

DEEP MODULATION AND IMAGINATIVE BEHAVIOUR ON THE INTERPRETATION OF LITERARY TEXTS AMONGST SENIOR SECONDARY SCHOOLS IN LAGOS STATE, NIGERIA

Rashidat Olamidayo AJAKAYE

Department of Language, Arts and Social Science Education
Department,

Faculty of Education, Lagos State University, Ojo, Nigeria

Rashidat.ajakaye@lasu.edu.ng, ORCID: 0009-0008-3416-9214

Abstract

Across years, Literature has portrayed consciousness to agents of socialisation. Arising from individuals, families, education and many more. The literary classes need to weigh the society and respond accordingly to varying social conditions which are found in the society. Students' inability to independently deduce and retain thematic pre-occupations is a challenge to literary achievements and social anticipations. This research work investigated factors influencing the interpretation of creative texts amongst Senior Secondary School students in Ojo Local Government Area of Lagos State. The study examined the effects of deep modulation and imaginative behaviour on students' effective interpretation of literary texts. The study deployed a quantitative and descriptive research design. A purposive selection of 120 Literature-in English students and 12 teachers from 5 Senior Secondary Schools in Ojo Local Government Area of Lagos State was used for the study. Questionnaires constructed using the Likert Scale formed the instrument for data collection. Descriptive and inferential statistics were employed for data analysis. The findings of this study revealed that there are positive

effects of deep modulation and imaginative behaviour on the interpretation of literary texts by Senior Secondary School students in the study area. The results showed that assessments questions should constitute features that would necessitate the absolute reading of texts. This study recommended the application of deep modulation and imaginative behaviour in the teaching of Literature-in-English in Senior Secondary Schools.

Keywords: Deep Modulation, Imaginative Behaviour, Literary Texts, Literature-in-English, Senior Secondary School Students,

Introduction

Undeniably, literature is a conscious and responsive channel that stimulates individuals and groups towards certain activities on which the nation (nations) would be the central receivers. Literature has an authentic responsibility of weighing the conditions of individuals, groups or society; with equally reporting uncommon or unknown activities through the secondary and realistically presented experiences which it makes available to readers. This publication supplements a certain typicality in the Nigerian use of literature, that creative compositions measure the ruling class and compel them to implement beneficial policies to the masses. Some works include: Osundare's "Songs of the Marketplace" where corruption, mismanagement, bad leadership and poverty are being questioned (Odinye, 2014). Also, Soyinka's *Kongi's Harvest* (1965) and *The Lion and the Jewel* (1964), in which popular groups are repeatedly castigated, such as leaders and insensitivity of educated minds (Akingbe, 2013).

However, national development has been portrayed to be one of the indicative traits of literature and not only language. Literature is presented to compulsorily encompass the function of connecting distinct societies with corresponding times. As earlier

given, Literature delivers national history to the present inhabitants of respective states (Rocha, 2016). The field of Literature is a multi-functional segment in the society that language requires in the measurement of mastery. Literature is also discerned to invite and ultimately connect readers to the psyche of authors. This is meant to infuse strategic themes that would deal with the complexity of human conflict (Austin, 2022). The circle of Literature for education and society does not mark its absolute realization of objectives until the readers attain a change in the brain.

Importantly, the issue of pupils' performance during the interpretation of creative texts is a noteworthy factor that has to be monitored by the teacher (teachers) in charge of literary subjects. It is also given that developing word consciousness in young readers is vital to the goals of vocabulary enhancement and adequate comprehension of text (Baumann, Ware & Edwards, 2007; cited in Carr, 2020). When students read creative text consciously, they should also accompany the reading with high consideration of "resultant meanings" that assembly of words denote. It has also been submitted that Literature revolves a wide range of written expressions that keeps the brain active and healthy (Kajal, 2022). This activeness and healthiness ensure communicative reactions as intended and transmitted by writers

Modulation entails adjusting the voice while reading aloud or internally in order to achieve dramatic effect, enhance accessibility of meaning, and ensure smooth and coherent transmission of the intended message. Through rhythm, readers are able to gather words skillfully whilst simultaneously reading for meaning (Seekho, 2023). In the terrain of interpreting creative text, rhythm as a product of deep modulation does not occur in isolation.

Imaginative behaviour responds to the appropriate condition that critical-creative reading requires. Critical reading involves high-level skills; being capable of focusing on assessment and the process of writers' draft thoughts (Baghetto & Sriraman, 2017; Paul & Elder, 2008; Wallace, 2010; cited in Priyatni & Martutik, 2020). Necessarily, the students involved in reading a creative work must be able to assess the simplicity and complexity of the text.

Definitely, the aforementioned skills cannot be hereditary in student, for this, students ought to have drilled in these skills at the rudimentary levels. It has been given by scholarly notes that the quality of a teacher is the most mandatory factor influencing students' achievement (Jeanette, 2000; cited in Okoya, 2023). Educators can necessitate the generation of feedback after students read, if they do the following: giving students purposes to read, sustaining their concentration on specific areas and relating what they have read to old pieces of knowledge (Adler, 2023). As a result, the students become aware of creative works that reflect possible realities in contents and structure. In an indirect manner, the creativity of writers invites the creativity of readers also (Oatley & Djikic, 2017). As a consequent, the ability to be in the writer's motive is attained by students. For this, deep modulation and imaginative behaviour are the awakening tools of productivity in students.

