

STORY WRITING BASED ON PICTURES

STORY WRITING BASED ON PICTURES UNVEILING STORIES FROM THE SILENT CANVAS MY JOURNEY INTO PICTUREBASED STORYTELLING HAVE YOU EVER STARED AT A FADED PHOTOGRAPH A BLURRY SNAPSHOT OR A VIBRANT PAINTING AND FELT A SURGE OF UNTOLD STORIES BUBBLING WITHIN YOU I HAVE FOR YEARS IVE BEEN CAPTIVATED BY THE POWER OF IMAGES TO IGNITE MY IMAGINATION TO TRANSPORT ME TO ANOTHER TIME AND PLACE ITS A QUIET ALMOST MEDITATIVE PROCESS LETTING THE VISUALS SPEAK AND CRAFTING NARRATIVES FROM THE SILENT WHISPERS OF PIXELS AND PAINT MY JOURNEY BEGAN WITH A TATTERED FAMILY ALBUM I REMEMBER THE SEPIA TONES THE BLURRED FACES AND THE WHISPERS OF ANCESTORS ID NEVER KNOWN THE SCENE OF A DUSTY ATTIC THE FRAGILE SCENT OF OLD PAPER AND THE INTRICATE DETAILS IN A CHILDS SKETCHED DRAWINGTHESE TANGIBLE ELEMENTS BECAME THE FOUNDATION OF MY STORIES THE IMAGE OF A CHILD BUILDING A SANDCASTLE FOR EXAMPLE SPARKED A STORY ABOUT A SUMMER SPENT EXPLORING THE SEA A LOVE OF CREATING AND THE PRECIOUSNESS OF FLEETING MOMENTS THE STORIES BLOOMED FROM THE WHISPERS OF FORGOTTEN MEMORIES AND THE PICTURES BECAME THE VESSELS THIS SPARKED A PASSION AND I STARTED DOCUMENTING MY OWN LIFE THROUGH PHOTOGRAPHS I TOOK PICTURES OF MY GARDEN OF SUNSETS OVER THE CITY OF MY FRIENDS LAUGHING TOGETHER EACH IMAGE BECAME A STARTING POINT A BLANK CANVAS FOR MY IMAGINATION TO RUN WILD I STARTED WRITING STORIES ABOUT MOMENTS FROZEN IN TIME STORIES ABOUT LOST FRIENDSHIPS UNEXPECTED CONNECTIONS AND THE SIMPLE JOYS OF EVERYDAY LIFE AND IT WORKED BENEFITS OF PICTUREBASED STORYTELLING ENHANCED CREATIVITY LOOKING AT AN IMAGE UNLOCKS A DIFFERENT PART OF YOUR MIND ENCOURAGING A FRESH PERSPECTIVE AND PUSHING YOUR CREATIVE BOUNDARIES YOURE NO LONGER CONFINED TO A SINGLE NARRATIVE PATH INCREASED EMPATHY SEEING THE WORLD THROUGH SOMEONE ELSSES EYES WHETHER ITS IN A HISTORICAL PHOTO OR A CONTEMPORARY SNAPSHOT CAN FOSTER EMPATHY AND UNDERSTANDING YOURE ESSENTIALLY STEPPING INTO SOMEONE ELSSES SHOES SHARPENED OBSERVATION SKILLS PICTUREBASED STORYTELLING FORCES YOU TO TRULY APPRECIATE THE DETAILS NUANCES AND EMOTIONS EMBEDDED WITHIN AN IMAGE THIS ACUTE OBSERVATION CAN BE APPLIED TO OTHER AREAS OF LIFE IMAGINE A PHOTO OF A CHILD LOOKING WISTFULLY AT A TOY YOU MIGHT IMMEDIATELY SEE THE LONGING OR LOSS IN THAT IMAGE AND USE THAT TO CRAFT A COMPELLING STORY IMPROVED COMMUNICATION BY TRANSLATING VISUAL INFORMATION INTO WORDS YOU DEVELOP STRONGER 2 COMMUNICATION SKILLS AS YOU LEARN TO CONVEY THE ESSENCE OF THE PICTURES MESSAGE TO THE READER MEMORY RETENTION THE ACT OF WRITING ABOUT A PICTURE OFTEN HELPS YOU RECALL FORGOTTEN MEMORIES ASSOCIATED WITH THAT IMAGE A FADED IMAGE OF A GATHERING FOR EXAMPLE CAN IGNITE YOUR MIND ABOUT A SPECIFIC FRIENDS LAUGHTER AN INSIDE JOKE OR A POIGNANT CONVERSATION THAT OTHERWISE WOULD HAVE BEEN FORGOTTEN BEYOND THE PICTURES EXPLORING RELATED THEMES HISTORICAL CONTEXT OFTEN PHOTOGRAPHS FROM THE PAST HOLD CLUES ABOUT HISTORICAL EVENTS

