUST?	
Literature	
Linguistics	

9. What are the variables to consider when teaching creative writing studies?					
Literary Criticism	Language Teaching	Applied Linguistics	Vocabulary Enrichment	Second Language Acquisition	Others (specify)

10. Does technology enhance students' creative writing skills?
--

14. What do you think is impeding students from enhancing their creative writing skills through literature studies at NUST?							
Students' motivation of studying literature	Students' attitudes towards studying literature	Lack of access to resources	Poor stylistic pedagogical approaches	Learning English as a second language	The use of technology for creative writing	The challenge of being a creative writing beginner	Other reasons (specify)
Yes				No			

11. Do you think teaching the two disciplines (Literature and Applied linguistics) separately could be the reason for the students' low creative writing skills?	
Agree	Disagree

13. Is it important and appropriate to teach Namibian or African literary texts dealing with current issues at NUST?	
Yes	No

12. Stylistic pedagogical approaches are crucial in Language Education (LE)	
Agree	Disagree

15. Which teaching method best enhances students' creative writing skills?	
Lecturer centered	Student centered

SECTION B

Open-Ended Questions

1. The linguistic significance of pedagogical stylistic approaches in creative writing studies.

1.1 Do you think teaching literature will enhance students' creative writing skills at all? Explain.

Response:

1.2 What is the linguistic significance of literature studies in teaching and learning English as a second language?

Response:

1.3 What language policy or principle has been put in place to enhance students' creative writing skills through literature studies in an English second language context?

Response:

1.4 What are the linguistic roles of a literature course facilitator in teaching creative writing?

Response:

1.5 What is the linguistic significance of technology in enhancing students' creative writing skills?

Response:

2. The barriers in enhancing students' creative writing skills in studying literature in an English second language situation.

2.1 What are the main challenges do you often come across that usually prevent students from enhancing their creative writing skills through literature studies in an English second language situation?

Response:

2.2 Between teaching literature and applied linguistics as different disciplines and teaching stylistics that includes both literature and applied linguistics, which one do you think will be more productive in enhancing students' creative writing skills and why?

Response:

2.3 Poor stylistic pedagogical approaches may contribute to the low students' creative writing skills. Support or oppose the above statement with detailed reasons.

Response:

2.4 Is the current literature curriculum, syllabus and course outline designed in such a way that it includes, supports and enhances students' creative writing skills? Support your answer.

Response:

2.5 What are the literary genres often studied at NUST? Indicate the genres and book titles used at the undergraduate level.

Response:

2.6 Between teaching literature and applied linguistics as different disciplines and teaching stylistics (which incorporates both literature and linguistics), which one do you think will be more productive in enhancing students' creative writing skills and why?

Response:

2.9 What are the benefits and consequences of using technology for students' creative writing skills?

Response:

3. The linguistic strategies implemented to enhance students' creative writing skills through creative writing studies at NUST.

3.1 Which other teaching elements do you often consider when teaching literature to enhance students' creative writing skills?

Response:

3.2 What other recommendations would you bring forth for NUST, the ministry of education in general and specifically the high education to improve in both language policy and literature lesson delivery in order to enhance the students' creative writing skills?

Response:

3.3 Should literature be taught subjectively (with personal understanding) or objectively (with language related understanding) and why?

Response:

3.4 How would creative writing integrated technology enhance students' creative writing skills?

Response:

3.5 What other linguistics strategies should be implemented to enhance student's creative writing skills at NUST?

Response:

APPENDIX TWO: Questionnaire for Bachelor of English and Applied Linguistics third year students

SECTION A: (BIOGRAPHICAL INFORMATION)

Closed-Ended Questions

Please tick (✓) the correct choice

1. Gender	
Male	Female
<input type="checkbox"/>	<input type="checkbox"/>

2. Nationality	
Namibian	None-Namibian (Specify)
<input type="checkbox"/>	<input type="checkbox"/>

3. Age					
15 - 20	20 – 30	30 – 40	40 – 50	50 – 60	60+

4. What is your highest qualification?			
Grade 12	Bachelor degree	Masters	PHD

5. Where did you obtain it?					
High School	UNAM	NUST	IOL	NAMCOL	Others (Specify)

6. Which discipline did you register for at NUST?	
Literature	
Linguistics	
Both	

8. Between studying literature and linguistics as different disciplines and studying stylistics, which one do you think will be more productive in enhancing your creative writing skills?		
Literature	Linguistics	Stylistics (Study of various elements of styles and literary devices in a particular literary genre, paying specific attention to language use and meaning such as; metaphors, diction etc.)