The students are meant to construct background topics of the text with the aid of technological instruments or devices. When this is attained, the literary activities of students become flexible in the retaining, transfer and delivery of knowledge.

Statement of the Problem

Literature invites readers to feel, see and think about the seen and unseen. It gives readers the path to explore their cultures, interests and values. Thereby, paving preliminary understanding when we meet new people in the journey of prosperity (Mohammed, 2007). Learning about the cultures of others creates significant opportunities for individuals, including the acquisition of new languages and the understanding of diverse lifestyles, which serve as important tools for social interaction. As a result, registered utterances are transferred into students' available bank of vocabulary. Howbeit, students have not been able to partner with teachers in the harvest of ideas and messages from recommended texts in Senior Secondary Schools. Most students have ceased interest in the practicalities of literary compositions. Consequently, they read as mere observers and not as participants. Yet, if creative terminologies are to be tested, students should be able to design literary breakdowns during personal viewing of texts. Also adding that, students would be unable to relate given text to daily occurrences if they use proper reading approaches. These approaches are deep modulation and imaginative behaviour. They are unseen within student's attitudes; thus, causing the works of teachers to be increased, misunderstood and under-discussed via heavy hours spent during literary analysis lessons.

Purpose of the Study

The study is directed by the objectives below:

1. to assess the outcome of rich reading habits on the interpretation of literary texts among Senior Secondary Schools' students in Ojo Local Government Area of Lagos State;

2. to account for the operative interest rate of literary students towards interpretative efforts of creative texts amongst Senior Secondary Schools' students in Ojo Local Government Area;
3. to investigate the degree to which literary students provide interpretations on recommended literary texts without technological assistance in Senior Secondary Schools of Ojo Local Government Area;
4. to detect the extent to which interpretative efforts of students affect teachers' lessons and students' literary aptitude in Senior Secondary School of Ojo Local Government Area; and
5. to assess the adoption of deep modulation and imaginative behaviour by Senior Secondary Schools' students in Ojo Local Government Area.

1.4 Research Questions

The investigation of this study is guided by these questions:

1. What is the outcome of rich reading habits on the interpretation of creative text amongst Senior Secondary Schools' students in Ojo Local Government Area?
2. To what rate do literary students display operative interest towards interpretative efforts of creative texts in Senior Secondary Schools in Ojo Local Government Area?
3. To what degree do literary students provide interpretations of recommended literary texts without technological assistance in Senior Secondary Schools in Ojo Local Government Area?

4. To what extent do interpretative efforts of students affect teachers' lessons and students' literary aptitude in Senior Secondary Schools in Ojo Local Government Area?
5. To what degree is deep modulation and imaginative behaviour adopted by Senior Secondary Schools' students in Ojo Local Government Area?

2.0 Literature Review

Deep Modulation in Effective Reading

Deep modulation is the capacity to control or adjust something in order to make it more dramatic, mysterious, clearly heard and easy to understand. Deep modulation in reading is not only innate ability, for it has to be deliberately trained via constant practice. Aside being a tool of effective reading, the reader is able to progress in speaking through deep modulation (Gray Group International, 2023). Bello (2020) gives the proper styles of reading development which are: inward reading and not vocalisation, eye movement, actual recognition of symbols, chunk reading and studying of personal recognition. It is also to note that voice modulation can be applied in reading, with or without the external presence of the voice. Therefore, it is also an inward reading skill.

In addition, deep modulation is an artistic concept. It relates to the way of expressing things to result effective impact on the audience. These artistic concepts also assist in making reading, less monotonous and boring (Barot, 2023). It is assumed that modulation can only be utilized in public speaking. In higher classes of secondary schooling, students are expected to apply this skill in private reading.

Techniques to Deep Modulation in Effective Reading

Techniques or hints of deep modulation have been studied by various scholars and academic establishments, such as Barot (2023, Bhatnagar (2017), Planet Spark (2021). They include:

1. **Confidence:** Before and while reading, it is a reliable ground to believe that there would be a result of a message after reading. This belief reawakens other factors like pitch and clarity (Bhatnagar, 2017).
2. **Pitch:** This involves the highness and lowness of your voice within. It is an horizontal adjustment of your voice according to the sentences or lines of the creative work (Barot, 2023).
3. **Audibility:** When confidence and pitch have met with relative adequacy. Then, the reader sounds clear, loud to himself or herself.
4. **Intentional pauses:** There is a tendency of hasty feelings, especially when the creative work is lengthy. Yet, to read sensibly, there must be specific breaks determined by punctuation marks.
5. **Tonality:** This refers to the varying attention of the reader about the subject or how the literary agent feels. Writers might be pessimistic, angry, optimistic, sad, loyal, juvenile, confused or others.
6. **Emphasis on keywords:** The keywords or subject matter which are included in the text have to be stressed while reading. This would enable their meanings can be properly decoded.
7. **Pace:** It is best to switch through fast and slow movement. Some chunks of words carry mental grasping of meanings while others might need to be taken slowly, especially three or four-syllabic words.