SOCIAL NORMS AND CULTURAL SHIFTS WRITING STORIES BASED ON THESE IMAGES GIVES US A WINDOW INTO THE PAST AND ALLOWS US TO CONNECT WITH THE HISTORY OF A COMMUNITY A FAMILY OR A NATION IMAGINE A VINTAGE PHOTO OF A COMMUNITY GATHERING THE CLOTHES THE HAIRSTYLES AND THE EXPRESSIONS IN THE FACES THESE GIVE YOU HINTS ON THE ATTITUDES OF THE TIME THEIR DAILY LIVES AND THEIR INTERACTIONS EMOTIONAL DEPTH THE UNSPOKEN STORIES ARE OFTEN JUST AS POWERFUL AS THE EXPLICIT ONES IN AN IMAGE SOMETIMES THE SUBTLITIES OF EXPRESSION THE SUBTLE POSTURES AND THE OVERALL ATMOSPHERE OF A SCENE CREATE A UNIQUE EMOTIONAL LANDSCAPE I REMEMBER A PICTURE OF AN OLD WOMAN TENDING A GARDEN IN THAT IMAGE I PERCEIVED A SENSE OF PEACE AND RESILIENCE IN HER WEARY EYES AND POSTURE PSYCHOLOGICAL INTERPRETATION JUST AS ARTISTS CAN CAPTURE EMOTIONS AND PERSPECTIVES WITH PAINT AND BRUSHSTROKES PHOTOGRAPHERS AND ARTISTS CAN DO IT WITH A LENS OR PENCIL ANALYZING THE COMPOSITION LIGHTING AND SUBJECT MATTER OF A VISUAL SOURCE GIVES INSIGHTS INTO THE ARTISTS AND THE SUBJECTS MINDSET LIMITATIONS AND CHALLENGES NOT EVERY PICTURE IS SUITABLE FOR STORYTELLING SOMETIMES THE IMAGE MIGHT BE TOO VAGUE TOO BLURRY OR LACK SUFFICIENT CONTEXT THE KEY IS IN FINDING STORIES IN A PICTURE NOT CREATING A STORY AROUND A PICTURE THAT DOES NOT ALLOW FOR IT

3 PERSONAL REFLECTIONS

PICTUREBASED STORYTELLING HAS BECOME A DEEPLY FULFILLING PART OF MY LIFE ITS A JOURNEY OF DISCOVERY ALLOWING ME TO CONNECT WITH THE PAST PRESENT AND PERHAPS EVEN GLIMPSE THE FUTURE IT ALLOWS ME TO CONNECT WITH OTHERS IN A MEANINGFUL WAY IVE MET NEW PEOPLE SHARED STORIES AND LEARNED SO MUCH FROM THE SEEMINGLY SILENT WORLDS CAPTURED WITHIN A FRAME

5 ADVANCED FAQs

1 How do I overcome the challenge of a lacking visual context in a picture

USE YOUR OWN EXPERIENCES AND OBSERVATIONS TO FILL IN THE GAPS RESEARCH HISTORICAL OR SOCIAL CONTEXTS SURROUNDING THE TIME AND PLACE IN WHICH THE PHOTOGRAPH WAS TAKEN

