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## TEAMS OF TRAINERS

TOZEUR-Tunisia, June 26<sup>th</sup> to July 4<sup>th</sup> 2004:

- Bernard ABRIGNANI, Coordinator of SALTO - EUROMED France.
- Mac MAISTRELLI, Italian freelance trainer.
- Åsa GUSTAFSSON, Project Officer National Agency Sweden.
- Jalel LABIDI, Tunisian youth worker & junior trainer.
- Neimet TUIER, Syrian youth worker & junior trainer.
- Taoufik FATHALLAH, Tunisian National Co-ordinator.

ATHENS-Greece, June 19<sup>th</sup> to 27<sup>th</sup> 2005:

- Bernard ABRIGNANI, Coordinator of SALTO - EUROMED France.
- Taoufik LOUZARI, Moroccan freelance trainer.
- Yasmina HEIDAR, Egyptian freelance trainer.
- Simona MOLARI, Italian freelance trainer.
- Layia TZORTZI, project officer National Agency Greece.
- Regina KALODIKI, project officer National Agency Greece.
- Dora BEI, head of the Greek National Agency.

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## PRESENTATION OF THE WRITERS

- Mihaela Corina DUMITRU, Romanian reporter & youth worker.  
Former coordinator of the Romanian National Agency for the European Youth Programme.
- Bernard ABRIGNANI Coordinator of SALTO - EUROMED France.

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## AIMS AND OBJECTIVES

The general aim of the training course was to encourage participants to use an intercultural learning experience to highlight what is common to both Mediterranean shores: to investigate heritage, inheritance, values and memory starting from examples of popular fairy tales, consolidate Euro-Mediterranean co-operation, reinforce the quality of the EUROMED YOUTH Programme within an intercultural context, develop participants' skills in cultural management and drive their active participation in the Euro-Mediterranean process.

The following concrete objectives were set in order to reach the aims described above:

- learn more about European and Mediterranean oral traditions,
- reflect on participants' own cultural identity through traditional fairy tales,
- identify and analyse common elements in the cultures studied,
- invent and act out new fairy tales based on those common elements,
- raise quality within EUROMED co-operation by drawing attention to useful tools which could be used in a concrete Action 1 project within the EUROMED YOUTH Programme.

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## PROFILE OF PARTICIPANTS

This training course was designed as an opportunity to train youth workers and youth leaders who:

- are experienced in the EUROMED YOUTH Programme (Action 1, 2 & 5),
- were prepared to bring and share fairy tales and music from their region,
- were ready to do the necessary upstream preparation and research requested by the team,
- were willing to work and create together during the training course,
- were motivated to undergo training and were free to attend the course for its full duration,
- had the backing of their organisation and the green light for implementing a EUROMED YOUTH project,
- were able to communicate and work in at least one of the two working languages (English & French),
- were resident in a Member State of the European Union or in a Mediterranean country signatory to the Barcelona Declaration.

# METHODOLOGY



The training course was based on the principles and practice of non-formal education, designed to allow a learner-centred approach based on active and interactive methods. Participants were required to self-organise part of the activities and thus assume personal responsibility for their learning process. They came prepared for an experiential learning experience.

Participants highlighted elements of their own culture that were illustrated by fairy tales and invented new tales together, symbolising what can be done when different cultures really want to co-operate and live together. The activity was organised using different techniques and methods linked to communication such as language, arts, food and traditions, in addition to the five senses.

Participants were divided into small groups to prepare and organise one active performance to share their creation with other participants.

The work in this project was based on a mnemonic device called **TAPE**:

- **T** = taste and/or test
- **A** = analyse
- **P** = produce
- **E** = exchange and/or evaluate

## SPECIFICITY OF THE TRAINING COURSE: VENUE



Part of the success of this TC resulted from it being held in venues that had to be used, transforming it into an educational tool:

1 - Tozeur, an oasis, was once a Roman outpost and a stopping point for caravans en route from the sub Sahara to trade with the coastal cities of the Mediterranean. It now owes its fame and affluence to its stately palms and world-renowned dates. It was a marvellous venue for the Arabian Nights, a veritable Eden in the desert, a sort of Ali Baba's cave waiting for the magic words.

2 - Athens, the Acropolis and Cap Sounion. Democracy and philosophy started in Athens and Athenian civilization is one of the foundation stones of European culture, as reflected in the project for a European constitution that quoted the historian

Thucydides in its preamble:

*"Our Constitution... is called democracy because capacity is in the hands not of a minority, but of the greatest number."*

Athens was also the artistic centre of ancient Greece and the leader in all other fields as well. Its conception of the beautiful and good have had a lasting influence first in Greece, then Rome and the rest of the world and finally the West. Greek mythology still influences us and all the stories of those terribly human Gods, used during the second training course, are deeply rooted in our imaginations.

# USING THE VENUE!

Exercise run by the trainers as an introduction to the TC, the topic and the general theme of Common Memory - Athens - 2005 -

## “Ulysses’ secret trip” Discovering the venue with an active “treasure hunt”.

Explanation of the situation at the beginning, putting participants into the mood for tales by announcing that Ulysses actually never reached Ithaca...

(Remember to bring your bathing suit.)

- 1- The group was divided into 4 smaller groups of about 5 participants (to speed things up, they were asked to take a piece of paper and find their fellow group members by acting out the character written on the paper: fairy, witch, dragon, elf).
- 2- Each group had a different colour and a trainer was assigned as a referent for each colour.
- 3- After the general explanation of the activity, each group had to take a piece of paper and solve the first RIDDLE (Cedipus).
- 4- Once the solution was found, they went to their referent coloured trainer to inform him/her. When the solution was correct, they were given an envelope with a clue to the first place (**TV ROOM**).  
*“Search for the cave of jewels, ruby coaches and the box of wonders. There you will find your scroll with the colour of your group. Follow the instructions! Each time you will find a part of a story that you must keep till the end of your trip. Don’t forget!”*



5- Place: **SWIMMING POOL**. The following message was written in Greek: *“Go to the swimming pool and look upside down”*. They had to decode the clue and go to the swimming pool. An envelope hidden under the tables at the swimming pool said *“Now that you found the coloured scroll, before you reach the next place you have to know at least three different prices for drinks at the bar by the swimming pool and write them down. These are the codes you have to whisper to the well of desires that you will find 8 steps down. The well will tell you where you can find the next coloured scroll. Follow the instructions again!”* The paper was hidden behind the trees.

6- **ENERGISER PLACE**. *“Here you have to use the small theatre to sing one common song of your choice together, as you need the magic power of singing to become an underground creature. SING! Now that you are an underground creature you will find a secret passage that will allow you to go to the sea without crossing the street. Before you will see the light again you will have to search for your coloured scroll”*. The scroll was concealed under the **TUNNEL**.

7- Place **BEACH**. *“Poseidon is sending you a messenger with the final part of your story. First choose which direction to take (it is NOT the same as the one that leads to Athens). Continue walking until you see Poseidon’s messengers.”*

8- Regina and Layia were responsible for the final part of the story. *“Congratulations! You have found the final part of the story. Now your task is to rebuild the story together with the pieces found by the other groups... and after you can go and meet Poseidon!”*

## Document given to the participants with the riddles and game rules

In the morning it has 4 legs, in the afternoon it has 2 and in the evening it has 3. What is it?

(Once you find the solution, inform one of the colour guides.)

Search for the cave of jewels, ruby coaches and the box of wonders. There you will find your scroll with the colour of your group. Follow the instructions. Each time you will find a part of a story that you have to collect and to keep till the end of your travel. Don’t forget!

Now that you found the coloured scroll, before you reach the next place, you have to know at least **three different prices** for drinks at the bar by the swimming pool and to write them down. These are the codes you have to whisper to the well of desires that you will find 8 steps down. The well will tell you where you can find the next coloured scroll. Follow the instructions again. *“Here your group has to use the small theatre to sing one common song of your choice together, because you need the magic power of singing to become an underground creature... Now that you are an underground creature, find a secret passage leading to the sea without crossing the street! Before you see the light again you will have to search for your coloured scroll with the next instructions.”*

*Poseidon is sending you a messenger with the final part of your story. First choose which direction to take (it is NOT the one leading to Athens). Continue walking until you see Poseidon’s messengers.”*

Congratulations! You have found the final part of the story. Now your task is to rebuild the story together with the pieces of the other groups and read it loud... and after you can go and meet Poseidon!

### **“Ulysses’ secret trip” - Final story to be reconstructed**

What you are going to read is the real story of what happened to Ulysses...

In fact, He did not come back to Ithaca, but experienced other incredible adventures.

He had almost reached Ithaca when he suddenly found himself in a mysterious cave of jewels.

A lot of jewels and fancy bags were in front of him. When he was looking at this box of wonders, Athena suddenly popped out from a reflecting surface. she offered to lead him in his new trip and guide him on the way. the daughter of Zeus left Ulysses by the holy pool where the other heroes were relaxing and purifying themselves.

He had to toast each hero with the traditional drink, but as he did not know what the traditional drink was, he had to ask the guardian of the site.

The guardian advised him to go to the magic well and whisper a nice song to the God of the Wind.

To thank him for his song, the God of Wind blew him in the direction of Poseidon.

He continued to travel, pushed by the Wind, until he reached a dark cave.

In the dark cave a voice shouted to him: *“If you want to cross my cave you have to walk backwards”.*

This was the voice of Hades, the God of Evil.

So he started to walk backwards out of the cave. However, he was lost because he didn’t know the direction he had to take. Suddenly the wind stopped and he saw some footprints on the sand. He decided to follow them. During the walk he met a few strange people weeping because they were suffering from the harsh environment. It was too hot and the sun was burning. he was almost exhausted as he had no fresh water with him, only salty sea brine. just before losing consciousness, he saw two marvellous mermaids. As soon as he reached the two wonderful creatures they give him a magic drink and invited him to swim. Under the sea he met different creatures from different continents. All of these creatures were there because they had lived through similar adventures, and all wished to go back to the land of their dreams. They decided to share their different stories. Ulysses realised that many common dreams and hopes can only become true if people combine forces.

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# INTRODUCING, SHARING and ANALYSING TALES

The aim of this activity was to first classify the tales, then find common points & differences between them and to act out some tales with the knowledge gained or remembered.

## Specific Objectives of the Activity

- clarify the definitions for the different kind of stories
- give the participants a "starting point" for their task of acting out tales

### First exercise: "find the right definition"

1 - The following titles - on A4 format - were displayed on the walls: fable, traditional tales, tale, sacred stories, folktales, legends, narration, novel - news, myth.