Imaginative Behaviour in Effective Reading

Imaginative behaviour performs a major role in reading creative works. It is a means through which readers situate themselves in the experience, feelings, setting, thoughts and many other forces which the writer has been seasoned from. Written language is central to children's experiences, but picture books are pathways to positive reading identities for young children (Niland, 2023). Yet, as advancement proceeds in the practices of Literature, students are anticipated to develop an imaginative behaviour to the literary text, since their recommended publications hardly possess pictures.

As a result, a figurative literary method which embodies the scope of these sensory experiences has been authoritatively introduced to the field of Literature. Imagery is basically the means by which writers conveniently describe experiences (DeGuzman, 2021). Therefore, for readers to evaluate the ideas of creative works, students must be aware of the types of imagery and how to connect them via imaginative habits while reading.

Imagery in Literature occurs when a writer (writers) uses sensory language to appeal to readers. It is also identified as Sensory Description. They aid readers to formulate diagrams, imagine movement and feel emotional words while reading creative compositions (Hubbard & Howard, 2022).

Branches of Imagery

As a result of the seriousness and continuity of creative works, several scholars have developed varying branches of imagery. Aside the common five that relates to the ear, eyes, nose, skin and tongue. DeGuzman (2021) and Abrams & Harpham (2012:169)

add two others and one other to the common five common types of imagery respectively.

1. Auditory imagery: This relates to the ears and it is associated with words like: bang, knock, screech and others.
2. Visual imagery: This works with the eyes and it is associated with words like: blue, shadow, tall, lengthy, bent, colourful and others.
3. Olfactory imagery: This denotes nasal functions, nose, and it is associated with words like: shit, shocking gas, sneezing and others.
4. Tactile imagery: This consists of skin responses, feelings, and it is associated with words like: smooching, feeling, kissing, strangling and others.
5. Gustatory imagery: This relates to the tongue, taste, and it is associated with words like: rotten, salty and others.
6. Kinesthetic imagery- DeGuzman (2021): This relates to the movement and it is associated with words like: walking, spreading and others.
7. Organic imagery- DeGuzman (2021): This answers emotional description and it is associated with words like: crying, soaked eyes and others.
8. Thermal imagery-Abrams & Harpham (2012): This revolves within heat and cold.

Theoretical Framework

This study is built on Reader-Response Theory (Rosenblatt, 1978) and Schema Theory (Bartlett, 1932; Anderson, 1984), as both

theories explain how students engage with literary texts and arrive at meaning.

Reader-Response Theory views reading as an active and personal experience. It suggests that meaning is not simply embedded in a text but is created through the interaction between the reader and the text. In other words, what a student understands from a literary work is shaped by their feelings, background, and personal experiences. This idea connects closely with imaginative behaviour, as students who picture events, relate to characters, and emotionally connect with a story tend to interpret texts more meaningfully. Such engagement moves them beyond surface reading and allows them to participate fully in the world of the text. Schema Theory, on the other hand, explains that understanding a text depends largely on what the reader already knows. These prior experiences, stored as mental frameworks or “schemas,” help students make sense of new information. In this study, deep modulation supports this process by encouraging careful and expressive reading. When students pay attention to tone, rhythm, and meaning, they are better able to connect new ideas in the text to what they already know.

Together, these theories show that effective literary interpretation depends on both imaginative involvement and thoughtful processing, which are essential for students’ deeper understanding of literary texts.

Research Methodology

Research Design

The design for this study is descriptive survey because the study examined and proffered appropriate reading habits for the independent interpretations of recommended creative text by students. It is essential because it offered the effects of the

absence or presence of these reading habits upon students, teachers, learning, education and the society.

Population of the Study

The population of this study comprised Senior Secondary School students offering Literature-in-English and Literature-in-English teachers in selected public and private Senior Secondary Schools in Ojo Local Government Area, Lagos State. The selected schools consisted of two (2) public Senior Secondary Schools and three (3) private Senior Secondary Schools. The population included one hundred and twenty (120) students and twelve (12) Literature-in-English teachers, making a total population of one hundred and thirty-two (132) respondents.

Sample and Sampling Technique

Five Senior Secondary Schools were selected from Ojo Local Government Area of Lagos State, comprising three (3) private schools and two (2) public schools. The study involved all one hundred and twenty (120) Senior Secondary School students offering Literature-in-English and twelve (12) Literature-in-English teachers in the selected schools.

Instrument for Data Collection

Two self-structured and validated questionnaires were employed as the instrument. The questionnaires were designed to assess the use of deep modulation and imaginative behaviour by Senior Secondary Schools' students of Ojo Local Government Area, Lagos State.

Method of Data Analysis

In this research work, collected data were analyzed with the use of simple descriptive statistics methods that resulted in frequencies, distribution tables and percentages.

Table 1: Description of Students by Sex

Sex	Frequency	Percent	Valid Percent
Male	48	40%	40%
Female	72	60%	60%
Total	120	100%	100%

Source: Field Survey, 2026

Table 1 presents the distribution of respondents based on sex. The results show that 48 respondents representing 40% were male, while 72 respondents representing 60% were female. This indicates that the majority of the respondents were female.

Table 2: Description of Students by Age group

Age group	Frequency	Percent	Valid Percent
13-15	69	57.5%	57.5%
16-18	48	40%	40%
19-21	3	2.5%	2.5%
Total	120	100%	100%

Source: Field Survey, 2026.

