

# The Art Of The Story Teller

John D. Walsh

*The Art of the Story-Teller* Marie L. Shedlock,2023-03-29 Reproduction of the original.

The Storyteller Evan Turk,2016-06-28 In a time of drought in the Kingdom of Morocco, a storyteller and a boy weave a tale to thwart a Djinn and his sandstorm from destroying their city.

**The Art of the Story-Teller** Marie L. Shedlock,2019-11-25 Marie L. Shedlock's 'The Art of the Story-Teller' is a guide to the craft of storytelling, perfect for educators and artists alike. Shedlock's insights, born of a lifetime of experience, highlight the essential elements of story and the artifices of storytelling. She explores how to avoid elements that detract from the power of a story, and how to select and present materials that captivate an audience. Shedlock's wisdom is brought to life in a collection of stories that includes tales of history, mythology, and folklore, as well as beloved favorites from Hans Christian Andersen.

**The Art of the Story-teller** Marie L. Shedlock,1915

**The Art of the StoryTeller** Marie Shedlock,2016-12-02 Miss Shedlock has put together in this little book such observations and suggestions on story-telling as can be put in words. Those who have the artist's spirit will find their sense of values quickened by her words, and they will be led to escape some of the errors into which even the greatest artists fall... To those who know, the book is a revelation of the intimate relation between a child's instincts and the finished art of dramatic presentation. To those who do not know it will bring echoes of reality. (from the Preface) This classic is now republished for modern writers and storytellers to perfect their craft. The goal is riveted readers that want to buy your next book and the one after. The degree you can tell a story and breathe life into its characters will measure your success as a storyteller and so, an author. Get Your Copy Now.

**The Art of the Story-Teller** Shedlock Marie L,2016-06-21 Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

*The Art of Storytelling* John D. Walsh,2013-12-18 Can you captivate an audience with your story? Many of us would love to hold the attention of a crowd, a classroom, or just a group of our friends by telling them a great story. We have felt the pressure of a public presentation or the disappointment of telling a story that others ignore. We are ready to be heard, ready to captivate. In *The Art of Storytelling*, John Walsh takes us through the steps to presenting a compelling story—outlining the strategies that helped him move from stutterer to storyteller. This book will help any person with a story to share by walking you through all aspects of presentation . . . from what to do with your hands as you speak all the way to crafting a killer ending. Whether you're telling bedtime stories to your children or Bible stories to a congregation, this book will take your storytelling to a new level.

*The Way of the Storyteller* Ruth Sawyer,1977-01-27 As interest in the art of storytelling continues to grow, many books have appeared on the subject but none have matched the scope and charm of *The Way of the Storyteller*. First published in 1942, this classic work is unique in its blend of literary history, criticism, analysis, personal anecdote, and how-to instructions. Sawyer examines storytelling as a folk art and a still-living art, tracing its evolution from the earliest narrative impulses that developed as stories were written down. With simple suggestions, she instructs the reader in the art of storytelling and freeing the creative imagination by disciplining the mind. Sawyer's guide also includes an engaging selection of

international stories sure to enchant both children and adults. The Way of the Storyteller also is an invaluable resource with a comprehensive reading and story list.

**The Art of the Story-teller** Marie L. Shedlock,1951-01-01 A master storyteller shows storytelling as a literary form of communication, teaches how to tell stories and get effects, and lists selected stories.