2 - Participants were divided into groups of 2-3 and each of them received some piece of papers with different definitions.

3 - Participants had to assign the correct definition to each title.

At the end of activity the participants obtained the following **classifications**:

- **Fable**: Allegorical story generally in verse with a moral.
- **Traditional tales**: Stories from great world literature, including epic heroes, fantasy, and the supernatural.
- **Tale**: Imaginary adventure stories.
- **Sacred stories**: Tales from scriptures of world religions.
- **Folktales**: Stories told through the centuries. Includes fairy tales, tall tales, trickster tales and animal tales.
- **Legends**: Accounts where the historical facts are deformed by popular imagination or poetic invention (stories that could be true).
- **Narration**: Written and detailed story or statement of a succession of facts - Novel - news: Literary composition akin to the novel, characterized by the shorter length of the text and the simplicity of the subject.
- **Myth**: Popular story with superhuman scenes and imaginary actions, in which real or imagined historical events are transposed or project certain individual complexes or structures under an unclaimed family relationship.

### The discussion, negotiation and arguments about each brought many other and varied categories of tales:

Tales and wonders (marvellous tales)  
From rooster to donkey (History of animals)

Stories to be crunched (Ogres and witches)  
When the Gods had not yet fallen on their heads (Mythology)

Did you say strange? (Tricks and riddles)

Smile now (Funny stories)

Incredible stories (Phantoms and Ghosts)

Once the classification of the tales had been agreed on, it was time to move on to a new stage in the activity.

### Second exercise: "choose present, analyse and compare your tales"

1 - The trainers divided the participants into 5 small groups, with the following instructions: Every participant had to **choose** a tale that he/she found particularly touching and to present it to the others in the group (as per the instructions they received before coming where participants were asked to select some popular tales, myths and legends originating in their countries and to present them in plenary sessions). They were then asked to **analyse** and **compare** those tales with a similar topic and to find common points and differences; understand that the culture of a group is expressed partly in its popular tales; understand that popular tales are a source of information on the place and the time of a given culture and on the values and behaviour of its members. Participants were given a grid entitled "*Grid to compare stories*" (see Annex) and were advised by the trainers to use or adapt it.

2 - The small 5 working groups included:

- One trainer as a facilitator.
- Maximum one participant from the host country in each group.
- At least one European participant in each group.
- Participants from the same country in different groups.

3 - When analysing the stories with the participants, the facilitators asked them the following questions:

- "*What does the story teach us...?*"
- "*Are the protagonists cold or hot?*" (time or the climate)
- "*Is the river in the story as broad and deep as the one I know?*" (landscape)
- "*Where have we already seen plants of this type? Do they exist in my country?*" (vegetation, fauna)
- "*In which country do you think...?*" (the place)

4 - To orient them in the direction of time the trainers asked questions such as:

- "*Is it a modern story?*"



- *"Is it an ancient story?"*
- *"Could this story happen today?"*
- *"How do we know that the story occurs in olden days? Why does it still have such an importance for us?"*

5- To orient them in the direction of values the trainers asked questions such as:

- *"Did the animals in the story learn something?"*
- *"What?"*
- *"Is it a significant lesson for us?"*
- *"How does it apply to you and me?"*
- *"Parents often told their children stories. What was significant for the people who told these stories?"*
- *"The children in the story lived a really hard existence. What were their rewards?"*

6- To encourage them to wonder about the direction of the reports/ratios the trainers asked questions such as:

- *"How did the children in the story solve their problem?"*
- *"Who helped them? How can stories help us to solve problems?"*
- *"To what extent does this family resemble yours or mine?"*
- *"What are the protagonists of the story like? How do we know?"*



7- To sensitise them to the meaning of culture the trainers asked questions such as:

- *"Does this story come from (country)?"*
- *"What sort of experiences generated a story of this kind?"*
- *"In which language was this story told for the first time?"*
- *"What is the type of medium the protagonists liked to use?"*
- *"Which were the celebrations that were significant for them?"*
- *"Who were their heroes?"*
- *"What does this story teach us and what was significant for those who told it?"*
- *"How are old people treated in the story?"*

Some **similarities** found by the participants as a result of their analysis were the following:

Magic  
 Environment  
 Struggle against "bad" things  
 Happy endings  
 The influence of colour  
 All the stories had a more or less obvious educational role  
 Religious elements  
 Character of a king as a protagonist  
 The existence of a dialogue  
 Search for love; persuasion of weddings loved girl

The synthesis of the "Grid to compare stories" used by the participants during their discussions produced the following (see Annex):

#### Various Categories of Tales:

Marvellous Tales  
 Ogres & Witches  
 Tricks & Riddles

#### When and Where?

In the past,  
 in the kingdom  
 of one country,  
 in winter time,  
 close to the desert,  
 forest deep in the south.

#### What are the issues?

Fight against injustice,  
 social exclusion, poverty.  
 Finding and protecting a princess,  
 her rights and dignity.  
 Surviving the loneliness of nature.

#### How were the issues solved?

With a lot of luck, courage,

imagination, cleverness, tricks, patience, faith, trust.

#### Results

Good triumphed by killing the bad creatures, the poor got rich, slaves won their freedom, everybody found truth and justice and the protagonist won glory and rewards.

The protagonist is changed and everything ends happily with a wedding.

#### Interesting / remarkable details

Women are taken advantage of.  
 Beauty can be dangerous!  
 Connection between countries.  
 Role of religion as protection.  
 Role of objects.  
 Solidarity.  
 We are not so different!

#### Recommendations:

Anyone who wants everything  
 can lose everything.  
 You need patience to reach  
 the truth.  
 Children should be careful when  
 they go into the forest

The tales brought by the participants were used again at the end of the session in order to share emotions and feelings and to create a special mood, with everyone – including trainers – being given time to dream and listen to a new type of music, that of words and languages. The participants made a short introduction in English and/or French and afterwards told their tale in their native language.

# NIGHT OF STORYTELLING IN THE DESERT



In **Tozeur**, the participants organised a night of storytelling in the desert at the oasis of Ksar Ghilane. The entire group sat on the sand dunes around the campfire and some of participants and/or trainers told traditional fairy tales late into the night.

## The following tales were told:

- Tunisia  
(*"Ondea et Slisla"*)
- Lithuania  
(*"Eagle, the queen of serpents"*)
- Italy  
(*"Il principe che sposo'una rana"*)
- Egypt  
(*"Clever Hassan"*)
- Portugal  
(*"The legend of Lord Lopo's love"*)
- Sweden  
(*"The three Billy goats gruff"*)
- Palestine  
(*"Kanaan and the honey plate"*)
- France  
(*"Puss in Boots/Le chat Botté"*)
- France  
(*"Little Red Riding Hood/ Le petit chaperon rouge"*)
- Germany  
(*"Die schöne Lau"*)
- Turkey  
(*"The stone of patience"*)
- Algeria  
(*"Alja"*)
- Lebanon  
(*"Ellissar Princess of Tyre"*)



# NIGHT OF STORYTELLING NEAR THE AEGEAN SEA



Another night of storytelling was organized in **Athens**, close to the sea not far from Cap Sounion and under a full moon. These tales brought us into the Odyssey, following Ulysses and his new adventures.

- Czech Republic  
(*"Intellect versus Good luck"*)
  - Turkey  
(*"How Kelo? Ian came to marry the Padishah"*)
  - Egypt  
(*"God of fertility"*)
  - Lebanon  
(*"Legend of the Sea"*)
  - Lithuania  
(*"Eglò, the queen of serpents"*)
  - Lithuania  
(*"Gediminas Dream"*)
  - Jordan  
(*"Mohamed the Bedouin"*)
  - Spain  
(*"Izaro island"*)
  - Estonia  
(*"Visiting the Bark People"*)
  - Palestine  
(*"Ataba & Zariel E-ttool"*)
-

# INTERCULTURAL LEARNING & TALES: COMMON MEMORY AND HERITAGE CULTURAL IDENTITY

The aim of the first part of this training course was to focus on getting to know other participants, developing the skills of the participants and giving them some essential knowledge about fairy tales. This activity was the last stage of the above-mentioned course and it introduced the participants to a deeper analysis of fairy tales, focusing on values, morals, implicit messages, archetypes, etc. Within the programme flow, the activity also tried to provide production groups with the opportunity to set up their “mental playground” for the production phase (places, characters, etc.).



## Specific objectives of the activity

- Put the acronym S.T.A.R. (Solidarity, Tolerance, Autonomy, Respect) into practice.
- Introduce the concept of “hidden message”
- Share and analyse different tales, individuating different level of messages.

## Description of how the activity works

Different theatrical exercises were proposed the participants, focusing on:

- creativity (exercises n° 1, 2 & 4),
- group co-ordination (exercises n° 3 & 5),
- sound and voice (exercises n° 6 & 7),
- 4 different images were showed to the participants and everybody was asked to explain them, using their imagination (see images “2 Faces”, “Liar”, “Cave-native American” in Annex).

## Description of Exercise n° 1 - “The multi-purpose stick”

- Build a human circle.
- Each person makes different gestures.
- After a while they are given a stick and each of them has to choose something to do with it and to act out this image (e.g.: a tooth-brush, a whistle, etc.).
- They are given different objects one after the other (e.g.: chair, shield, table, lamp-shade, etc) and they have to choose some images again and to act them out them in a creative way.

## Description of Exercise n° 2 - “Walking steps”

- The participants have to quietly walk around the plenary room, using all the space.
- They must be relaxed, with their arms near their bodies and be careful not to touch anybody.
- After a while, they stop for few seconds and then start to walk again very slowly, quicker, very quickly, full speed, normal speed, slower, very slowly and stop; they all must stop at the same time.
- It generally does not work very well the first time, so they must repeat the exercise.
- The second time is more successful but is still not perfect, so the trainer suggests

they try again.

## Description of Exercise n° 3 - “Walking stop”

- The participants have to walk around the plenary room and choose a favourite animal.
- When the trainer claps his hands, each participant has to act out his/her animal.
- Participants can then choose to act out: their best friend, the main character of the fairy tale that he/she told one day before in the mini-groups (see **INTRODUCING, SHARING and ANALYSING TALES**), the most serious way of working that he/she can imagine, the strangest job that he/she has been involved in).
- They have to visualize what they want to express with their movement in the greatest possible detail before acting it out, one after the other, in silence.
- After acting out one image the participants have to stop, at the same time, trying to co-ordinate the group’s movements; after a while they perform the next image and stop and so on.
- The exercise starts and finishes with some exercises (using hands, legs, back, shoulders) to generate an “energy shower”.