Table 2 presents the distribution of respondents based on age group. The results show that 69 respondents representing 57.5% were within the age range of 13–15 years, 48 respondents representing 40% were within 16–18 years, while only 3 respondents representing 2.5% were within 19–21 years. This indicates that the majority of the respondents were within the age group of 13–15 years.

Table 3: Description of Students by Class

Class	Frequency	Percent	Valid Percent
SSS 1	24	20%	20%
SSS 2	53	44.2%	44.2%
SSS 3	43	35.8%	35.8%
Total	120	100%	100%

Source: Field Survey, 2026.

Table 3 presents the distribution of respondents based on class. The results show that 24 respondents representing 20% were in SSS 1, 53 respondents representing 44.2% were in SSS 2, while 43 respondents representing 35.8% were in SSS 3. This indicates that the majority of the respondents were in SSS 2.

Table 4: Description of Teachers by Sex

Sex	Frequency	Percent	Valid Percent
Male	3	25%	25%

Female	9	75%	75%
Total	12	100%	100%

Source: Field Survey, 2026.

Table 4 presents the distribution of teachers based on sex. The results show that 3 respondents representing 25% were male, while 9 respondents representing 75% were female. This indicates that the majority of the teachers were female.

Table 5: Description of Teachers by Age group

Age group	Frequency	Percent	Valid Percent
21-30	0	0%	0%
31-40	5	41.7%	41.7%
41-50	3	25%	25%
51 and above	4	33.3%	33.3%
Total	12	100%	100%

Source: Field Survey, 2026.

Table 5 presents the distribution of teachers based on age group. The results show that no respondent (0%) was within the age range of 21–30 years, 5 respondents representing 41.7% were within 31–40 years, 3 respondents representing 25% were within 41–50 years, while 4 respondents representing 33.3% were aged 51 years and above. This indicates that the majority of the teachers were within the age group of 31–40 years.

Table 6: Description of Teachers by Years of Experience

Years of Experience	Frequency	Percent	Valid Percent
1-5 years	0	0%	0%
6-10 years	2	16.7%	16.7%
11-15 years	1	8.3%	8.3%
16-20 years	3	25%	25%
21-25 years	2	16.7%	16.7%
25 years and above	4	33.3%	33.3%
Total	12	100%	100%

Source: Field Survey, 2026.

Table 6 presents the distribution of teachers based on years of experience. The results show that no respondent (0%) had 1–5 years of experience, 2 respondents representing 16.7% had 6–10 years, 1 respondent representing 8.3% had 11–15 years, 3 respondents representing 25% had 16–20 years, 2 respondents representing 16.7% had 21–25 years, while 4 respondents representing 33.3% had 25 years and above. This indicates that the majority of the teachers had 25 years of experience and above.

Results

4.3.1 Analysis of Research Questions One (Students)

Table 4.3.1: What is the outcome of rich reading habits on the interpretation of creative text amongst Senior Secondary Schools' students in Ojo Local Government Area?

S/ N	STATEMENT	SA	A	N	SD	D
1	The themes of literary works can be got from efficient reading habits.	61 50. 8%	22 18.3 %	17 14.2 %	14 11. 7%	6 5%
2	I and my classmates read literary works by role-playing in the classroom.	44 36. 7%	20 16.7 %	35 29.1 %	4 33. 3%	17 14.2 %
3	Effective reading habits can give the authentic information of literary texts.	16 13. 3%	20 16.7 %	41 34.1 %	29 24. 2%	14 11.7 %
4	It is important to read recommended literary texts before attempting examinational questions.	13 10. 8%	10 8.3 %	32 26.6 %	46 38. 3%	19 16 %

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.1 reveals that 69.1% of respondents agree that the themes of literary works can be got from efficient reading habits while 16.7% of respondents disagree; 14.2% of respondents are neutral on this statement. 53.4% of respondents agree that they read works by role-playing in the classroom while 47.5% of respondents disagree; 29.1% of respondents are neutral on the statement. 30% of respondents agree that effective reading habits

can give the authentic information of literary texts while 35.9% of respondents disagree; 34.1% of respondents are neutral on the matter. 19.1% of respondents agree that, it is important to read recommended literary texts before attempting examination questions while 65% of respondents disagree; 32% of respondents are neutral on the statement. This indicates that on average, students agree on the necessity of effective reading to the interpretations of recommended literary texts. Yet, modes of secondary academic tests have not relatively motivated students to reach interpretations of text via primary means.

Table 4.3.2: Analysis of Research Question Two: To what rate do literary students display operative interest towards interpretative efforts of creative texts in Senior Secondary Schools in Ojo Local Government Area?