2 How can I make my picturebased stories engaging and captivating

CREATE A STRONG NARRATIVE VOICE USE VIVID SENSORY DETAILS AND DEVELOP COMPELLING CHARACTERS EVEN IF THEY ARE IMPLIED IN THE PHOTO

3 How can I handle multiple interpretations of an image

EMBRACE THE AMBIGUITY AND EXPLORE THE DIFFERENT PERSPECTIVES IT CAN GENERATE ALLOW THE READER TO PARTICIPATE IN THE NARRATIVE DISCOVERY

4 What resources can help me expand my picturebased storytelling skillset

EXPLORE ONLINE COMMUNITIES AND FORUMS DEDICATED TO STORYTELLING ATTEND WORKSHOPS ON VISUAL NARRATIVE OR FIND INSPIRATION FROM PICTURE BOOKS MAGAZINES AND PROFESSIONAL PHOTOJOURNALISM

5 How do I balance personal interpretation with respecting the original intent of the image

ACKNOWLEDGE THE HISTORICAL AND CULTURAL BACKGROUND OF THE PICTURE WHILE ADDING YOUR UNIQUE PERSPECTIVE IN A THOUGHTFUL AND RESPECTFUL MANNER CONSIDER THE PHOTOGRAPHERS POSSIBLE INTENTION WHEN CREATING THE IMAGE

STORYTELLING FROM PICTURES A DEFINITIVE GUIDE

STORYTELLING IS A FUNDAMENTAL HUMAN ACTIVITY A WAY TO CONNECT UNDERSTAND AND SHARE EXPERIENCES WHILE TRADITIONALLY TIED TO WORDS THE ABILITY TO WEAVE NARRATIVES FROM VISUAL STIMULI LIKE PICTURES IS A POTENT AND INCREASINGLY RELEVANT SKILL THIS ARTICLE DIVES DEEP INTO THE ART OF CRAFTING COMPELLING STORIES BASED ON IMAGES BLENDING THEORETICAL UNDERSTANDING WITH

PRACTICAL APPLICATIONS AND HELPFUL ANALOGIES

4 UNDERSTANDING THE VISUAL LANGUAGE

PICTURES LIKE WORDS POSSESS A UNIQUE LANGUAGE. THEY COMMUNICATE EMOTIONS, REVEAL CHARACTER TRAITS, SUGGEST SETTINGS, AND HINT AT NARRATIVES. A LONE FIGURE SILHOUETTED AGAINST A STORMY SKY INSTANTLY EVOKES A FEELING OF ISOLATION AND IMPENDING CONFLICT. A CHILD PLAYING WITH A DOG IN A SUN-DRENCHED PARK SUGGESTS JOY AND COMPANIONSHIP. THESE ARE VISUAL CUES TRIGGERING IMMEDIATE INTERPRETATIONS AND PRIMING THE MIND FOR STORYTELLING. THINK OF A PAINTER METICULOUSLY COMPOSING ELEMENTS: A SPECIFIC COLOR PALETTE, A SPECIFIC PLACEMENT OF FIGURES. THESE CHOICES ALL CONTRIBUTE TO THE OVERALL NARRATIVE.

THE POWER OF OBSERVATION

INTERPRETATION: THE KEY TO CRAFTING A STORY FROM A PICTURE LIES NOT IN MERELY DESCRIBING IT BUT IN INTERPRETING IT. WHAT IS IMPLIED BY THE IMAGE? WHAT ARE THE EMOTIONS CONVEYED? WHAT IS THE STORY BEHIND THE SCENE? A PICTURE IS LIKE A CRYPTIC MESSAGE. DECIPHERING THE HIDDEN MEANING REQUIRES CAREFUL OBSERVATION AND A WILLINGNESS TO EXPLORE MULTIPLE INTERPRETATIONS. CONSIDER THE ANALOGY OF A DETECTIVE PIECING TOGETHER CLUES. EACH VISUAL ELEMENT IS A CLUE LEADING TOWARDS A LARGER, MORE COMPLEX TRUTH.