**The Art of the Story-Teller** Marie L. Shedlock,2018-07-27 The Art of the Story-Teller Marie L. Shedlock Some day we shall have a science of education comparable to the science of medicine; but even when that day arrives the art of education will still remain the inspiration and the guide of all wise teachers. The laws that regulate our physical and mental development will be reduced to order; but the impulses which lead each new generation to play its way into possession of all that is best in life will still have to be interpreted for us by the artists who, with the wisdom of years, have not lost the direct vision of children We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

**The Art of the Story-Teller** Marie L. Shedlock,2016-09-05 The Art of the Story-Teller by Marie L. Shedlock. Storytelling is the conveying of events in words, images, and sounds, often by improvisation or embellishment. Story-telling is almost the oldest art in the world-the first conscious form of literary communication. In the East it still survives, and it is not an uncommon thing to see a crowd at a street corner held by the simple narration of a story. There are signs in the West of a growing interest in this ancient art, and we may yet live to see the renaissance of the troubadours and the minstrels whose appeal will then rival that of the mob orator or itinerant politician. One of the surest signs of a belief in the educational power of the story is its introduction into the curriculum of the training-college and the classes of the elementary and secondary schools. It is just at the time when the imagination is most keen, the mind being unhampered by accumulation of facts, that stories appeal most vividly and are retained for all time.

*The Art of the Story-Teller (Classic Reprint)* Marie L. Shedlock,2017-11-22 Excerpt from The Art of the Story-Teller The justification of the old-fashioned moral was not artistic but didactic. It embodied the determination of the story-teller to see that his pupils got the full benefit of the lesson involved. If the moral is to be cut out, the story-teller must be sure that the lesson is so clearly conveyed in the text that any further elaboration would be felt as an impertinent addition. Whately assures us that men prefer metaphors to Similes because in the Simile the point is baldly stated, whereas in the metaphor the reader or hearer has to be his own interpreter. All education is in the last resort self-education, and Miss Shedlock sees to it that her stories compel her hearers to make the application she desires. In two other points modern opinion is prepared to give our authoress rein where our forefathers would have been inclined to restrain her. The sense of humour has come to its proper place in our school rooms - pupils' humour, be it understood, for there always was scope enough claimed for the humour of the teacher. So with the imagination. The time is past when this mode of being conscious was looked at askance in school. Parents and teachers no longer speak contemptuously about the busy faculty, and quote Genesis in its condemnation. Miss Shedlock has been well advised to keep to her legitimate subject instead of wandering

afield in a Teutonic excursion into the realms of folk-lore. What parents and teachers want is the story as here and now existing and an account of how best to manipulate it. This want the book now before us admirably meets. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

#### Art of the Story-Teller ,1915

**The Art of the Story-Teller** Marie L. Shedlock,2013-12 Story-telling is almost the oldest art in the world--the first conscious form of literary communication. In the East it still survives, and it is not an uncommon thing to see a crowd at a street corner held by the simple narration of a story. There are signs in the West of a growing interest in this ancient art, and we may yet live to see the renaissance of the troubadours and the minstrels whose appeal will then rival that of the mob orator or itinerant politician. One of the surest signs of a belief in the educational power of the story is its introduction into the curriculum of the training-college and the classes of the elementary and secondary schools. It is just at the time when the imagination is most keen, the mind being unhampered by accumulation of facts, that stories appeal most vividly and are retained for all time. CONTENTS. PART I. THE ART OF STORY-TELLING. I. THE DIFFICULTIES OF THE STORY. II. THE ESSENTIALS OF THE STORY. III. THE ARTIFICES OF STORY-TELLING. IV. ELEMENTS TO AVOID IN SELECTION OF MATERIAL. V. ELEMENTS TO SEEK IN THE CHOICE OF MATERIAL. VI. HOW TO OBTAIN AND MAINTAIN THE EFFECT OF THE STORY. VII. QUESTIONS ASKED BY TEACHERS. PART II. THE STORIES. STURLA, THE HISTORIAN. A SAGA. THE LEGEND OF ST. CHRISTOPHER. ARTHUR IN THE CAVE. HAFIZ, THE STONE-CUTTER. TO YOUR GOOD HEALTH. THE PROUD COCK. SNEGOURKA. THE WATER NIXIE. THE BLUE ROSE. THE TWO FROGS. THE WISE OLD SHEPHERD. THE FOLLY OF PANIC. THE TRUE SPIRIT OF A FESTIVAL DAY. FILIAL PIETY. THREE STORIES FROM HANS CHRISTIAN ANDERSEN. THE SWINEHERD. THE NIGHTINGALE. THE PRINCESS AND THE PEA.PART III. LIST OF STORIES. BOOKS SUGGESTED TO THE STORY-TELLER AND BOOKS REFERRED TO IN THE LIST OF STORIES.