## Description of Exercise n° 4 - “Adding characters”

- Participants form a human circle.
- Each participant concentrates on a character from the tales.
- The trainer goes directly to each participant, claps his hands and the participant has to act out the character; they must keep this image until the last participant has finished.
- The exercise is repeated with another character and with the most innocent creature.

## Description of Exercise n° 5 - “Human machine”

- Participants form a human circle.
- One participant acts out a character in the middle of the circle.
- One by one, all the others have to come close and act out a position more extreme than the first one.

- At the end of the exercise, there is a frame with all their performances and images of different characters.

The exercise is continued in the same way but with variations such as:

- the first performance has to be in movement; the second person will make the same or a different movement, more extreme than the first one and so on; participants are not allowed to touch each other; participants are allowed some physical contact, as long as it is not unpleasant; in the end they build a "human machine"; without losing co-ordination, they move slightly quicker, more quickly and then slowly, very slowly until the machine comes to a complete stop.

### Description of Exercise n° 6 - "Storm in the rain forest"

- Participants form a human circle.
- The trainer makes a gesture and a sound and everyone has to copy him/her one by one.
- When all the participants have completed the first gesture, the leader chooses the second gesture and sound which everyone has to copy one by one.

The exercise continues with different gestures and sounds. Everyone must pay close attention to the person next to him/her so as not to interrupt the exercise.



### Description of Exercise n° 7 - "John and Jake went up to the hill"

- Participants form two rows facing each other and each person looks eyes with the partner standing in front of them.
- The distance between the rows is quite small (the shoulders of the person standing in front of you should be at arm's length).
- Participants are asked to use a sentence such as: "John and Jake went up to the hill to fetch a bucket of water".
- Both rows are split in 4 different groups.
- The first group begins to whisper the sentence to the other group; the other group begins to say the same sentence louder than the first one and so on; after a while all the groups have to coordinate the sounds and to say the sentence at the same time, louder and louder; when they reach maximum power with their voices they have to go back to the beginning, saying the sentence more softly, slowly, very slowly, whispering and stop; synchronisation is very important: everybody must stop at the same time.

### Exercises with images

- "2 Faces" - participants saw an old man and a young woman; the real image illustrates 2 different faces.
- "Liar" - participants saw a man, a face and the word Liar; the real image illustrates a profile on a black background.
- "Cave-native American" - participants saw an Indian and an Eskimo going into the igloo; the real image illustrates an Indian.

**The conclusion drawn from the discussions about these images was that culture and knowledge influence our perspectives. The more we learn how to see different perspectives, the more we will be able to discover. When we talk about intercultural learning, we need to think about the "hidden part" and to keep the image of the iceberg (just 10% is visible and the remaining 90% is hidden) in our minds.**

### The reflection of culture in the popular tales

#### Concepts

- Culture, popular tales, legends, diversity

#### Objectives relating to knowledge

- To understand that the culture of a group is partly expressed in its popular tales.

#### Objectives relating to skills and capacities

- To compare tales having a similar topic.
- To see popular tales as sources of information on the place and time of a given culture and on the values and behaviour of its members.
- To establish ties between popular tales and their personal life.

#### Objectives relating to attitudes and values

- To choose a tale that means a lot to them and present it to the others.

#### Suggested activities

- The trainer chooses some popular tales, myths or legends originating in his country or his zone of countries to present in plenary session.
- He reads some aloud and asks the participants to read theirs, individually or in small groups and to focus on one or more of the following aspects of the social sciences contained in the story:
  - the aspect of place,
  - the aspect of time,
  - the aspect of values,
  - the aspect of reports/ratios,
  - the aspect of culture.
- Have a map of the world on hand to show where the tales come from. Write the titles on small cards and pin them on the map.
- Choose stories with a similar topic (bravery, the family...).
- The trainer can use or adapt a comparative table that will be developed for comparison purposes.
- If necessary, the teacher can decide to study specific traditions, such as those attached to death, for example.

- Participants are asked to choose a story that touches them particularly and to tell the story after:
  - making a diorama or a comic strip to illustrate it,
  - acting out a scene from the story,
  - interpreting the story and filming it,
  - getting information on the countries from where the stories come,
  - etc.

### Popular tales, myths and legends seen from the point of view of the social sciences

Many tales contain data on historical places and protagonists, as well as significant messages on relationships and human behaviour.

To get participants analyzing the stories, begin by asking the question:

- "What does the story teach us?"
- Time or the climate ("are the protagonists cold or hot?").
- Landscape ("is the river in the story as broad and deep as the one I know?").
- Vegetation, fauna ("Where did we already see plants of this type? Do they exist in my country?").
- The place ("In which country do you think...?").

To orient them towards **the aspect of time**, ask questions such as:

- Is it a modern story?
- Is it an ancient story?
- Could this story happen today?
- How do we know the story is ancient? Why does it still have such an importance for us?

To orient them towards **the aspect of values**, ask questions such as:

- Did the animals in the story learn something? What?
- Is it a significant lesson for us? How does it apply to you and me?
- Parents often tell their children stories. What was significant for the people who told these stories?
- The children in the story had a really hard existence. What were their rewards?

To orient them towards **the aspect of reports/ratios**, ask questions such as:

- How did the children in the story solve

their problem?

- Who helped them? How can the story help us solve problems?
- How does this family resemble yours or mine?
- What are the protagonists like? How do we get to know them?

To sensitize them to **the meaning of culture**, ask questions such as:

- Does this story come from (country)? What kind of experience generated a story of this kind?
- In which language was this story told for the first time?
- Which medium do the protagonists like to use?
- What celebrations were significant for them?
- Who were their heroes?
- What does this story teach us about what was significant for those who told it?
- How are old people treated in the story?

# INVENTING TALES

*The aim of this activity was to give participants some creativity techniques for inventing their own fairy tales. This activity was the “starting point” for new participant fairy tales to be invented by the end of the training course.*

*In Tozeur, participants were asked to create a follow-up to the Arabian night's tales and in Athens to continue the Odyssey with more travels and adventures for Ulysses.*



## Specific objectives of the activity:

Prepare participants to make up a fairy tale based on the common cultural aspects of each country and to use some specific features from each culture. Give participants input on the form of a fairy tale.

## DESCRIPTION OF HOW THE ACTIVITY WORKS:

1. The participants are divided in 5 different working groups (production groups).
  2. Each working group has a trainer; there is also a resource person for all the groups (Bernard).
  3. The participants use two creativity techniques: adaptation skills and the ability to improvise unexpected situations.
  4. Checks are carried out to see if they are able to put together and synthesize a fairy tale.
- Things to be done by all working groups during the production phase:
    - Invent a fairy tale using elements from different cultures; the participants can use a variety of elements from the cultures of the members in the group.
    - Write the fairy tale in English, French and/or Arabic (if the group cannot write the fairy tale in all three languages it is

not a problem).

- Analyse the final fairy tale and summarise where the different elements in the tale come from, clarify symbols used in the tale, etc.
- Write a short introduction to the tale including the summary mentioned above and other relevant information.
- Prepare an exhibition including the fairy tale in the different languages mentioned above, drawings, pictures, handicrafts, etc. to illustrate it.
- Prepare a performance of the fairy tale and act it out during the farewell party.
- The trainers encouraged participants to use the relevant methods and techniques given to the participants during the training course.
- Trainers also have to make sure the group is aware of the teamwork process, division of tasks and responsibilities, timing, etc.
- The groups are allowed use equipment such as computers, printers, scanner.

The participants were given different types of materials to help them to create a fairy tale:

- Archetype.
- Index of characters.
- Diagram of a fairy tale.
- Techniques for creating tales (Writing of tales/to create a new tale).



# ANALYSIS OF INVENTED FAIRY TALES (examples)

*The aim of this activity was to ask participants to analyse their newly made up fairy tales.*



## Specific objectives of the activity:

- To make a basic analysis (*When does the story take place?; Where does the story take place?; What are the problems to be solved?; How were the problems solved?; Results; Interesting and remarkable details*).
- To highlight the intercultural elements within the tales (*Do the characters represent any archetypes from your culture?; Do they have a mono-cultural profile or are they the outcome of a mixture of different origins (multicultural profile)? Are characters from different cultures represented in the story? How do they interact? What impact does their cultural background have on the way they behave? Is the moral (message) of the tale somehow linked to any specific culture? To many of them? To none of them? Is the setting (place) of the story linked to any particular culture? How does it influence the story? Do you see any other relevant element in terms of "intercultural learning" in your tale?*).
- To highlight the intercultural elements within the group process (*How do you feel your culture is represented in the story? How do you think the group-work has been affected by cultural differences? Are you satisfied with what your group produced? Did the process used by your working group satisfy you? What did you learn from this phase of the training? Do you see any other relevant elements in terms of "intercultural learning" in your tale?*).

## Description of how the activity works:

- All 5 working groups received a grid to fill it in after analysing their work inventing a new fairy tale over a two day period (during the discussions they answer questions related to intercultural elements within the tales and the group dynamics – see the specific objects of the activity).
- They presented the completed grid in the plenary session to the other groups.
- Each group had a trainer as a resource person.

The result of their analysis was as follows:

	<b>Fairy tale n° 1 / Histoire n° 1</b>
<b>When does the story take place?</b> <i>Quand se passe l'histoire ?</i>	A long time ago.
<b>Where does the story take place?</b> <i>Où se passe l'histoire ?</i>	In the royal palace, forest and desert.
<b>What are the problems to be solved?</b> <i>Quels sont les problèmes à résoudre ?</i>	The prince has to find the magic water so that the sick princess can live.
<b>How were the problems solved?</b> <i>Comment résout-on les problèmes ?</i>	The prince got the water and overcame many problems but the princess didn't get cured.
<b>Outcome</b> <i>Résultats</i>	The princess died.
<b>Interesting and remarkable details concerning characters</b> <i>Détails dignes d'intérêt concernant les personnages</i>	The self-deprecating prince and the mix of times in/of the stories.
<b>What is specific to the culture of each team member in your tale?</b> <i>Qu'est-ce qui est spécifique de la culture de chaque créateur de votre groupe dans la création collective ?</i>	Each member added a character from their culture: the troll from Sweden, the cyclops from Turkey, for example. The presentation was done as a group in the different languages.
<b>Do you think that the culture of a group expresses itself in tales?</b> <i>Pensez vous que la culture d'un groupe s'exprime dans ses contes ?</i>	Yes, of course.
<b>What values from your culture can be found in the tales of your country?</b> <i>Quelles sont les valeurs de votre culture que l'on peut trouver dans les contes de votre pays ?</i>	-
<b>Which of them can we find in the tale you've invented?</b> <i>Quelles sont celles que l'on retrouve dans le conte que vous avez créé ?</i>	Friendship, loyalty, love, courage, wisdom, faith, solidarity, commitment, patience.
<b>What did you learn from each other by inventing a tale together?</b> <i>Qu'avez-vous appris des uns des autres en créant votre conte ?</i>	Respect, idea sharing and the creative process, that the learning – environment is important in international groups: tolerance about what we agree on and stress due to the differences in age and experience of the group. The group was more successful with smaller tasks.
<b>How deep did you go under the iceberg? Give examples.</b> <i>Jusqu'à où êtes-vous allés en dessous de l'iceberg ? Donnez des exemples.</i>	Even though the prince is successful in one part of the story, he fails at the end: this represents how we see "death". When the prince dies, he will be re-united with the princess. The strong prince shows a softer side of himself in the scene with the mermaid.
<b>Did you touch on any of the priorities of the EUROMED YOUTH Programme?</b> <i>Avez-vous touché des priorités du Programme EUROMED JEUNESSE ?</i>	Communication.