BUILDING A STORY FROM A PICTURE

- 1 IDENTIFY THE CORE EMOTION: WHAT FEELING DOES THE PICTURE EVOKE? IS IT JOY, SADNESS, FEAR, OR SOMETHING MORE COMPLEX? IDENTIFYING THE PRIMARY EMOTION HELPS FRAME THE NARRATIVE.
- 2 CHARACTER EXPLORATION: WHO ARE THE FIGURES IN THE PICTURE? WHAT ARE THEIR EXPRESSIONS AND POSTURES TELLING US ABOUT THEIR PERSONALITIES? ARE THEY INTERACTING OR ARE THEY ISOLATED? IF CHARACTERS ARE UNKNOWN, IMAGINE THEIR BACKSTORIES: GIVE THEM A NAME, A MOTIVATION, A CONFLICT.
- 3 SETTING THE SCENE: WHERE IS THE PICTURE SET? WHAT DETAILS SUGGEST THE ENVIRONMENT'S MOOD AND ATMOSPHERE? A BUSTLING MARKETPLACE IMPLIES A DIFFERENT NARRATIVE THAN A SOLITARY DESERT LANDSCAPE. USE THIS TO CREATE A TANGIBLE SETTING, EVEN IF THE DETAILS ARE IMPLICIT.
- 4 DEVELOPING PLOT POINTS: CONSIDER THE ACTIONS DEPICTED IN THE PICTURE OR LACK THEREOF. WHAT IS HAPPENING? WHAT COULD HAVE HAPPENED BEFORE? WHAT MIGHT HAPPEN NEXT? USE THESE FRAGMENTS TO CRAFT A BEGINNING, A MIDDLE, AND AN END. CONSIDER THE HOOK: THE ELEMENT THAT INSTANTLY DRAWS THE READER IN.

5 NARRATIVE

APPLY FAMILIAR STORYTELLING STRUCTURES LIKE RISING ACTION, CLIMAX, AND RESOLUTION TO CREATE A COHERENT NARRATIVE. JUST LIKE A SYMPHONY UNFOLDS WITH DISCERNIBLE MOVEMENTS, YOUR STORY NEEDS A DISCERNIBLE STRUCTURE TO HOLD ITS WEIGHT.

5 PRACTICAL APPLICATIONS

CHILDREN'S STORYTELLING: PICTURES CAN BE USED TO IGNITE IMAGINATIONS AND ENCOURAGE CREATIVE THINKING IN CHILDREN. ASK THEM TO DESCRIBE THE FEELINGS OF THE CHARACTERS OR TO PREDICT WHAT MIGHT HAPPEN NEXT.

SOCIAL MEDIA CONTENT: VISUALS ARE PARAMOUNT ON SOCIAL MEDIA. CRAFT CAPTIONS AND DESCRIPTIONS THAT BUILD UPON THE VISUAL NARRATIVE, ENGAGING THE AUDIENCE ON A DEEPER EMOTIONAL LEVEL.

ART THERAPY: USING PICTURES AS A SPRINGBOARD FOR STORYTELLING CAN BE A POWERFUL TOOL IN THERAPY, FOSTERING SELF-EXPRESSION AND EMOTIONAL PROCESSING.

JOURNALING AND REFLECTION: USE PICTURES FROM MAGAZINES OR PERSONAL PHOTOGRAPHS TO PROMPT INTROSPECTIVE JOURNALING.