**The Art of the Storyteller** Marie L. Marie L. Shedlock,2015-10-16 Some day we shall have a science of education comparable to the science of medicine; but even when that day arrives the art of education will still remain the inspiration and the guide of all wise teachers. The laws that regulate our physical and mental development will be reduced to order; but the impulses which lead each new generation to play its way into possession of all that is best in life will still have to be interpreted for us by the artists who, with the wisdom of years, have not lost the direct vision of children. Some years ago I heard Miss Shedlock tell stories in England. Her fine sense of literary and dramatic values, her power in sympathetic interpretation, always restrained within the limits of the art she was using, and her understanding of educational values, based on a wide experience of teaching, all marked her as an artist in story- telling. She was equally at home in interpreting the subtle blending of wit and wisdom in Daudet, the folk lore philosophy of Grimm, or the deeper world philosophy and poignant human appeal of Hans Christian Andersen. Then she came to America and for two or three years she taught us the difference between the nightingale that sings in the tree tops and the artificial bird that goes with a spring. Cities like New York, Boston, Pittsburgh and

Chicago listened and heard, if sometimes indistinctly, the notes of universal appeal, and children saw the Arabian Nights come true.

**Art of the Story-teller** Marie L. Shedlock,1920

**The Storyteller** Traci Chee,2018-11-13 The thrilling conclusion to the epic adventure that began with New York Times bestselling *The Reader*, a series fantasy lovers will want to sink their teeth into. - Booklist, starred review Sefia is determined to keep Archer out of the Guard's clutches and their plans for war between the Five Kingdoms. The Book, the ancient, infinite codex of the past, present and future, tells of a prophecy that will plunge Kelanna in that bloody war, but it requires a boy--Archer--and Sefia will stop at nothing to ensure his safety. The Guard has already stolen her mother, her father, and her Aunt Nin. Sefia would sooner die than let them take anymore from her--especially the boy she loves. But escaping the Guard and the Book's prophecy is no easy task. After all, what is written always comes to pass. As Sefia and Archer watch Kelanna start to crumble to the Guard's will, they will have to choose between their love and joining a war that just might tear them apart. Full of magic, suspense, and mystery, Traci Chee brings her trilogy to a close in this spellbinding final installment.

The Art of the Story-Teller Marie Shedlock,2023-06-27 Some day we shall have a science of education comparable to the science of medicine; but even when that day arrives the art of education will still remain the inspiration and the guide of all wise teachers. The laws that regulate our physical and mental development will be reduced to order; but the impulses which lead each new generation to play its way into possession of all that is best in life will still have to be interpreted for us by the artists who, with the wisdom of years, have not lost the direct vision of children. Some years ago I heard Miss Shedlock tell stories in England. Her fine sense of literary and dramatic values, her power in sympathetic interpretation, always restrained within the limits of the art she was using, and her understanding of educational values, based on a wide experience of teaching, all marked her as an artist in story- telling. She was equally at home in interpreting the subtle blending of wit and wisdom in Daudet, the folk lore philosophy of Grimm, or the deeper world philosophy and poignant human appeal of Hans Christian Andersen. Then she came to America and for two or three years she taught us the difference between the nightingale that sings in the tree tops and the artificial bird that goes with a spring. Cities like New York, Boston, Pittsburgh and Chicago listened and heard, if sometimes indistinctly, the notes of universal appeal, and children saw the Arabian Nights come true. Yielding to the appeals of her friends in America and England, Miss Shedlock has put together in this little book such observations and suggestions on story-telling as can be put in words. Those who have the artist's spirit will find their sense of values quickened by her words, and they will be led to escape some of the errors into which even the greatest artists fall. And even those who tell stories with their minds will find in these papers wise generalizations and suggestions born of wide experience and extended study which will go far towards making even an artificial nightingale's song less mechanical. To those who know, the book is a revelation of the intimate relation between a child's instincts and the finished art of dramatic presentation. To those who do not know it will bring echoes of reality.-Earl Barnes.