	<b>Fairy tale n° 2 / Histoire n° 2</b>
<b>When does the story take place?</b> <i>Quand se passe l'histoire ?</i>	In the past, indeterminate time.
<b>Where does the story take place?</b> <i>Où se passe l'histoire ?</i>	In the four winds.
<b>What are the problems to be solved?</b> <i>Quels sont les problèmes à résoudre ?</i>	How to find the grain of knowledge and the water of love. How to free mother nature. how to stop/fight against evil.
<b>How were the problems solved?</b> <i>Comment résout-on les problèmes ?</i>	Calmly, using dialogue, communication, knowledge, music, solidarity and co-operation.
<b>Outcome</b> <i>Résultats</i>	Peace, love, freedom and forgiveness.
<b>Interesting and remarkable details concerning characters</b> <i>Détails dignes d'intérêt concernant les personnages</i>	Mother nature (mother's protection), dove of peace, dragon (destruction, war, evil), snake (dangerous enemy), wise man.
<b>What is specific to the culture of each team member in your tale?</b> <i>Qu'est-ce qui est spécifique de la culture de chaque créateur de votre groupe dans la création collective ?</i>	desert (Morocco, Tunisia), snake (common), cave has 2 different meanings : good – life (Lebanon, Morocco, Tunisia) and bad – prison (for European countries), garden (common), dove (common), dragon (European), water (life).
<b>Do you think that the culture of a group expresses itself in tales?</b> <i>Pensez vous que la culture d'un groupe s'exprime dans ses contes ?</i>	Yes.
<b>What values from your culture can be found in the tales of your country?</b> <i>Quelles sont les valeurs de votre culture que l'on peut trouver dans les contes de votre pays ?</i>	In our culture we find the values of tradition, religion, the roles of parents and women, solidarity. The countries' story. Elements such as wheat and honey. Courage, good.
<b>Which of them can we find in the tale you've invented?</b> <i>Quelles sont celles que l'on retrouve dans le conte que vous avez créé ?</i>	Peace, open heart, courage to fight against snakes, solidarity, tolerance, forgiveness.
<b>What did you learn from each other by inventing a tale together?</b> <i>Qu'avez-vous appris des uns des autres en créant votre conte ?</i>	Teamwork. The importance of being patient. Acceptation of differences (we learnt the different meaning attached to elements in each culture).
<b>How deep did you go under the iceberg? Give examples.</b> <i>Jusqu'où êtes-vous allés en dessous de l'iceberg ? Donnez des exemples.</i>	-
<b>Did you touch on any of the priorities of the EUROMED YOUTH Programme?</b> <i>Avez-vous touché des priorités du Programme EUROMED JEUNESSE ?</i>	The role of women. Solidarity. The environment.

	Fairy tale n° 3 / Histoire n° 3
<b>When does the story take place?</b> <i>Quand se passe l'histoire ?</i>	Long time ago.
<b>Where does the story take place?</b> <i>Où se passe l'histoire ?</i>	The desert.
<b>What are the problems to be solved?</b> <i>Quels sont les problèmes à résoudre ?</i>	Overcome the wizard and save the world.
<b>How were the problems solved?</b> <i>Comment résout-on les problèmes ?</i>	Solidarity, autonomy, tolerance, respect.
<b>Outcome</b> <i>Résultats</i>	They overcame the wizard and returned home (countries).
<b>Interesting and remarkable details concerning characters</b> <i>Détails dignes d'intérêt concernant les personnages</i>	Each character has one specific power and comes from a different country.
<b>What is specific to the culture of each team member in your tale?</b> <i>Qu'est-ce qui est spécifique de la culture de chaque créateur de votre groupe dans la création collective ?</i>	Strength, beauty and courage are linked to every country; nymph from Scandinavia; desert is specific to Arabic world; tower is from West.
<b>Do you think that the culture of a group expresses itself in tales?</b> <i>Pensez vous que la culture d'un groupe s'exprime dans ses contes ?</i>	Almost always, yes.
<b>What values from your culture can be found in the tales of your country?</b> <i>Quelles sont les valeurs de votre culture que l'on peut trouver dans les contes de votre pays ?</i>	Sweden: take care of nature (the importance of criticising, not just accepting). France: the hero uses cleverness and strength (in tales about prince and princess we talk about courage). Egypt: courage and strength (the importance of protecting the weak). Algeria: trickiness and cleverness (people take advantage of naïve people). Tunisia: wisdom.
<b>Which of them can we find in the tale you've invented?</b> <i>Quelles sont celles que l'on retrouve dans le conte que vous avez créé ?</i>	Solidarity, tolerance, cleverness, strength and courage, wisdom, protecting the weak.
<b>What did you learn from each other by inventing a tale together?</b> <i>Qu'avez-vous appris des uns des autres en créant votre conte ?</i>	Communication skills (using body language). Respect for each other. Behaviour. How different thinking processes can be.
<b>How deep did you go under the iceberg? Give examples.</b> <i>Jusqu'où êtes-vous allés en dessous de l'iceberg ? Donnez des exemples.</i>	Quite deep: Different body languages and gestures, different ways of thinking prejudices, age, tolerance, communication.
<b>Did you touch on any of the priorities of the EUROMED YOUTH Programme?</b> <i>Avez-vous touché des priorités du Programme EUROMED JEUNESSE ?</i>	Women's place in society, the environment, teamwork, autonomy, responsibility.

	Fairy tale n° 4 / Histoire n° 4
<b>When does the story take place?</b> <i>Quand se passe l'histoire ?</i>	In the past and in the future.
<b>Where does the story take place?</b> <i>Où se passe l'histoire ?</i>	The story begins in a world with technological rules, in a fantasy world where fiction and reality meet.
<b>What are the problems to be solved?</b> <i>Quels sont les problèmes à résoudre ?</i>	There is no interactive communication. Search for a meaning to life: heritage, memories, roots, identity, culture.
<b>How were the problems solved?</b> <i>Comment résout-on les problèmes ?</i>	Gaining the experience during the trip, people come across symbols, observe, listen, interact with the others.
<b>Outcome</b> <i>Résultats</i>	They realise the importance of communication, heritage, and cultural values. They want to build a better world.
<b>Interesting and remarkable details concerning characters</b> <i>Détails dignes d'intérêt concernant les personnages</i>	-
<b>What is specific to the culture of each team member in your tale?</b> <i>Qu'est-ce qui est spécifique de la culture de chaque créateur de votre groupe dans la création collective ?</i>	-
<b>Do you think that the culture of a group expresses itself in tales?</b> <i>Pensez vous que la culture d'un groupe s'exprime dans ses contes ?</i>	-
<b>What values from your culture can be found in the tales of your country?</b> <i>Quelles sont les valeurs de votre culture que l'on peut trouver dans les contes de votre pays ?</i>	Tunisia: tolerance. Lebanon: courage, bravery, honour. Lithuania: friendship. France: love, equality and freedom. Egypt: love, honour. Germany: love, honour, innocence, autonomy.
<b>Which of them can we find in the tale you've invented?</b> <i>Quelles sont celles que l'on retrouve dans le conte que vous avez créé ?</i>	Innocence, courage, irony, kindness, wisdom, autonomy.
<b>What did you learn from each other by inventing a tale together?</b> <i>Qu'avez-vous appris des uns des autres en créant votre conte ?</i>	Culture and history of each country. Teamwork.
<b>How deep did you go under the iceberg? Give examples.</b> <i>Jusqu'où êtes-vous allés en dessous de l'iceberg ? Donnez des exemples.</i>	The essence of each country, tolerance, prevention of conflicts, reflection, analysis, interaction, integrating the way of thinking of each member of the group, trying to find a common sense.
<b>Did you touch on any of the priorities of the EUROMED YOUTH Programme?</b> <i>Avez-vous touché des priorités du Programme EUROMED JEUNESSE ?</i>	Intercultural heritage (patrimony). Active citizenship. Woman's role was not mentioned but they realised it by following the traditions (?).



	<b>Fairy tale n° 5 / Histoire n° 5</b>
<b>When does the story take place?</b> <i>Quand se passe l'histoire ?</i>	3.000 years ago.
<b>Where does the story take place?</b> <i>Où se passe l'histoire ?</i>	World of genies, Egypt, Europe, Northern desert of Africa.
<b>What are the problems to be solved?</b> <i>Quels sont les problèmes à résoudre ?</i>	Human world attacked by Genies.
<b>How were the problems solved?</b> <i>Comment résout-on les problèmes ?</i>	Co-operation between several civilisations that send their best warriors to fight the common enemy.
<b>Outcome</b> <i>Résultats</i>	Establishing peace in the human world.
<b>Interesting and remarkable details concerning characters</b> <i>Détails dignes d'intérêt concernant les personnages</i>	"Mana" is a hero who possesses heroic qualities from several civilisations.
<b>What is specific to the culture of each team member in your tale?</b> <i>Qu'est-ce qui est spécifique de la culture de chaque créateur de votre groupe dans la création collective ?</i>	Heroic qualities from every team member culture.
<b>Do you think that the culture of a group expresses itself in tales?</b> <i>Pensez vous que la culture d'un groupe s'exprime dans ses contes ?</i>	Co-operation within the group was required to find common points that they can bring to the tale.
<b>What values from your culture can be found in the tales of your country?</b> <i>Quelles sont les valeurs de votre culture que l'on peut trouver dans les contes de votre pays ?</i>	To help someone who needs help - being brave. To be honest to one's wife. Peace is our aim - good and bad is everywhere.
<b>Which of them can we find in the tale you've invented?</b> <i>Quelles sont celles que l'on retrouve dans le conte que vous avez créé ?</i>	Egyptian Pharaoh co-operated with the world's kings to protect the human world.
<b>What did you learn from each other by inventing a tale together?</b> <i>Qu'avez-vous appris des uns des autres en créant votre conte ?</i>	Teamwork skills, respect, patience, learning about heroes in other countries, learning about other cultures and civilisations, creating as a group, exploring ourselves, adaptation.
<b>How deep did you go under the iceberg? Give examples.</b> <i>Jusqu'où êtes-vous allés en dessous de l'iceberg ? Donnez des exemples.</i>	The tale expresses deeply unconscious meanings that we find in reality.
<b>Did you touch on any of the priorities of the EUROMED YOUTH Programme?</b> <i>Avez-vous touché des priorités du Programme EUROMED JEUNESSE ?</i>	Indirect signs of cooperation between the two sides of the Mediterranean sea.