LOOKING AHEAD

THE FUTURE OF STORYTELLING IS INCREASINGLY VISUAL. AS TECHNOLOGY ADVANCES AND INTERACTIVE STORYTELLING EXPERIENCES BECOME MORE COMMON, THE ABILITY TO EXTRACT NARRATIVES FROM IMAGES WILL

BE EVEN MORE CRUCIAL IMAGINE VIRTUAL REALITY ENVIRONMENTS WHERE A SINGLE FRAME FROM A USERS JOURNEY CAN GENERATE A COMPLETE INTERACTIVE NARRATIVE THE CONVERGENCE OF VISUAL AND NARRATIVE MEDIUMS PROMISES EXCITING POSSIBILITIES

EXPERTLEVEL FAQs

1 How do you approach interpreting ambiguous images Embrace multiple perspectives Challenge your initial assumptions Consider different contexts and timelines to explore potential storylines

2 What if the image doesn't have obvious details Focus on implied details Ask questions about the scene What are the unspoken emotions How does the lack of details enhance the narrative

3 How to develop believable characters from a picture Attribute character traits based on actions and expressions Draw from your own life experiences and observations Give them backstories to enhance emotional resonance

4 How to overcome writers block when encountering a visual prompt Freewrite Don't censor yourself Brainstorm multiple ideas and approaches Break the story into smaller manageable parts

5 How do you ensure a story resonates with different audiences Avoid overly complex narratives Focus on universal themes and emotions Provide opportunities for diverse

6 Interpretations

The art of storytelling from pictures is a dynamic and evolving skill With practice observation and a keen eye one can unlock the narratives hidden within the visual world around us enriching both personal and professional communication

HANDBOOK OF WRITING RESEARCH L2 COLLABORATIVE WRITING IN DIVERSE LEARNING CONTEXTS THE WRITE BEGINNING PROCEEDINGS OF THE INTERNATIONAL CONFERENCE ON ENGLISH LANGUAGE AND TEACHING (ICOELT 2022) A MANUAL OF PHONOGRAPHY; OR, WRITING BY SOUND. [WITH] KEY A MANUAL OF PHONOGRAPHY; OR, WRITING BY SOUND: A NATURAL METHOD OF WRITING BY SIGNS THAT REPRESENT SPOKEN SOUNDS RESOURCES IN EDUCATION HOW TO WRITE A BOOK REVIEW. BOOK REVIEW GUIDE ASIAN CULTURE AND HISTORY WRITING THE PHONETIC JOURNAL WRITING IN THE CENTER A DICTIONARY OF MUSIC AND MUSICIANS (A.D. 1450-1880) BY EMINENT WRITERS, ENGLISH AND FOREIGN WRITERS WRITING THE ELINOR GLYN SYSTEM OF WRITING SCHOOL EDUCATION A PSYCHOLINGUISTIC MODEL FOR TEACHING INITIAL READING AND WRITING OF PERSIAN AS A FOREIGN LANGUAGE TO ADULTS CATALOGUE OF THE EDUCATIONAL DIVISION OF THE SOUTH KENSINGTON MUSEUM CATALOGUE ... WRITING SKILLS FOR COLLEGE STUDENTS CHARLES A. MACARTHUR MIMI LI LISA DONOHUE HAVID ARDI SIR ISAAC PITMAN ISAAC PITMAN UDEME USANGA CANADIAN CENTER OF SCIENCE AND EDUCATION IRENE L. CLARK GEORGE GROVE LIL BRANNON ELINOR GLYN MAHMOOD TABA TABAI VICTORIA AND ALBERT MUSEUM DARTMOUTH COLLEGE JUDITH F. OLSON

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CULTURE AND HISTORY WRITING THE PHONETIC JOURNAL WRITING IN THE CENTER A DICTIONARY OF MUSIC AND MUSICIANS (A.D. 1450-1880) BY EMINENT WRITERS, ENGLISH AND FOREIGN WRITERS WRITING THE ELINOR GLYN SYSTEM OF WRITING SCHOOL EDUCATION A PSYCHOLINGUISTIC MODEL FOR TEACHING INITIAL READING AND WRITING OF PERSIAN AS A FOREIGN LANGUAGE TO ADULTS CATALOGUE OF THE EDUCATIONAL DIVISION OF THE SOUTH KENSINGTON MUSEUM CATALOGUE ... WRITING SKILLS FOR COLLEGE STUDENTS *CHARLES A. MACARTHUR MIMI LI LISA DONOHUE HAVID ARDI SIR ISAAC PITMAN ISAAC PITMAN UDEME USANGA CANADIAN CENTER OF SCIENCE AND EDUCATION IRENE L. CLARK GEORGE GROVE LIL BRANNON ELINOR GLYN MAHMOOD TABA TABAI VICTORIA AND ALBERT MUSEUM DARTMOUTH COLLEGE JUDITH F. OLSON*