S/ N	STATEMENT	SA	A	N	SD	D
1	I have personal copies of stories and plays recommended literary texts.	6 5%	37 30. 8%	40 33. 3%	26 21. 7%	11 9.2 %
2	I read the recommended creative texts at home, at school or other places.	31 25. 9%	21 17. 5%	25 20. 8%	13 10. 8%	30 25 %
3	I discuss plots, themes, conflicts, characters and other sundries of recommended literary texts with my classmates during free periods.	18 15 %	16 13. 3%	28 23. 3%	30 25 %	28 23. 3%

4	Some recommended literary texts are extremely heavy or terribly complex for unassisted interpretation.	25 20. 8%	12 10 %	19 16 %	34 28. 2%	30 25 %
	• Some recommended literary texts are extremely heavy.	10 8.3 %	21 17. 5%	20 16. 7%	41 34. 2%	28 23. 3%
	• Some recommended literary texts are terribly complex.	23 19. 1%	8 6.6 %	25 20. 8%	19 16 %	45 37. 5%

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.2 gives the result that 35.8% of literary students have personal copies of recommended prosaic and dramatic literary texts while 30.9% of respondents disagree; 33.3% of respondents are neutral on the matter. 43.4% of respondents read recommended creative texts personally while 35.8% of respondents disagree; 20.8% of respondents are neutral on the statement. 28.3% of respondents discuss literary texts amongst themselves while 48.3% of respondents disagree; 23.3% are neutral on the statement. 30.8% of respondents view recommended literary texts extremely heavy or terribly complex for unassisted interpretation while 53.2% of respondents disagree; 16% of respondents are neutral on the statement. 25.8% of respondents agree to recommended literary text being heavy while 57.5% of respondents disagree; 16.7% of respondents are neutral on the statement. 25.7% of respondents agree that recommended literary texts are terribly complex while 53.5% of respondents disagree; 20.8% are neutral on the statement. This

indicates that on average, the respondents agreed that students contribute operative interest to the interpretation of creative texts. There are less reasons for students to contribute to literary interpretations reluctantly.

Analysis of Research Question Three: Table 4.3.3: To what degree do literary students provide interpretations of recommended literary texts without technological assistance in Senior Secondary Schools in Ojo Local Government Area?

S/ N	STATEMENT	SA	A	N	SD	D
1	I interact with my teachers during classes of literary analysis of recommended text.	56 46.7 %	21 17.5 %	10 8.3 %	9 7.5 %	24 20 %
	If “SA or A”, how do you interact with teachers? (i) <u>By asking questions</u> (ii) <u>By answering questions</u>					
2	I provide complex portions of literary texts to my teacher (teachers) for clarifications during classes.	32 26.7 %	19 15.8 %	11 9.2 %	31 25.8 %	27 22.5 %
3	The internet is a reliable way of fetching correct details on literary text.	27 22.5 %	34 28.3 %	28 23.4 %	27 22.5 %	4 3.3 %
4	My school aids our analysis of literary texts with: (i) Textbook	54 45 %	36 30 %			

(ii) Internet	13 10.8	7 5.8 %
(iii) Both text book and internet	6 5%	4 3.3 %

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.3 indicates 64.2% of respondents interact with teachers during literary analysis' classes while 27.5% of respondents disagree; 8.3% of respondents are neutral on this statement. These respondents state only to ways of interacting with teachers: by asking and answering questions. 42.5% of respondents agree to the provision of complex portions of literary texts while 48.3% of respondents disagree; 9.2% of respondents are neutral on the statement. 50.8% of respondents agree that the internet is a reliable way of fetching correct details on literary text while 25.8% of respondents disagree; 23.4% are neutral on the statement. 75% of respondents agree that their respective schools use textbook to facilitate literary analysis while 16.6% of respondents show that their schools use the internet; 8.3% of respondents show their schools neutral on this statement. This accounts a reflection that students realize the importance of classroom interactivities between the former and teachers. Students agree that respective school recommend textbooks to aid literary analysis assent. Yet, there is a high-rate of students' dependence on internet, for the interpretation of creative text.

Table 4.3.4 (Teachers): To what degree do literary students provide interpretations of recommended literary texts without technological assistance in Senior Secondary Schools in Ojo Local Government Area?

S / N	STATEMENT	SA	A	N	SD	D
1	Students interact with me during literary analysis of texts.	5 41. 7%	1 8.3 %	2 16.7 %	3 25%	1 8.3 %
	If “yes”, how do students interact with me? (i) <u>Class discussion</u> (ii) <u>Group presentation</u> (iii) <u>Answering questions</u> (iv) <u>Asking questions</u> (v) <u>Exchange of ideas</u>					
2	Students provide complex portions of literary texts to me (teacher) for clarifications during classes.	4 33. 3%	5 41.7 %	0 0%	2 16.7 %	1 8.3 %
3	I observe my students seeing the internet as a reliable way of fetching correct details on literary text.	5 41. 7%	6 50%	0 0%	0 0%	1 8.3 %
4	My school aids our analysis of literary texts with (i) Textbook	4 33. 3%	1 8.3 %			
	(ii) Internet	2 16. 7%	2 16.7 %			

(iii) Both textbook and internet	1 8.3 %	1 8.3 %			
(iv) None	0	1 8.3 %			

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.4 indicates that 50% of respondents agree that student interact with teachers during classes while 33.3% of respondents disagree; 16.7% of respondents are neutral on the statement. The conceding respondents give: class discussion, group presentation, answering questions, asking questions and exchange of ideas as methods through which students interact with teachers. 75% of respondents agree that students provide complex portions of literary texts to teacher for clarifications during classes while 25% of respondents disagree; 0% of respondents are neutral on the statement. 91.7% of respondents agree that respective student see the internet as a reliable way of analyzing literary texts while 8.3% of respondents disagree; 0% of respondents are neutral on the statement. 41.6% of respondents agree to respective schools aiding analysis of literary text with textbook while 33.4% of respondents consent to the internet. 16.6% of respondents agree that both textbook and internet are used to aid literary analysis while 8.3% of respondents agree that none of the given options are used to aid literary analysis in the involved school. There is a heavy reliance of technological aids by students these responding teachers.