# DIFFERENT TOOLS USED TO INVENT A TALE:

The technique chosen was called "Rotating Workshops" animated by the trainers, to allow all the participants to test, taste and analyse the different tools.

## 1. Analysis of invented fairy tales

The aim of this activity is to ask your group to analyse your new fairy tale.

Group n°: Members:

	Fairy tale / Histoire
<b>When does the story take place?</b> <i>Quand se passe l'histoire ?</i>	
<b>Where does the story take place?</b> <i>Où se passe l'histoire ?</i>	
<b>What are the problems to be solved?</b> <i>Quels sont les problèmes à résoudre ?</i>	
<b>How were the problems solved?</b> <i>Comment résout-on les problèmes ?</i>	
<b>Outcome</b> <i>Résultats</i>	
<b>Interesting and remarkable details concerning characters</b> <i>Détails dignes d'intérêt concernant les personnages</i>	
<b>What is specific to the culture of each team member in your tale?</b> <i>Qu'est-ce qui est spécifique de la culture de chaque créateur de votre groupe dans la création collective ?</i>	
<b>Do you think that the culture of a group expresses itself in tales?</b> <i>Pensez vous que la culture d'un groupe s'exprime dans ses contes ?</i>	
<b>What values from your culture can be found in the tales of your country?</b> <i>Quelles sont les valeurs de votre culture que l'on peut trouver dans les contes de votre pays ?</i>	
<b>Which of them can we find in the tale you've invented?</b> <i>Quelles sont celles que l'on retrouve dans le conte que vous avez créé ?</i>	
<b>What did you learn from each other by inventing a tale together?</b> <i>Qu'avez-vous appris des uns des autres en créant votre conte ?</i>	
<b>How deep did you go under the iceberg? Give examples.</b> <i>Jusqu'où êtes-vous allés en dessous de l'iceberg ? Donnez des exemples.</i>	
<b>Did you touch on any of the priorities of the EUROMED YOUTH Programme?</b> <i>Avez-vous touché des priorités du Programme EUROMED JEUNESSE ?</i>	

## 2. Archetype

(= standard,  
prototype, model...)

**In our line of work, it is important that when we use an archetype we:**

Individuate its typical characteristics  
(*What does it say? How does it act? How does it dress? What are its strengths? What are its weaknesses? etc.*).

Individuate its symbolic meaning (and/or the value represented by it).

### In your working group:

List the relevant characters mentioned in the tales, noting – at least for some of them – their characteristics and symbolic meaning.

You can add characters not mentioned so far (but important in the oral tradition of their countries).

Choose one character you'd like to act out during the activity in the afternoon. Try to have as many different characters as you can in your group.

Imagine the characteristics of your character, for example:

- its posture,
- its voice,
- its tricks/movements,
- its "leading thoughts"/mottos,
- its way of dressing.

Rehearse first on your own and then in front of your companions. Be ready to accept feedback on how to improve and give critical feedback to the other members of your group.

**1000 years of tales and legends told to children at bedtime.**  
**1000 ans de contes et de légendes à raconter aux enfants avant d'aller dormir.**

### INDEX OF CHARACTERS:

Bee  
Adult  
Innkeeper  
Duck  
Hunter  
Cat  
Goat  
Dog  
  
Pig  
Crow  
Shoemaker  
Cyclops  
Child  
Wife  
Husband  
Family  
Fairy  
Woman  
Farmer  
  
Young girl  
Ant  
Brother  
Boy  
Giant  
Giantess  
Grandmother  
Frog  
Hedgehog  
Man  
Young girl  
Young man  
Rabbit  
Hare  
Wolf  
Imp  
Mason  
Magician  
Stepmother  
Merchant  
Husband  
Doctor  
Monster  
Death  
Dwarves  
Ogre  
Bear  
Panther  
Parents  
Peasant  
Hen  
Prince  
Princess  
Queen  
Fox  
King  
Lord  
Sister  
Wizard  
Witch  
Mouse  
Tailor  
Troll  
Cow  
Old man  
Neighbour  
Robbers

### INDEX DES PERSONNAGES:

Abeille  
Adulte  
Aubergiste  
Canard  
Chasseur  
Chat  
Chèvre  
Chien  
Chienne  
Cochon  
Corbeau  
Cordonnier  
Cyclope  
Enfant  
Epouse  
Epoux  
Famille  
Fée  
Femme  
Fermier  
Fermière  
Fillette  
Fourmi  
Frère  
Garçon  
Géant  
Géante  
Grand-mère  
Grenouille  
Hérisson  
Homme  
Jeune fille  
Jeune homme  
Lapin  
Lièvre  
Loup  
Lutin  
Maçon  
Magicien  
Marâtre  
Marchand  
Mari  
Médecin  
Monstre  
Mort  
Nains  
Ogre  
Ours  
Panthère  
Parents  
Paysan  
Poule  
Prince  
Princesse  
Reine  
Renard  
Roi  
Seigneur  
Sœur  
Sorcier  
Sorcière  
Souris  
Tailleur  
Troll  
Vache  
Vieillard  
Voisin  
Voleurs

### 3. Breakdown of a fairy tale

1. Choice of hero (prince, princess, soldier, child, etc.).
2. This hero needs something in order to be happy (an object, love, richness, etc.) .
3. Somebody informs or advises him on how to obtain it.
4. Hero leaves to find adventure.
5. On the way he meets a friend or an ally.
6. Alone, or with the assistance of this ally, he encounters and overcomes various obstacles.
7. He arrives at the place where what he seeks can be found.
8. A powerful enemy opposes him (ogre, king, dragon, wizard, etc.).
9. The hero confronts his enemy for the first time, but he (as a result of injury, being poisoned, bewitched, etc) is overcome by it.
10. The friend of the hero comes to his assistance (releases/cures him, gives him advice or a weapon, etc).
11. The hero confronts his enemy a second time and wins (wounds/kills it, takes what he seeks, etc.).
12. During his return journey, the hero is followed by allies or servants of his enemy (brothers, soldiers, monsters, etc.) and must fight them and overcome various hurdles, traps or difficulties.
13. The hero returns home to the happy end: "they married, lived happily ever after and had many children". One can, if one wants to prolong the story, add in new elements of the intrigue here, as at the end of Odyssey or Aladdin: a new loss, a new object to be sought, new tests, new combat and final success.

### Stages of creation

#### 1. Choose and describe a character to be the hero of your history.

This character can be for example:

- a prince,
- a princess,
- a traveller,
- a poor peasant,
- a girl,
- a young soldier,

- a sailor,
- a merchant,
- a little boy,
- a small girl.

#### 2. Imagine what he wishes for or what he needs to be happy.

For example:

- marriage or love,
- a talisman,
- a very valuable object,
- a magic animal,
- wisdom,
- a treasure,
- a remedy,
- something taken from him,
- somebody taken from him,
- a secret.

#### 3. Describe how the hero receives advice or information.

For example from:

- a fairy,
- a magician,
- old wise man,
- an animal,
- a mysterious message,
- a dream,
- an old document,
- a relative,
- a traveller,
- a scientist.

#### 4. Describe how he leaves to find adventure.

The hero's way of leaving is not the subject of a table of suggestions because it depends largely on sequence 1-3. The hero can also, in certain cases, leave randomly, plunge into a deep forest, become a soldier, merchant, sailor, disguise himself, go towards the north or the south, use a horse, a flying carpet, a spacecraft, etc. These details are left to the imagination of the narrators.

#### 5. On his way, the hero meets a friend.

For example:

- a fairy,
- an animal,
- another adventurer,
- a servant,
- someone to whom he renders a service,

- a soldier,
- a prince,
- a girl,
- a genius,
- an old man.

Participants are encouraged to use elements freely and in as great a quantity as they like; thus the hero can render services to an animal or to an old man who is actually a fairy who will reward him thereafter; the servant or the companion of adventure can be a prince or a girl in disguise.

#### 6. Imagine the tests or the hurdles the hero must overcome on the way.

For example:

- impossible or superhuman tasks,
- bad fate and enchantments,
- hostile animals,
- monsters (dragons, giants, etc.),
- insurmountable natural obstacles (cliffs, pits),
- riddles,
- combat, duels, fights,
- brigands, robbers, pirates,
- magicians, malicious fairies, witches,
- diseases, sufferings.

#### 7. The hero finally reaches his destination. Describe the place.

For example:

- an island,
- a castle, a palace,
- a planet,
- a country, an unknown kingdom,
- a forest,
- a cave, an underground passage/world,
- a temple,
- a city,
- an inn,
- the top of a mountain.

#### 8. Imagine where the hero's enemy lives.

For example:

- a malicious king, a malicious queen,
- a enormous gangster, a captain of robbers,
- a monster,
- devil,
- a wizard, a magician,
- an alien,
- a genii, a troll, an imp,
- an insane scientist,

- a giant, a dwarf,
- a rival.

### 9. The hero is initially overcome by his enemy.

He is, for example:

- wounded,
- left for dead,
- imprisoned,
- metamorphosed,
- victim of a charm,
- in slavery in a tiny room,
- misled, overcome in a contest,
- driven away,
- condemned to death,
- exposed to a great danger.

### 10. Describe how the hero's friend helps him.

For example by:

- curing him,
- releasing him,
- giving him a weapon,
- giving him advice,
- releasing him from one enchantment,
- fighting for him,
- fooling the enemy,
- giving him a magic object,
- telling him a secret,
- going for help.



### 11. Describe how the hero faces his enemy for the second time, is victorious and seizes what he came to find:

This sequence can be freely invented, based on what was imagined at stages 2, 8, 9 and 10.

### 12. The hero returns home but is followed by allies of his enemy. Relate these final adventures.

The allies or the final hurdles can be for example:

- brothers or sisters of his enemy,
- contrary elements,
- animals,
- armed soldiers or prosecutors,
- monsters,
- natural obstacles,
- fantastic beings,
- persons having magic or secret weapons,
- traps, ambushes,
- temptations.