SYNTHESIZING THE BREADTH OF CURRENT RESEARCH ON THE TEACHING AND LEARNING OF WRITING THE THIRD EDITION OF THIS DEFINITIVE HANDBOOK HAS MORE THAN 90 NEW CONTENT REFLECTING THE GROWTH AND DYNAMISM OF THE FIELD LEADING SCHOLARS INCLUDING MANY INTERNATIONAL VOICES REVIEW MAJOR THEORIES DEVELOPMENTAL ISSUES AND INSTRUCTIONAL APPROACHES FOR STUDENTS AT ALL GRADE LEVELS COGNITIVE AND SOCIOCULTURAL ASPECTS OF WRITING ARE EXPLORED IN DEPTH AS ARE ASSESSMENT PRINCIPLES AND METHODS ISSUES IN TEACHING STUDENTS WITH DISABILITIES MULTILINGUAL STUDENTS AND CULTURALLY DIVERSE STUDENTS ARE ADDRESSED THE VOLUME DISCUSSES INNOVATIVE RESEARCH METHODS AND EDUCATIONAL TECHNOLOGIES AND IDENTIFIES KEY DIRECTIONS FOR FUTURE INVESTIGATION NEW TO THIS EDITION CHAPTERS ON EXECUTIVE FUNCTIONS IN WRITING DISCIPLINARY WRITING IN MATH SCIENCE AND SOCIAL STUDIES THE ROLE OF VOCABULARY IN WRITING AND FORMATIVE ASSESSMENT CHAPTERS ON SOURCE BASED WRITING SOURCE EVALUATION AND WRITING DEVELOPMENT AND INSTRUCTION FOR AFRICAN AMERICAN STUDENTS CHAPTERS ON SOCIOCULTURAL ASPECTS OF WRITING FROM CRITICAL LITERACIES TO AGENCY AND IDENTITY SOCIAL JUSTICE ISSUES AND MORE PLUS AN EMPHASIS ON INTEGRATING COGNITIVE AND SOCIOCULTURAL PERSPECTIVES THROUGHOUT

THIS BOOK IS THE FIRST EDITED VOLUME TO COMPILE UP TO DATE SCHOLARSHIP THAT DISCUSSES FRONTIER KNOWLEDGE ON SECOND LANGUAGE L2 COLLABORATIVE WRITING CW AND HIGHLIGHTS TECHNOLOGY MEDIATED SOLUTIONS TO IT THE VOLUME CONSISTS OF CONCEPTUAL PAPERS AND EMPIRICAL STUDIES THAT EXPLORE THEORETICAL METHODOLOGICAL AND PEDAGOGICAL APPROACHES TO CW IN FACE TO FACE ONLINE AND HYBRID LEARNING CONTEXTS THE TEN CHAPTERS OF THE BOOK ARE DIVIDED INTO THREE SECTIONS 1 THEORETICAL PERSPECTIVES AND A METHODOLOGICAL REVIEW OF CW 2 EMPIRICAL RESEARCH ADDRESSING THE PROCESSES PRODUCTS AND EFFECTS PERTAINING TO CW 3 PEDAGOGICAL ASPECTS RELEVANT TO CW NAMELY TASK DESIGN TECHNOLOGY USE AND ASSESSMENT BY EXAMINING THE IMPLEMENTATION OF VARIOUS CW TASKS ACROSS MODES GENRES AND L2 LEARNING SETTINGS THIS BOOK RE EVALUATES THE PRACTICES OF CW AND ILLUSTRATES HOW DIVERSE FORMS OF CW CAN FACILITATE STUDENTS L2 LEARNING AND WRITING DEVELOPMENT