Research Question Four: Table 4.3.5: To what extent do interpretative efforts of students affect teachers' lessons and

students' literary aptitude in Senior Secondary Schools in Ojo Local Government Area?

S / N	STATEMENT	SA	A	N	SD	D
1	Reading literary works make the explanatory periods of teachers easier for me.	47 39.2 %	11 9.2 %	40 33.3 %	19 15.8 %	3 2.5 %
2	The observations of reading recommended literary texts inspires me into writing poems, stories or plays.	13 10.8 %	45 37.5 %	34 28.4 %	16 13.3 %	12 10 %
3	The observations of reading recommended literary texts shares relationship with my teachers' analysis' classes	58 48.4 %	25 20.8 %	18 15 %	13 10.8 %	6 5%
4	The study of recommended literary texts supports my communicative competence or proficiency in English Language.	69 57.5 %	15 12.5 %	15 12.5 %	9 7.5 %	12 10 %

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.5 portrays that 48.4% of respondents agree that reading of literary texts before classes, make teacher's explanations easier to grasp while 18.3% of respondents disagree; 33.3% of

respondents are neutral on this statement. 48.3% of respondents get inspired into the writing field by observation of recommended literary texts while 23.3% of respondents disagree; 28.4% of respondents are neutral on the statement. 69.2% of respondents agree that reading observations share some similarities with teachers' analysis during while 16.8% of respondents disagree; 15% of respondents are neutral on the statement. 70% of respondents agree that study of recommended literary texts supports communicative competence or proficiency in English Language while 17.5% of respondents disagree; 12.5% of respondents are neutral on the statement. This implies that interpretative efforts of students affect teachers' lessons and students' literary aptitude.

Table 4.3.6 (Teachers): To what extent do interpretative efforts of students affect teachers' lessons and students' literary aptitude in Senior Secondary Schools in Ojo Local Government Area?

S/ N	STATEMENT	SA	A	N	SD	D
1	I sense insights of some students during analysis' classes of recommended literary texts.	2 16. 7%	3 25 %	2 16. 7%	4 33. 3%	1 8.3 %
2	Some students imitate communicative features of characters in recommended literary texts.	5 41. 7	4 33. 3%	0 0%	2 16. 7	1 8.3 %

3	Students are able to provide storyline of recommended literary texts after personal reading	3 25	4 33. 3%	2 16. 7	2 16. 7	0 0 %
4	Some students argue over conflicts and messages of recommended literary texts.	3 25 %	0 0%	2 16. 7%	6 50 %	1 8.3 %
	If “SA or A”, which works? (i) <u>Fences</u> (ii) <u>Lion and The Jewel</u> (iii) <u>Second-Class Citizen</u>					

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.6 depicts that 41.7% of respondents sense insights of students during classes while 41.6% of respondents disagree; 16.7% of respondents are neutral on the statement. 75% of respondents agree to students imitating communicative styles of recommended literary texts while 25% of respondents disagree; 0% of respondents are neutral on the statement. 58% of respondents agree to students’ capacity to provide storyline of literary texts while 16.7% of respondents disagree; 16.7% are neutral on the statement. 25% of respondents agree to students arguing over occurrences in recommended literary texts while 58.3% of respondents disagree; 16.7% are neutral on the statement. The agreeing-respondents give three recommended books: Wilson’s *Fences*, Soyinka’s *Lion and The Jewel* and

Emecheta's *Second-Class Citizen*. There is almost an equal measurement between literary effectiveness and literary laziness of students.

Table 4.3.7: To what degree is deep modulation and imaginative behaviour adopted by Senior Secondary Schools' students in Ojo Local Government Area?

S/N	STATEMENT	SA	A	N	SD	D
1	I read recommended literary works in single words.	45 37. 5%	19 15. 8%	26 21. 7%	19 15. 8%	11 9.2 %
2	The topics of recommended literary texts guide me while reading. If "SA or A", what are the topics? (i) <u>Literary devices</u> (ii) <u>Elements of Literature</u>	43 35. 8%	18 15 %	46 38. 3%	8 6.7 %	5 4.2 %
3	What pace do I use while reading? (i) Slow pace	0 0%	0 0%			
	(ii) Fast pace	27 22. 5%	34 28. 3%			
	(iii) Mid pace	16 13.	12 10			

		3%	%			
	(iv)All paces	3 2.5 %	5 4.2 %			
	(v)pace is not right for reading	15 12. 5%	8 6.7 %			
4	Reading literary works awakens my imagination towards reality of life.	42 35 %	39 32. 5%	14 11. 7%	11 9.1 %	14 11.7 %

Source: Field Survey, 2026, Aided by SPSS version 20.0

Table 4.3.7 displays that 53.3% of respondents agree to read recommended literary texts in lexical isolation while 25% of respondents disagree; 21.7% of respondents are neutral on the statement. 50.8% of respondents agree to be guided by texts' situations while reading while 10.9% of respondents disagree; 38.3% of respondents are neutral on the statement. These involved 50.8% of respondents give only literary devices and elements of Literature as these situations and topics. In relation to reading pace: 0% of respondents employ slow pace, 50.8% of respondents employ fast pace, 23.3% of respondents employ mid pace, 6.7% of respondents use all paces while 19.2% of respondents do not agree to pace as a necessary term for reading. 67% of respondents agree that literary works awakens my imagination towards reality of life while 20.8% of respondents disagree; 11.7% of respondents are neutral on the statement. The adoption of deep modulation and imaginative behaviour amongst these students, does not stand in considerable balance with the properties of creative reading.