**The Art of the Story-Teller** Marie L. Shedlock,2023-04-04 Some day we shall have a science of education comparable to the science of medicine; but even when that day arrives the art of education will still remain the inspiration and the guide of all wise teachers. The laws that regulate our physical and mental development will be reduced to order; but the impulses which lead each new generation to play its way into possession of all that is best in life will still have to be interpreted for us by the artists who, with the wisdom of years, have not lost the direct vision of children. Some years ago I heard Miss Shedlock tell stories in England. Her fine sense of literary and dramatic values, her power in sympathetic interpretation,

always restrained within the limits of the art she was using, and her understanding of educational values, based on a wide experience of teaching, all marked her as an artist in story-telling. She was equally at home in interpreting the subtle blending of wit and wisdom in Daudet, the folk lore philosophy of Grimm, or the deeper world philosophy and poignant human appeal of Hans Christian Andersen. Then she came to America and for two or three years she taught us the difference between the nightingale that sings in the tree tops and the artificial bird that goes with a spring. Cities like New York, Boston, Pittsburgh and Chicago listened and heard, if sometimes indistinctly, the notes of universal appeal, and children saw the Arabian Nights come true. Yielding to the appeals of her friends in America and England, Miss Shedlock has put together in this little book such observations and suggestions on story-telling as can be put in words. Those who have the artist's spirit will find their sense of values quickened by her words, and they will be led to escape some of the errors into which even the greatest artists fall. And even those who tell stories with their minds will find in these papers wise generalizations and suggestions born of wide experience and extended study which will go far towards making even an artificial nightingale's song less mechanical. To those who know, the book is a revelation of the intimate relation between a child's instincts and the finished art of dramatic presentation. To those who do not know it will bring echoes of reality.-Earl Barnes.

**Shadowline [Revised and Expanded]** Iain McCaig, 2021-11-16 A stunning collection from renowned artist Iain McCaig, now expanded with sixteen pages of bonus content from this expert craftsman and storyteller. What is Shadowline? It is the place where things meet: light and shadows, hope and despair, good and evil. It is, to me, the most interesting place to hunt for stories. So begins this stunningly realized and beautifully rendered retrospective showcasing work from master storyteller and artist Iain McCaig. McCaig is best known for his work as a principal designer on the three Star Wars prequels, including the iconic characters Queen Amidala and Darth Maul, as well as his work on many major motion pictures, television, and video games. His touch can be seen in such acclaimed films as Terminator 2, Hook, Francis Ford Coppola's Dracula, Interview with a Vampire, and Harry Potter and the Goblet of Fire. Shadowline presents a stunning portfolio of more than two decades of McCaig's masterful concept designs and storyboards, cover art and illustrations, as well as his private sketchbooks and personal paintings, all woven together within the confines of an engrossing, otherworldly journey to his creative realm: Shadowline. .

**ICONIC CHARACTERS:** Discover visionary designs for Queen Amidala, Darth Maul, and other beloved characters across film and pop culture **PRIVATE SKETCHBOOKS:** More than a retrospective of McCaig's film work, Shadowline contains dozens of images from the artist's personal archive **CREATIVE PROCESS:** At the heart of Shadowline is a supernatural story that gives readers insight into the artist's creative process **LEARN TO DRAW:** Features instruction in how to draw and make art **REVISED AND EXPANDED:** Includes bonus content featuring pieces from McCaig's work on Guardians of the Galaxy, The Avengers, and more.

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