### 13. Open ending

## 4. Writing of tales/Inventing a new tale

#### The hero or heroine

Chose: list characters.

#### The departure

Select a *landscape* in the country of now-here. This is where your hero lives.

#### The arrival

Now describe the *place* where your hero arrives after a long trip or at the end of a series of tests.

Your story will make it possible to let the hero live through the passage from one place to another.

#### The reason

Discover *the reason* that pushes your hero to leave his current place of life.

#### The tests

Your hero will have to pass a series of tests.

#### An unknown country

He will cross an unknown country.

#### The meetings

He will meet a good character and an evil one.

#### The magic object

He will be able to resort three times to a magic object.

#### The reward

At the end of these tests, he will receive his reward.

### The moral

The story has a *moral* or lesson. If at the end of your tale the moral no longer corresponds to what you wanted to say, change it.

### Résultats/Outcome

- The hero leaves the place where he usually lives.
- Reason: The desire to discover the world. He must cross an unknown country to translate a coded message, to neutralize an evil being and kill a dragon of fire.
- Meets a good (on the left) and an evil being (on the right).
- Resorts three times to a magic object: a goose feather.
- At the end of a series of tests, he finally arrives in the desired place to receive his reward: nothing will ever be the same again.
- Moral of the story: Those who forget the past are condemned to live it again.

## The magic words

**Materials:** Pencils and Post-It.

**Aims:** Imagination - Communication - Group interaction.

**Time:** 30 mns.

**Description:** The trainer says slowly: *"I am a magician, and with my magic I can take away all the words... but I am feeling generous, so I'll give you 4 words each. Choose your words. From now on you are allowed to use only those words, so think before deciding"*. After that, he gives Pencils and Post-It to the participants so that they can write down the 4 words they have chosen.

The magician continues: *"Choose a colleague. You can only communicate by gestures and your 4 words"* (allow sufficient time for the participants to communicate). *"Now, as I am still feeling generous, I will allow you to use your 4 words and those of your colleague"*.

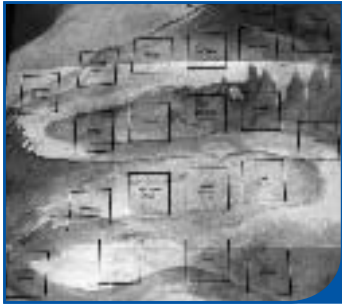
*"Now, choose another colleague, and communicate with gestures and the 8 words"* (the participants will write the new four words on their Post-Its.)

The magician can repeat this operation 4 or 5 times.

An original way to end this activity is to ask each participant to write a poem with his 4 words.

Sources: Fidel DELGADO "El Juego Consciente" P 91.





## “The game of the Story Teller”

**Writer:** Marianne GASSEL  
in “Stories to learn”.

**Editor:** “Savoir pour Etre”.

**Objective:** to support creation of stories.  
It is composed with a path and three types of cards.

The path has a starting point and an arrival;  
the hero meets a lot of traps, events, difficulties, people...

The three types of cards are:

- Cards of process,
- Cards of events,
- Cards of characters.

At each step of the path, the player has to pick one card of each category and using them has to start to create a story and to tell it.

They are as rules as combinations possible and you can choose or to cooperate or to compete.

# TALES INVENTED BY THE PARTICIPANTS:

TOZEUR - TUNISIA - 2004

## The kingdom of peace

A long time ago there was a wonderful kingdom full of roses and lilies, jasmine and lilac, with fruit-laden trees dressed in green leaves, where the birds sang with joy, where there was freedom and laughter, surrounded by creeks and lakes; this kingdom was ruled by Mother Nature, who was happy to look at it flourishing day after day.

One evening, while Mother Nature was sleeping, a Dragon spread its power through the wonderful garden, destroying whatever he crossed on his way; consumed with envy, he tore out the flowers by their roots and ripped up the trees. When Mother Nature woke up, she was sad about the destruction of her kingdom and observed that the birds were no longer singing and that while she had been asleep, her flourishing heaven had been transformed into a desert. While she was still contemplating the disaster all around her, she was made prisoner by the Dragon and expelled to a cave in the desert.

Among all the birds in the kingdom, only the White Dove managed to save herself and she went all over the world looking for the Old Wise Man. He suggested she should look for the Seeds of Knowledge and the Water of Love in the mountains and at the bottom of a pit in the middle of the desert guarded by the Black Snake. Although small and weak compared with the giant snake, the White Dove used all her wiles to charm the Snake by singing a charming melody to lure him out of the pit. When he finally did come out, she quickly took the Seeds and the Water.

The White Dove then spent several days flying from village to village looking for the best solution to the disaster. After a while, she decided to plant the Seeds in the kingdom's garden and to wet them with the Water of Love. The flowers, birds, trees and butterflies immediately recovered their colours, their laughter and their life. The Dragon, surrounded as he was by love, beauty and solidarity, found himself the only unlucky and abandoned one, but even he was touched by the power of forgiveness that these lovely creatures spread, so that he decided to become a good dragon instead of an evil one.



The White Dove planted love and reaped peace, freedom and hope. All the animals went to find Mother Nature and bring her back to her kingdom where they all went back to living their peaceful and quiet lives.

In the end, one dove was enough to ensure that the world started singing again.

## Sara's Story

Sailing across the world and the seven seas, Odysseus saw wondrous lands and creatures, adventuring into the unknown like no man had done before. During the journey, his ship docked in a foreign land in search of food and water. As Odysseus's reputation had preceded him, his crew and himself were welcomed with lavish hospitality and invited to feast at the royal palace.

The feast was a vision beyond fantasy, with gold plated walls and crystal chandeliers, exotic carpets on white marble. The finest food and wine was brought from every corner of the earth. Just before the men began to eat, a horn rang out announcing the queen's arrival. Odysseus felt his heart quicken when he saw the Queen, an angelic creature of indescribable beauty. The Queen sat beside him during the feast and he spoke to her of his adventures and voyages in the hope of earning her admiration. When he finished his stories, the queen spoke in a melodious voice and said: "I too have a simple story to tell you".

Once upon a time there was a great kingdom ruled by a beloved king. He had a Queen and a daughter named Sara who he loved more than life. His daughter's beauty was spoken of throughout the kingdom, a mirror image of her mother. What was special about little Sara were the lion and star birthmarks on her arm and leg, the two symbols of the Kingdom. People took this as a sign that the little girl was destined for great things.

Despite the King's love for his wife and daughter, he always had the kingdom's interest in mind and so he married three other wives from daughters and sisters of neighbouring kings who gave him many sons.

On a dark winter day, war was declared on the kingdom, and the king rushed with his army to defend the border. It was during those days that the frantic whispers of the three wives filled the palace, for they were consumed with envy of his first wife and her daughter, who the king favoured above all. Diabolic schemes began to form. Sara, who was just three years old, was looked after

by a servant who loved her as if she were his own. When walking in the palace halls, this faithful servant heard the three wives plotting to murder her.



Afraid for Sara's life and aware of the great power of the three wives, the servant went into her bedroom that evening, wrapped her up in a blanket and left the palace in the middle of the night. The castle was turned upside down the next day but no one could find Sara or the servant. The Queen was frantic, the three wives were shocked and the people were distraught. The Queen took to her bed sick with grief and eventually died without ever knowing what had happened to her daughter.

No one knew that the servant had travelled with Sara for many days until they reached a Bedouin tribe in the desert that took them in. There he dedicated his life to raising Sara amongst the Bedouins, letting her believe she was his own daughter.

After several years the war ended and the king returned to find his Queen, daughter and servant gone. The three wives feared the king would eventually find the servant who would tell him about their plans, so they lied to him, telling him that all three had died from a plague and their bodies had been burned. Guilt overwhelmed the King, leaving him in a state of total depression, unable to deal with his kingdom's affairs and letting it go to rack and ruin.

Years passed and Sara grew up to become a young woman, leading a peaceful life in the desert with the man she thought was her father. However, the unhappy day finally came when the servant died of old age without ever telling her the truth for fear she might not understand and hate him for lying to her. Sad and lonely, Sara went to the oasis where she sat and cried sitting on the well.

Suddenly a vision in red emerged from the water and Sara heard a beautiful voice saying: "Don't be afraid my dear Sara, it's me, your mother. I have come to you in your time of need." There in







front of her was a woman dressed in red who looked exactly like her. As Sara stood there in shock, not knowing what to do, the voice continued, "Your destiny is not here, you have to travel to the forests of the north where you will find happiness."

Off she went on her journey, not really knowing where to go, just following her instincts and her mother's voice. On the way she saw an old man sick with the plague that was spreading through the country. She felt sorry for him as he reminded her of the man who raised her. Using the knowledge she learned from the Bedouins, she picked some herbs and prepared some drugs that cured him. The same thing happened in every village on her route; she would stop and heal sick people while also teaching them to prepare the remedies themselves. People talked about the girl who had healing powers and her story spread throughout the land until it reached the King's palace where the plague was also spreading. The king and his wives were already showing symptoms and the palace doctors had tried everything in vain.

One day a messenger arrived with a message for Sara. It was a letter from the King summoning her to his palace. She went without thinking much of it, but when she entered the palace, an inexplicable feeling of comfort and familiarity came over her. First she went to the women's chambers to give them the remedy. Then she went to the king's chamber, and when he saw her, he realised that she looked exactly like his beloved dead wife and daughter. With a surge of hope, he saw that she also had a birthmark in the shape of a lion on her arm just like his little Sara had had. The King could not believe his eyes. Was it possible that his little daughter was alive and had returned home after all these years? He decided he had to make sure, for she might be trying to trick him, so he asked Sara gently if she could show him her leg. Sara, although a little embarrassed, obeyed the king's request so as not to be disrespectful, and there it was, the final proof, a second birthmark in the shape of a star. The King knew she was his daughter, home at last.



They sat in the chamber for hours and hours, talking about the past and putting the missing pieces together. The king knew that what had happened was somehow his wives' fault. He summoned his council and his wives to the royal court. There he presented Sara to the kingdom as his long lost daughter and demanded an explanation from the wives. They broke down in tears, confessed everything and begged for forgiveness. The king left their fate to be decided by the council of the people. The ruling was that the wives would live the same life that they had forced on Sara through their envy and they were exiled to live with the nomads in the middle of the desert. After the wives had been escorted away by the guards, the king told his council that he had grown too old and tired to rule and wanted his daughter to be crowned in his place. His demand was accepted by the council and Sara was crowned Queen in a huge celebration. Under Queen Sara's rule the kingdom prospered. She ruled with a firm hand and a kind heart, earning the loyalty of her subjects.