Discussion of Findings

The discussions of findings for this study reveal that there is a significant relationship between effective reading habits and the interpretation of recommended literary texts among Senior Secondary School students in Ojo Local Government Area, Lagos State. This finding is supported by scholarly evidence. For instance, Dickinson (2023) observed that effective reading, studying, and re-writing of literature enable learners to better understand texts, appreciate creativity, analyse narrative techniques, and interpret lexical choices in literary works. Through effective reading, students are able to consciously digest writers' themes and stylistic expressions.

However, the study found that Literature-in-English has not been sufficiently treated as a specialized subject within the teaching sector. Literature is imaginative in nature, while language is expressive (Akinchina, 2021). Therefore, Literature-in-English should be given a distinct academic status at the secondary school level to sharpen teachers' instructional focus and improve students' learning experiences. This view is further supported by Sam (2020), who opined that teachers of Literature-in-English should possess writing experience in order to effectively guide students in interpreting literary works. This would enhance teachers' analytical competence and improve classroom delivery.

Furthermore, the study revealed that although students recognize the importance of effective reading in interpreting literary texts, they do not clearly understand what interactive classroom teaching entails. This finding is consistent with previous studies which have shown that learners often struggle with active classroom engagement when teaching strategies are not sufficiently participatory. The discrepancy observed between

teachers' and students' responses suggests a gap in classroom interaction. It was also discovered that students have difficulty understanding "situational contexts" in literary texts, even though they are familiar with literary devices and elements of literature. This aligns with earlier findings which indicate that students often focus on surface-level literary concepts rather than deeper contextual interpretation when adequate guidance is lacking.

As has been demonstrated, deep modulation and imaginative behaviour are highly relevant to the interpretation of recommended literary texts among Senior Secondary School students. This finding is consistent with previous research which emphasizes that expressive reading, emotional modulation, and imaginative engagement significantly enhance literary comprehension. Scholars have noted that when students adopt imaginative and interpretative approaches to reading, they are better able to understand tone, mood, and thematic concerns in literary works.

Finally, the study established that the teaching sector is not sufficiently effective in transmitting literary knowledge due to inadequate specialization and instructional practice. This finding agrees with earlier research which suggests that Literature-in-English is often treated as a component of general English rather than a distinct academic discipline requiring specialized pedagogical skills. It was also observed that students often rely heavily on summary textbooks and internet sources, which reduces their engagement in critical literary analysis. Consequently, both teachers and students are encouraged to adopt effective reading and analytical strategies that promote deeper interpretation, literary competence, and communicative effectiveness.

Conclusion

The examination of this research work found out that there is a substantial interconnection between effective reading habits and the interpretation of literary texts. It can be agreed that the emphasized variables of this study: deep modulation and imaginative behaviour would satisfactorily assist members of the literary field to reach intended motives of a writer. Yet, these variables of this study do not count common reading strategies as ineffective to the creative field. But rather, this study adds to the known steps of effective reading. From observation, the heavy reliance of summary textbooks and internet has fueled the reluctance of students to contribute meaningfully to the critical analysis of recommended literary texts. Both students and teachers of the literary field should find the prominent reading and analytical styles of this study as practicable methods that would solidify literary proficiency and communicative competence.

Recommendations

Students should develop a positive attitude toward deep modulation as a strategy for improving their interpretation of literary texts in Literature-in-English. This will enhance their ability to analyse meanings beyond surface reading and improve comprehension of creative texts.

Students should consistently adopt imaginative behaviour during reading sessions to aid better understanding of literary meanings and narrative intentions. This will improve their interpretative skills and enable them to connect literary themes with real-life situations.

Literature-in-English students should consciously apply pace-switching and expressive reading techniques during engagement with literary texts. This will help them to grasp tone, mood, and stylistic devices embedded in literary compositions.

Teachers of Literature-in-English should emphasize the integration of deep modulation and imaginative approaches in classroom instruction. This will improve students' participation, strengthen literary appreciation, and enhance overall academic performance in Literature.

Educational stakeholders should ensure continuous professional development for Literature teachers to improve their competence in teaching interpretative reading strategies. This will promote effective classroom delivery, bridge learning gaps, and improve students' interpretation of literary texts.

References

- Adler, C. R. (2023). *Seven strategies to teach students text comprehension*. Retrieved from <https://www.readingrockets.org/topics/comprehension/articles/seven-strategies-teach-students-text-comprehension>
- Akinchina, A. (2021). *Literature and language: Understanding the distinction in English studies*. Lagos: Educational Press.