9. Literature teaching methods are important for Language Education (LE)	
Agree	Disagree

10. Studying literature enhances your creative writing skills.	
Agree	Disagree

7. What do you think is impeding you from enhancing your creative writing skills through literature studies at NUST?							
Your motivation of studying literature	Your attitudes towards studying literature	Lack of access to resources	Poor literature teaching methods	Learning English as a second language	The use of technology for creative writing	The challenge of being a creative writing beginner	Other reasons (specify)

11. Which literature teaching method best enhances your creative writing skills?	
Lecturer centered	Student centered

SECTION B

Open-Ended Questions

1. The linguistic significance of pedagogical stylistic approaches in creative writing studies.

1.1 Do you think studying literature will enhance your creative writing skills at all? Explain.

Response:

1.2 What is the linguistic significance of studying literature in learning English as a second language?

Response:

1.5 What are your linguistic roles in learning creative writing skills?

Response:

1.6 What is the significance of technology in enhancing your creative writing skills?

Response:

2. The barriers in enhancing students' creative writing skills through literature studies in an English second language situation.

2.1 Poor literature teaching methods could be the reason for your low creative writing skills. Support or oppose the above statement with detailed reasons.

Response:

2.2 Does literature allow personal understanding (taught subjectively) or language related understanding (taught objectively)? How does the understanding help you enhance your creative writing skills?

Response:

2.3 Is English as a second language a challenge to your learning of creative writing skills and why?

Response:

2.4 Is it important that literature facilitators use Namibian or African literature books dealing with current issues and why?

Response:

2.5 Mention any other linguistic challenges preventing you from enhancing your creative writing skills through literature studies.

Response:

2.6 What are the benefits and consequences of using technology as a tool to enhance creative writing skills, instead of using human creativity?

Response:

3. The linguistic strategies implemented to enhance students' creative writing skills through literature studies at NUST.

3.1 Do you think studying literature with some linguistic aspects would enhance your creative writing skills and why?

Response:

3.2 Which literature teaching methods would you recommend your lecturer to adopt in the literature classroom to enhance your creative writing skills and why?

Response:

3.3 Can the use of today's technology enhance your creative writing skills and How?

Response:

3.4 What other literature teaching strategies could be implemented to enhance students' creative writing skills at NUST?

Response:

APPENDIX THREE

3.1 Classroom Observation Checklist

Observation One, Two and Three

Content	Rate 1	Rate 2	Rate 3	Rate 4	Rate 5
Teaching Method Applied					
Book or Genre Used					
European Related Content					
African Related Content					
Deals with Current Real-Life Problems					
Simple/Understandable Content					
Specific Lesson Objectives/Goals					

How? Specify					
Promote Language Use/Learning					
Subjective Content					
Objective Content					
Enhances Creative Writing Skills					
Teaching Challenges Observed	4. 5. 6.				
Learning Challenges Observed	4. 5. 6.				