THE WRITE BEGINNING ILLUSTRATES HOW USING SUCCESS CRITERIA AS A GUIDE CAN HELP STUDENTS DEVELOP A CLEAR UNDERSTANDING OF THE PROCESS AND SET REALISTIC GOALS

THIS IS AN OPEN ACCESS BOOK INTERNATIONAL CONFERENCE ON ENGLISH LANGUAGE AND TEACHING ICOELT IS AN ANNUAL CONFERENCE HOSTED BY ENGLISH DEPARTMENT OF FACULTY OF LANGUAGES AND ARTS UNIVERSITAS NEGERI PADANG IT WAS FIRSTLY CONDUCTED IN 2013 AS INTERNATIONAL SEMINAR ON ENGLISH LANGUAGE AND TEACHING ISELT THIS EVENT CONSISTENTLY INVITES REPUTED SPEAKERS AND HAVING COMPETENCE IN ENGLISH LANGUAGE TEACHING FROM AROUND THE WORLD

DOCUMENT FROM THE YEAR 2012 IN THE SUBJECT GUIDEBOOKS SCHOOL EDUCATION PEDAGOGY MICHAEL OKPARA UNIVERSITY OF AGRICULTURE NRCRI FEDERAL COLLEGE OF AGRICULTURE ISHIAGU EBONYI STATE NIGERIA COURSE BOOK SCIENCE LANGUAGE ENGLISH ABSTRACT THE MAIN PURPOSES OF RESEARCH INCLUDE UNDERSTANDING INTEGRATING AND MODELING NATURE AND SOCIETY BOOKS AND RESEARCH WORKS ARE IMPORTANT TO ACHIEVE SUCH GOALS SINCE IT REVIEWS FUNDAMENTAL SUBJECTS IN DIFFERENT FIELDS OF HUMAN ENDEAVOUR WHILE INCORPORATING MORE RECENT DEVELOPMENTS MATERIALS PUBLISHED FROM ACADEMIC RESEARCH FINDINGS AND OTHER LITERARY WORKS NEED TO BE PUBLISHED FOR USE FOR INCREASE KNOWLEDGE IN THE SUBJECT AREA BY PARTICIPANTS IN THE DEVELOPMENT PROCESS HOWEVER SINCE NO ONE PERSON IS A REPOSITORY OR ISLAND OF KNOWLEDGE SUCH WORKS NEED TO BE ASSESSED EVALUATED AND APPRAISED TO MEET THE NEEDS OF THE TARGET AUDIENCE THIS STUDY WHICH EVALUATED THE STATE OF BOOK REVIEW AT THE FEDERAL COLLEGE OF AGRICULTURE S LIBRARY ISHIAGU REVEALED THAT NIGERIAN AUTHORS DO NOT WRITE AND PUBLISH THEIR WORK LIKE THEIR FOREIGN COUNTERPARTS OUT OF THE TOTAL NUMBER OF 4 500 BOOKS IN THE LIBRARY 77 78 ARE REVIEWED WHILE 22 22 ARE NOT REVIEWED 82 22 OF BOOKS IN THE LIBRARY ARE WRITTEN AND PUBLISHED BY FOREIGNERS WHILE NIGERIANS AND OTHER AFRICAN AUTHORS CONTRIBUTED TO THE REMAINING 17 78 MEANING THAT NIGERIAN AUTHORS AND RESEARCHERS ARE NOT DOING ENOUGH IN THEIR LITERARY AND RESEARCH WORK AS IT APPLIES TO THE NIGERIAN SITUATION HOW TO WRITE A BOOK REVIEW AND BOOK REVIEW GUIDE IS TO ENABLE ACADEMIC RESEARCH PROFESSIONALS CONTRIBUTE TO RESEARCH PUBLISHING OF THEIR WORK AND KNOWLEDGE THIS PAPER IDENTIFIES THE NECESSARY KEY COMPONENTS IN ACADEMIC PUBLICATIONS PRESENTS A DESCRIPTION OF BOOK REVIEW METHODOLOGY AND ATTEMPTS TO INTEGRATE SPECIFIC OUTCOMES INTO A STANDING CORE OF ACADEMIC EXERCISE AND CULTURE PUBLISH OR PERISH