Odysseus was astonished by the power and poetry of this story and asked the Queen who had told her such an amazing tale. The Queen smiled "It is the story of my mother, Queen Sara the Healer." Odysseus was left speechless.

The sun began to rise, and a sailor approached Odysseus to tell him his ship was stocked and ready to sail. During the night he had been completely captivated by the Queen and her storytelling and had not noticed the time passing. An inner voice kept telling him to stay, yet in his heart he knew that his destiny was waiting for him and that he must continue on his voyage.

From his ship he watched the shores of the kingdom slowly disappear, with an aching in his heart, knowing that this was a place he would never forget.

The End

## Following in Esperanto's footprints

### Summary:

This tale was invented by a group of six people from Tunisia, Lebanon, Germany, France, Lithuania and Egypt. The choice of characters was based on each participant's cultural background. They are from both the real and the imaginary world. The main character is called Esperanto in reference to the universal language. Esperanto is an idealist and representative of the cultural vision of the group. He is ready to share what he learns from his adventures.

### Secondary characters include:

- A fairy representing goodness and who is the opponent of evil (in French and German tales).
- Kipshas, a clever trickster who likes to create trouble but is also elegant (in Lithuanian tales, this character acts as a go-between between God and men to help the latter).
- Phoenicians, who represent the ancient history of Lebanon



and who developed trade and the alphabet. They also conquered Carthage and other territories and were responsible for an intellectual renaissance.

- The people of Carthage, representing the glorious past of Tunisia.
- Goha, representing peace, trustworthiness, justice, humour and a lover of travel (all of which are valued in Egyptian culture).

Esperanto is forced to leave his familiar world to find the truth. At the start of the story he is living in a virtual world and will be forced to enter the real world where his interactions with the people he meets will help him recover his memory and discover his values and identity. Technology has made us less aware of our sensations, emotions and interactions between people, which can in turn cause us to forget our origins and roots.

Once upon a time, there was a country where people were unable to communicate with each other, where tears, joy, pain and love did not exist. People could only communicate via technology such as cell phones, computers, the internet, video and cameras. A man called Esperanto lived alone in this country and he never knew if it was day or night.

One day, Esperanto had a dream in which he saw a woman dressed in white with long black hair and eyes like pools of water. She stared at him so long and so hard that he had the feeling he existed for the first time in his life. This strange new sensation made him tremble. She used her magic spells to draw him close to her and when he began to listen, he could hear the word "footprints" being repeated over and over again.

When he woke up, he headed towards his computer as usual and picked up his phone on the way. When he started working, however, he noticed that his hands looked different on the keyboard and he felt very strange. He started to write as if guided by an unseen hand, hypnotised and powerless to react, and wrote the word "footprints" again and again. The woman from his dream appeared immediately on the screen. At the same moment, a very strong wind blew through his room and swept all his furniture away, pulled down the curtains and caused all the lamps to explode. A few seconds later his computer began making a new sound.

Esperanto was surprised, but realised that he had to follow the fairy's advice if he wanted to avoid being trapped in his world forever. He decided to follow the beautiful sunny road that opened up before him. He could hear the music the fairy had told him to listen for.

He continued along the road until he arrived at a crossroads and didn't know which road to choose. As he stood there, he suddenly heard a voice murmuring in his ear. "Hello Esperanto", the voice said. He could see no one and wondered who could know his name and speak to him here. "Who's there?" he called out. "Who are you?" "I'm your friend", the voice answered. "But I have no friends here", he answered. "Where are you?"

Suddenly he spied a young and elegant man in the distance. He looked like a prince with his bright face and friendly smile. In fact, he was a famous person from Lithuania called Kipshas. "Welcome to the real world, Esperanto!" he said. "My world isn't like this" replied Esperanto. "Never mind, you'll find it later", replied the young man. "I'll help you find your road on one condition: if you do manage to go back to your own world, you'll have to give me everything I ask for." Esperanto had no choice but to agree. "Listen carefully", said Kipshas. "You'll find the answer to all your questions in the cradle of births, an island in the Mediterranean sea. To reach it, you must find a strong, brave people who know how to sail and conquer new lands called the Phoenicians. They will help you find your way."

Esperanto climbed into the Phoenician boat. He began to discover other civilisations, trade and local customs as he travelled with them. Sometimes the customs raised new questions: this was the case when he attended a wedding where people stood in a circle and danced and sang: the songs and the colours were everywhere and Esperanto was carried away by the crowd's enthusiasm. As he listened to the music more carefully, he realised he'd lived through the same thing quite recently.



His thoughts were interrupted by the arrival of a frantic woman who announced that men from Carthage had stolen the kingdom's treasure. Suddenly, everyone became silent and sad and the inhabitants took their weapons and left with the Phoenicians to attack Carthage.

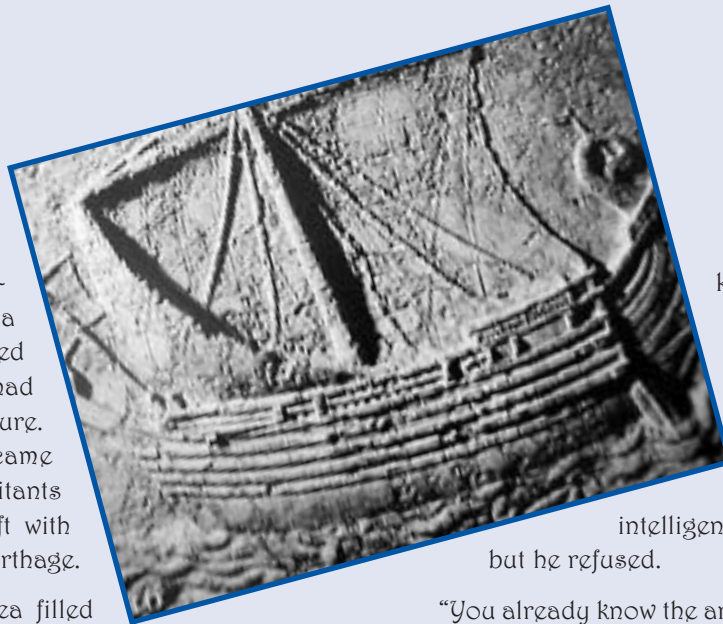
After a night on the sea filled with anxiety and fear, they arrived at Carthage. Esperanto looked with horror at the bloody battleground that lay before him. Noble warriors were trying desperately to penetrate the wall of the city, but many of them died in the attempt. Esperanto felt lost and didn't know what to do. "Why are they fighting?" he cried. "To get their treasure back? To conquer Carthage? Is war the answer?" Before anyone could answer his questions, he found himself caught up in a column of soldiers and heading towards the city.

In a panic, he tried to find his cell phone to call for help, but his pockets were empty. Not knowing what else to do, he asked the men around him for help.

The fairy heard his cry for help. "Dear Esperanto, the road you are following will bring you to the real world and make you want to make contact with other men, but to do so you must be ready to share your knowledge and follow your road. Listen to your heart, follow your feelings and make contact with people and you'll begin to understand your roots. I will give you a unicorn to guide you in your travels." Esperanto listened to the fairy and began following the beautiful unicorn that suddenly appeared before him.

After many weeks, he finally arrived on the island of roots. The only thing he recognised was the music he had first heard with the fairy. He wasn't lonely, since he still had the unicorn, representing purity, for company. He began exploring the next day. When they arrived at a waterfall, the unicorn stopped. Esperanto was surprised to see lots of very different houses, people who were dressed differently and others going into and coming out of mosques, temples, synagogues and churches. They all seemed very happy and were living together in peace and unity.

Many gathered on the main street, which was in the form of a spiral that ended at the town centre. At the end of this street, Esperanto saw an Arab person dressed Egyptian style called Goha, who seemed to know and be



known by everyone. Goha approached Esperanto and asked him the following question: "What is it you are looking for? Is it a key word?" Esperanto was surprised by Goha's intelligence and asked him for help but he refused.

"You already know the answer, you don't need me to help you. The answer has been there, right under your nose all the time, but you haven't taken the time to observe and reflect on it. All you can think of is your final destination and you forget to digest what you've learned. You have never taken the time to understand the happiness, success and joy that are just within your grasp. You were sent to this world to find your roots and your heritage, you know: it wasn't an accident. Study how people interact with each other and compare it to your old world to better understand your life. Remember you will have to go back there someday so reflect on what you need for the journey."

Esperanto thought about his journey for a long time, going over the incidents with the fairy, the Phoenicians, the war, Goha and the symbols he had come into contact with on the way. As he did so, the music he'd been hearing since the outset grew louder and he suddenly understood that music was the key word, part of a universal language shared by all. Carried by the music, he was able to leap from his computer back into his bedroom with great energy. On the screen, he could read the word "Footprints".

All of these adventures were not just a dream, they really happened. Once back in his own world, Kiphasas reappeared to remind him of his earlier promise. "Listen, Esperanto, it's true that I will destroy the technological means that you love but at the same time, I will leave you the memories of what you have just learned. Perhaps you'll be tempted to build your own world one day." Kiphasas then disappeared, leaving Esperanto to think. He began to see the world differently and began to live without his technical toys and to use the experience he had acquired, to communicate with others, even those from different cultures.

The moral of the story is that we all have time to look for our real identity but we can only find it by observing, experimenting with and getting to know others.

## Pigle village

Once upon a time there was a village called Pigle (an acronym for Palestine, Israel, Greece, Lithuania, Egypt), which was in a very nice and rich region with farms and animals. People planted crops and life was comfortable. People were glad and happy about the things they had. They were also proud of their king, who was called Mitsos. The king had great power and took care of all the villagers, imposing strict rules in the kingdom. One of the rules was not to allow foreigners enter the country under pain of immediate exile.



One day, quite unexpectedly, a girl named Iliwi from another village appeared in Pigle and she told everybody that her family had lived there many years ago and which was why she had wanted to see the place and smell the air her grandparents and parents had breathed.

Although she did her best to obey the rules of the village, people rejected and ignored her and some were even aggressive. She tried to be very nice and generous but they refused to drink, talk or sleep with her. As you can imagine, she felt miserable, lonely, forgotten and needed somebody to talk to. She was thinking of leaving the unfriendly village and going back to her poor family, living at the edge of nowhere, when a terrible disease hit Pigle village. Animals started dying and people were frightened... and soon they started blaming this sweet little girl for all the trouble in the village.