- Akinchina, A. (2021). *Reading enhances imagination*. Retrieved from <https://worldliteracyfoundation.org/reading-enhances-imagination/>
- Akingbe, N. (2013). Writing violence: *Problematizing nationhood in Wole Soyinka's A shuttle in the crypt*. *English Studies in Africa*, 56(2), 1–10. Retrieved from http://www.scielo.org.za/scielo.php?script=sci_arttext&pid=S0041-476X2013000200009
- Anderson, R. C. (1984). Role of the reader's schema in comprehension, learning, and memory. In R. C. Anderson, J. Osborn, & R. J. Tierney (Eds.), *Learning to read in American schools: Basal readers and content texts* (pp. 243–257). Hillsdale, NJ: Lawrence Erlbaum Associates.
- Austin, S. (2022). *The importance of literature in modern society*. Retrieved from <https://www.findcourses.co.uk/inspiration/hobby-fun-leisure-articles/the-importance-of-literature-in-modern-society-17411>
- Barot, H. (2023). *8 essential tips on voice modulation and tonality*. Retrieved from <https://franticallyspeaking.com/8-essential-tips-on-voice-modulation-and-tonality/>
- Bartlett, F. C. (1932). *Remembering: A study in experimental and social psychology*. Cambridge, England: Cambridge University Press.
- Bello, R. O. (2020). *Academic and business writing: A user's guide to common pitfalls*. Lagos, Nigeria: Digitech Creative Press House.

- Bhatnagar, R. (2017). *7 vital tips on voice modulation*. Retrieved from <https://www.linkedin.com/pulse/7-vital-tips-voice-modulation-rahul-bhatnagar>
- Carr, B. (2020). *Developing word consciousness in young readers. Innovations and Critical Issues in Teaching and Learning*, 1(1), 1–22. Retrieved from <https://cornerstone.lib.mnsu.edu/icitl/vol1/iss1/1>
- DeGuzman, K. (2021). *What is imagery: Definition & examples in literature & poetry*. Retrieved from <https://www.studiobinder.com/blog/what-is-imagery-definition-examples/>
- Dickinson College. (2023). *Criticism: Literature, film & drama*. Retrieved from <https://libguides.dickinson.edu/criticism>
- Dickinson, J. (2023). *Effective reading strategies and literary comprehension in secondary education*. London: Academic Publishing House.
- Emecheta, B. (1974). *Second-class citizen*. London, England: Allison & Busby.
- Gray Group International. (2023). *Public speaking: Commanding the stage*. Las Vegas, NV: Author. Retrieved from <https://www.graygroupintl.com/blog/public-speaking>
- Hubbard, C., & Howard, M. (2023). *Imagery and symbolism in literature: Overview and examples*. Retrieved from <https://study.com/academy/lesson/symbolism-imagery-in-literature-definitions-examples.html>

- Kajal. (2022). *The importance of studying literature*. Retrieved from <https://www.theasianschool.net/blog/importance-of-studying-literature/>
- Mohammed, S. A. (2007). *Teaching literature: Why, what and how*. Diyala University Journal.
- Niland, A. (2023). *Picture books, imagination and play: Pathways to positive reading identities for young children*. Education Sciences. Retrieved from <https://www.mdpi.com/2227-7102/13/5/511>
- Oatley, K., & Djikic, M. (2017). *The creativity of literary writing*. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge handbook of creativity across domains*. Cambridge, England: Cambridge University Press.
- Odinye. (2014). *The image of corruption and poverty in contemporary Nigeria: A study of Osundare's Songs of the marketplace*. AJELLS.
- Okoya, M. A. (2023). *Determinants of junior secondary school students' achievement in English language*. Ojo, Nigeria: Lagos State University.
- Planet Spark. (2021). *10 important voice modulation tips for kids*. Retrieved from <https://www.planetspark.in/blogs/voice-modulation-tips-for-kids>
- Priyatni, E. T., & Martutik. (2020). *The development of a critical-creative reading assessment based on problem solving*. SAGE Open. Retrieved from

- <https://journals.sagepub.com/doi/full/10.1177/2158244020923350>
- Rocha, L. C. M. (2016). *Literature and its role in the formation of nations*. Retrieved from <https://doaj.org/article/d16bd8b8555149b0884298f0e0173b95>
- Rosenblatt, L. M. (1978). *The reader, the text, the poem: The transactional theory of the literary work*. Carbondale, IL: Southern Illinois University Press.
- Sam, A. (2020). *10 qualities literature teachers must adopt*. Retrieved from <https://notesread.com/qualities-of-literature-teacher/>
- Sam, K. (2020). *Teacher competence and literary interpretation in secondary schools*. Journal of Educational Studies, 15(2), 45–60.
- brams, M. H., & Harpham, G. G. (2012). *A glossary of literary terms*. Belmont, CA: Wadsworth Cengage Learning.
- Seekho. (2023). *Voice modulation: An overview*. Retrieved from <https://www.seekho.ai/topics/voice-modulation/SK-131-3681>
- Shady Oak Primary School. (2021). *8 easy steps to effective reading*. Retrieved from <https://shadyoakprimary.com/8-easy-steps-to-effective-reading/>
- Soyinka, W. (1963). *The lion and the jewel*. London, England: Oxford University Press.
- Wilson, A. (1986). *Fences*. New York, NY: Plume.