APPENDIX FOUR

4.1 07BAEN Third Year Students' Open Test

Instruction: There are two questions for this test. Please take your time to think and write neatly and creatively. Answer all the questions. **Ensure to be as much creative as possible!**

Question 1

1.1 Write a narrative essay with a minimum of 150 words about university life. Follow the writing structure: **Introduction, Body and Conclusion.** (30 Marks)

Question 2

2.1 Write a short poem of your choice. There is **NO** fixed structure, limit or restriction.

(20 Marks)

Total Marks: 50

African Literature syllabus

Course Title	African Literature
Course Code	AFL721S
NQF Level	7
Notional Hours	140 Contact: 60 hours (4/w); Directed Self-learning and Self-directed Learning: 58 hours; Assessment: 22 hours
NQF Credits	14
Prerequisites	All core courses up to Semester 4
Options (compulsory or elective)	Elective
Semester Offered	6
Course Aims	The course aims to give students the requisite analytical tools when examining all three genres of African Literature. Further, it provides an overview of African Literature written in English from three main regions: The West, the East and the Southern African region. Grounded in a theoretical framework which is both colonial and post-colonial, the works studied in the course are representative, but deal with common themes.

<p>Specific Learning Outcomes</p>	<p>On completing the course, students will, through assessment activities, show evidence of the ability to:</p> <ul style="list-style-type: none"> • Demonstrate understanding of the main issues that writers from different parts of Africa grapple with; • Evaluate the complex relationship between the colonizer and the colonized and their expression in different literatures; • Compare and contrast the literatures of the different regions; • Evaluate the various genres of African literatures of; • Demonstrate analytical and critical essay writing skills while appreciating literature.
<p>Comprehensive Learning Outcome</p>	<p>Develop a clear understanding of the issues and concerns of 20th century African writers and the use of various analytical tools to analyse genres of literature.</p>
<p>Course Content</p>	<p>The topics will include:</p> <ul style="list-style-type: none"> • General Introduction to African Literature <ul style="list-style-type: none"> i. What is African Literature ii. Theoretical background iii. African literature and history iv. Genres of African Literature v. The language debate <ul style="list-style-type: none"> • Analysis of novels • Analysis of African poetry • Analysis of African plays • Analysis of the short story
<p>Methods of Facilitating Learning</p>	<p>The course will be facilitated through lectures, group discussions, directed self - study and project work.</p>
<p>Assessment Strategies</p>	<p>The course will be assessed using a combination of Continuous Assessment and an end- of semester examination as follows:</p> <p>Full/Part-time: 60% Continuous Assessment. 40% Examination.</p> <p>The continuous assessment is made up of the following:</p> <ul style="list-style-type: none"> • Assignments • Tests <p>Distance: 40% Continuous Assessment 60% Examination.</p> <p>The continuous Assessment is made up of 2 assignments.</p> <p>Students have to obtain at least 40% to write the examination while a sub-minimum of 40% is required in the examination. A minimum Final Mark of 50% is required to pass the course.</p>

Quality Assurance Arrangements	Moderation of assessments will be done in accordance with the NUST general rules and guidelines on moderation.
Student Support and Learning Resources	<p>Student support provided at:</p> <ul style="list-style-type: none"> • NUST level: the library, student services from the Office of Dean of Students. • Faculty level: Print and electronic learning resources (text books, modules and websites) and tutor services. <p>Prescribed Reading</p> <p>Adichie, C. M. (2009). <i>The hing Around Your Neck</i>. New York: Vintage.</p> <p>Fugard, A. (1982). <i>Master Harold and the Boys</i>. UK: Vintage.</p> <p>Kunene, M. (2007) <i>Echoes from the Mountain. New and Selected Poems by Mazisi Kunene</i>. Johannesburg: Malthouse Press.</p> <p>Bitek, O. (1966) <i>Song of Lawino</i>. Ibadan: African Writer Series.</p> <p>Soyinka, W. (1997) <i>Early Poems</i>. Ibadan: African Writer Series.</p> <p>Tagwira, V. (2008). <i>The Uncertainty of Hope</i>. Cape Town: CTP Book Printers.</p> <p>Dangarembga, T. (2006). <i>The Book of Not</i>. London: Ayeibia Clarke.</p> <p>Thiong’O, N. (1976). <i>The Trial of Dedan Kimathi</i>. Nairobi: Africa Publishing Group.</p> <p>Utley, J. D. (2017). <i>The lie of the land</i>. Windhoek Namibia: University of Namibia Press.</p> <p>Recommended Reading</p> <p>Chapman, M. (2003). <i>Southern African Literature</i>. (2nd ed.). Pietermaritzburg, South Africa: University of Kwazulu Natal Press.</p> <p>Emenyonu, E. N. (ed.) (2004). <i>Emerging Perspectives on Chinua Achebe</i>. Trenton, New Jersey: Africa World Press.</p> <p>Laurence, M. (2001). <i>Long Drums and Cannons: Nigerian Dramatists and Novelists, 1952–1966</i>. Alberta: University of Alberta Press.</p> <p>Mwikisa, P. et al. (2010). Southern African Literature. <i>Research in African Literatures</i> (41.3)</p> <p>Yousaf, N. (2003). <i>Chinua Achebe</i>. Tavistock: Northcote House in Association with the British Council.</p> <p>Wa Thiongo, N. (1986) <i>Decolonising the Mind: The Politics of Language in African Literature</i>, 114.</p>