PUBLISHED BY THE CANADIAN CENTER OF SCIENCE AND EDUCATION ASIAN CULTURE AND HISTORY ACH IS AN INTERNATIONAL DOUBLE BLIND PEER REVIEWED OPEN ACCESS JOURNAL WITH BOTH PRINT AND ONLINE VERSIONS ACH ENCOURAGES HIGH QUALITY SUBMISSIONS IN ORDER TO CARRY OUT OUR NON DISCRIMINATION PRINCIPLES WE USE A DOUBLE BLIND SYSTEM OF PEER REVIEW ACH COVERS THE ENTIRE SPECTRUM OF RESEARCH INCLUDING THE FOLLOWING TOPICS CULTURE HISTORY ARTS ANTHROPOLOGY ARCHAEOLOGY RELIGION PHILOSOPHY POLITICS EDUCATION LAWS AND LINGUISTICS

THIS IS A WRITING TEXT BASED ON HOW REAL WRITERS WRITE TREATING WRITING AND REVISING AS ESSENTIALLY THE SAME THING THE BOOK FOCUSES ON THE CHOICES WRITERS MAKE AS THEY FIND AND SHAPE THEIR MEANINGS FROM AN INITIAL IDEA IN THEIR JOURNALS OR FREEWRITING THROUGH DRAFTING AND RECEIVING RESPONSES FROM PEERS AND TEACHERS TO THE FINAL PUBLISHABLE FORM WRITERS WRITING SHOWS ALL DRAFTS FROM JOURNAL ENTRIES TO FINISHED PUBLISHED PIECES THAT STUDENTS AND PROFESSIONALS HAVE WRITTEN INCLUDES A CHAPTER ON JOURNALS THAT SHOWS NOT ONLY HOW WRITERS HAVE USED THEIR INITIAL TENTATIVE OBSERVATIONS AND PERCEPTIONS IN THEIR WORK BUT ALSO HOW THEY HAVE USED THEIR JOURNALS TO CHART THEIR WRITING PROCESSES DEMONSTRATES HOW STUDENTS CAN BECOME BETTER READERS OF THEIR OWN TEXTS SHOWS HOW PEER WRITING GROUPS CAN HELP A WRITER GENERATE IDEAS AND REVISE A TEXT SHOWS STUDENTS HOW TO USE TEACHER COMMENTS IN REVISING THEIR TEXTS ILLUSTRATES THE CHOICES THAT WRITERS MAKE IN RE ENVISIONING THEIR WORK GIVES STRATEGIES FOR GETTING STARTED AND TRYING OUT DIFFERENT WAYS OF SAYING SOMETHING

EVENTUALLY, **STORY WRITING BASED ON PICTURES** WILL NO QUESTION DISCOVER A EXTRA EXPERIENCE AND SKILL BY SPENDING MORE CASH. STILL WHEN? DO YOU SAY YOU WILL THAT YOU REQUIRE TO GET THOSE EVERY NEEDS LATER HAVING SIGNIFICANTLY CASH? WHY DONT YOU TRY TO GET SOMETHING BASIC IN THE BEGINNING? THATS SOMETHING THAT WILL GUIDE YOU TO UNDERSTAND EVEN MORE **STORY WRITING BASED ON PICTURES**ROUGHLY SPEAKING THE GLOBE, EXPERIENCE, SOME PLACES, LATER THAN HISTORY, AMUSEMENT, AND A LOT MORE? IT IS YOUR COMPLETELY **STORY WRITING BASED ON PICTURES**OWN PERIOD TO FEIGN REVIEWING HABIT. AMONG GUIDES

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