Ethical Clearance Application (ECA) Certificate obtained from NUST



SCHOOL OF HUMAN SCIENCE AND EDUCATION RESEARCH ETHICS COMMITTEE

ETHICS APPLICATION APPROVAL

Ref: S00S002/2024
Student / Staff no.: 216044782
Issue Date: 30 July 2024

RESEARCH TOPIC

Title: A Pedagogical Stylistic Evaluation of Creative Writing Studies at the Department of Communication and Languages at NUST

Researcher: Sonio Haitangomwene Kalimbo
E-mail: soniokalimbo@gmail.com

Supervisor: Prof Haileleul Zeleke Woldemariam
E-mail: hwoldemariam@nust.na

Dear Sonio Haitangomwene Kalimbo,

The Faculty of Commerce, Human Sciences and Education of the Namibia University of Science and Technology through the School of Human Science and Communication Research Ethics Committee (S-REC) reviewed your application for the above-mentioned research. The research as set out in the application has been approved.

We would like to point out that you, as principal investigator, are obliged to:

- maintain the ethical integrity of your research,
- adhere to the Research policy and ethical guidelines of NUST, and
- remain within the scope of your research proposal and supporting evidence as submitted to the S-REC.

Should any aspect of your research change from the information presented to the S-REC, which could affect the possibility of harm to any research subject, you are obligated to report it immediately to the S-REC as applicable in writing.

We wish you success with your research and trust that it will positively contribute to the quest for knowledge at NUST and in society.

Sincerely,

Dr Theresia Mushaandja
Acting Head of Department: Communication and Languages
Tel: +264 61 207 2059
E-mail: tmushaandja@nust.na



Permission Letter from NUST Office of the Registrar



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16 August 2024

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Windhoek
NAMIBIA

Mr Kalimbo

**RE: CONSENT TO CONDUCT YOUR RESEARCH WITH THE NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY STAFF AND STUDENT**

Approval is hereby granted for you to conduct the research on "*A Pedagogical Stylistic Evaluation of Creative Writing Studies at the Department of Communication and Languages at NUST*".

Any information gathered during the research is to be used for the purpose of the study only and must be treated as confidential. The results of the study should be shared with the University. Individual information of staff and students will not be made available, nor will biographical information of students be made available in such a way that individual students can be identified.

I wish you all the best with your research.

Yours sincerely,

Ms Selma Heelu
ASSISTANT REGISTRAR: Academic Administration

CC:
Deputy Vice-Chancellor: Research and Innovation
Assistant Registrar



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16 November 2024

To whom it may concern

LANGUAGE EDITING – SONIO HAITANGOMWENE KALIMBO

This letter serves to confirm that a research project titled *A PEDAGOGICAL STYLISTIC EVALUATION OF CREATIVE WRITING STUDIES IN THE DEPARTMENT OF COMMUNICATION AND LANGUAGES AT NUST* was submitted to me for language editing.

The research was professionally edited and track changes and suggestions were made in the document. The research content or the author's intentions were not altered during the editing process and the author has the authority to accept or reject my suggestions.

Yours faithfully



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