Dying animals turned out to be just the beginning, because in a very short time, people started dying too. Soon the inhabitants of Pigle began to panic. They accused Iliwi of being a witch. Eventually their beloved king also fell ill and the villagers couldn't imagine the world without him and his rules. They thought that if he died the country would descend into anarchy and more and more strangers would come to Pigle, which was very conservative.

So they decided to visit the king and ask him what to do. King Mitsos was a clever person, but his illness made him even more confused and scared than his subjects. He realized that he needed to solve this issue, so he decided to invite a wise man to the village and ask him for help.

What the wise man had to say was a shock and created something of a scandal as he advised everybody to go to Iliwi (the strange girl). He said that the girl was the only one who could save the whole kingdom. Despite the surprise and shame people felt, they took their courage in their hands and went to apologize to Iliwi. People begged her for help. As she was very good and sensitive, she decided to save the village from disaster.

She told everybody that she needed some special herbs, which grew in a secret cave down the riverside thousands of kilometres away, to make a magic potion. She promised everybody to come back in a week, then took some food and water and started the journey.

During her trip she had to overcome many hurdles, such as swimming a river to reach a cave while fighting dangerous creatures with two heads and six hands. Luckily for her, a ship was sailing up the river, heard her screams and rescued her. After that, she had to climb the highest mountain in the area, which was terribly difficult for her because she had no ropes or tools. Despite all the dangerous and frightening situations she found herself in, she finally reached a place called Elgip where she met a herb seller she had known before. Herbs were very expensive but he sold them to Iliwi with a special discount.

After a day spent crossing the desert without food and water, Iliwi finally arrived back in Pigle with the herbs. It had been a very exhausting week indeed. The moment people heard she had arrived, they gathered around her house, asking for the magic remedy. The girl was very generous and in a

few days life was back to normal again. People were busy thanking Iliwi for saving the village citizens and animals. They felt ashamed that at the beginning they hadn't believed in her.

King Mitsos invited her to his palace and offered her a huge reward for all she had done. He said she could have anything she wanted: gold, jewels, a palace... But the girl asked for just one thing: to allow her family to return to their ancestral home in Pigle for the rest of their lives. The king was very impressed with this reaction and he fell in love with Iliwi, this poor, strange, generous girl.

Some weeks afterwards there was a big celebration in the kingdom of Pigle, when king Mitsos proposed to sweet Iliwi. They married and lived happily ever after.





## The Battle of the two worlds

This tale is about a war between Human and Genie Worlds. The Genie world is ruled by a devil called King Brmand, who wants to kill all human beings. A kind witch called Angelica in that world tries to help the human world. "Mana" and "Woma" are heroes from the Human World, and combining what's best from all civilisations. Kings and Emperors from the Human World unite to protect the Earth.

Once upon a time in the Genie World, there was a Devil King called "Brmand". One day he ordered his general commander "Choman" to attack the human world as he wanted to expand his kingdom and control the whole world.

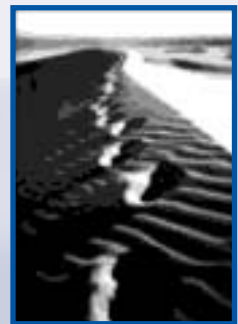
While he was speaking to his commander about his plan to destroy the People's World, a witch called Angelica heard what he was planning to do quite by accident as she had been hiding behind the door. She was really surprised and scared by what she heard. Immediately, she decided to let all the other witches from all over the world know what was going to happen.



She went to her room, lay on the bed and closed her eyes, which was her way to communicate with other witches. She decided to make a spiritual contact with the Egyptian and Roman witches because they were the most widespread civilizations in the World at that time. The Egyptian witch was named Meda and the Roman one was called Eura.

She said to the witches: "I'm Angelica, a Witch from the Genie's World. I need to tell you that our king Brmand has decided to attack your world in three days. He will send two of his Giant Genies. One of them is called Farraza and the other is called Karraz. Both of them have magic powers: when Karraz points at a person, the person goes crazy; when Farraza touches someone, the person is transformed into a stone. They will be let out of a cave located in the heart of the desert. A big stone in the shape of an eagle marks the entrance to this cave".

The following morning Meda told the Egyptian Pharaoh about the message from the kind witch and Eura told the Roman emperor. After learning the horrible news, each of them asked the witches to tell people from all over the world that there would be a battle between the human and the genies' world. Each empire should send its most powerful fighters and the best warriors would be selected for the battle.



All of this was done and the best fighters were “Mana” and “Woma”. The first was a strong fighter, with great power in his right hand while Woma had a very powerful left hand. Each of them could do many things in battle. The very next day they decided to go to the cave located in “Matmatta”, deep in the desert. They walked for a long distance but they did not find the cave. While they were riding their horses, they met an old lady. She looked very kind and gentle. Her name was “Sahara”. Mana and Woma asked her to help them, which she did because she knew the secrets of the desert. When they reached the cave that was marked by the huge eagle statue, they said to her: “You had better leave now because if you stay with us you might be in danger. Thank you for your help.” The old woman replied: “I think you still need my help.” Mana and Woma answered: “No, thank you, we don’t.” The old woman decided to hide behind the stones in order to see what happened.

Mana entered the cave first, followed by Woma. Inside it was very dark and horrible. Mana came to a door and when he opened it he saw a very beautiful and attractive woman. She tried to seduce him by asking him to kiss her. But after touching her, he was transformed into a stone statue.

When Woma saw Mana had been transformed into a stone she became very scared and started wailing.

Karraza heard her and came out. He started to laugh loudly and pointed toward Woma, who immediately became crazy. Then Karraza and Farraza said: “We win ha ha ha...”

Sahara saw what had happened. As soon as the two devil genies left the cave, she went in to save the heroes. Since she always carried a potion that helps everybody to return to his real state, she touched their lips with it. The heroes recovered and were even stronger.

The old lady, Mana and Woma decided to follow the two genies as they were sure the devil creatures would damage the earth. When they caught up with them, Mana shouted in a loud voice: “Hey! you stupid creatures! Look at me!”

The two genies were completely astonished to see their enemies had returned to their normal state and failed to react for a moment. Mana held hands with Woma and they blended into a supernatural unity that breathed fire.

Thanks to the power generated by their solidarity, the two devil genies fell down and died. Woma and Mana were very happy since they had succeeded in saving the world from the Evil powers of the devil king Brmand.



## The Story of the Green Planet

Susu sat into his spaceship and left the planet of purple frogs. He had been travelling for a long, long time and was happy to be finally going home. Suddenly, the space ship started shaking - it had come under the powerful magnetic force of the green hole, one of the greatest mysteries in the universe. The ship was sucked into the hole and travelled through the gates of the universe ending up in a completely unknown galaxy. Despite Susu's efforts, his ship crashed onto a nearby planet.

because he was different. When he came of age, he ran away to the green mountains with his girlfriend. They had children and in time more two antenna creatures were born in their community. Now they inhabit a whole city, but two antenna creatures still think that as they are different, they are somehow inferior."

Susu felt sorry for the one antenna creatures. During his space travels he had seen many different creatures and he believed that all creatures should be treated the same.

Days passed and Susu started feeling a bit better. With the help of the one-antenna people, he fixed his ship. But the one-antenna people still hadn't received permission to use the medicine. Instead, one fine green day, the green minister from the Greenhouse paid the city hospital a visit (the green minister was the most important creature on the green planet).

The green minister entered Susu's room and said abruptly: "Hello, dear friend from a faraway galaxy. I am sorry that you have had to spend your days here in this disorganized place run by incompetent people. They should have reported finding you to us immediately instead of trying to get their hands on the medicine. To tell you the truth, I don't really believe that they would know what to do with it if they managed to get some."

Susu was puzzled and said: "But the doctors here say that I really need that medicine to heal faster. If I am a welcome guest on your planet, then you should help me."

The minister answered: "Oh, of course we will help you. We will take you with us and let you recover in a hospital where proper two-antenna nurses and doctors can take care of you."

As Susu had experienced the kindness and helpfulness of the one-antenna creatures, he felt that leaving the hospital would be like betraying them, so he politely refused and asked the minister to leave. The minister tried to insist, but Susu turned

When Susu opened his eyes he discovered that he was on a bed in a room filled with attractive green creatures with one antenna on top of their head. He didn't really know what to think of those creatures, but somehow he felt that he was safe. Then the door opened, and Sami, an especially nice green creature, walked into the room.

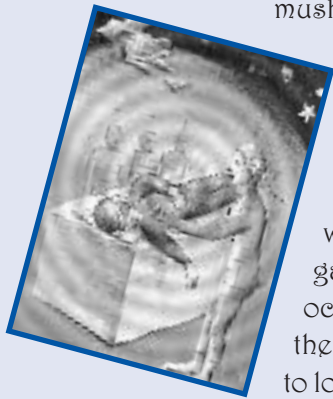
Sami greeted Susu and said, "Welcome to our beautiful green planet. We found you hurt and your ship badly damaged at the outskirts of our town and brought you here. We are doing our best to heal you, but we need a special medicine to make the process quicker. Unfortunately we don't have any and we have to apply for permission to obtain it from our fellow "planetarians" who have two antenna on their head, because only they can make it."

Susu wondered: "How come the use of medicine is restricted? Doesn't everyone have a right to be healed when they are sick?"

Sami explained: "It's a long story. The green nation has been divided for ages by a mere physical difference. Most of the inhabitants here have just one antenna on their head. Around 200 green years ago the first child with two antenna was born. All during his childhood he was teased and abused

on the information transmitter in his room to drown out what he was saying.

The information transmitter was broadcasting some disturbing news. An army of slimy mushrooms from a different galaxy were approaching the green planet. The green minister turned pale green when he heard as the slimy mushrooms were known in the whole galaxy as violent and cruel occupiers. Susu realized that the creatures he had started to love were in danger. He called Sami into his room.



"Sami, have you heard the news?"

Sami glanced at the minister and said: "I have, and I am hoping that the green government will send the army to protect our city."

The minister grumpily answered: "No way. Our forces are not even adequate to protect normal creatures. We need all the troops in our cities. You are no good anyway; perhaps it would be better if your city were destroyed."

Susu saw how unhappy Sami was and wished he could help the one-antenna creatures. All of a sudden he realized that there was a solution.

He turned to Sami: "Maybe I will be able to help you. My ship is equipped with a power shield. If we repaired it, it could be adjusted to cover the whole planet." He thought for a moment and continued: "But as the two-antenna creatures have deprived you of their protection, I won't let them have any of mine."



Susu expected Sami to be happy again, but she answered sadly: "Sorry, Susu but your offer is unacceptable. Even though they think we are stupid and useless and we live in different cities and we look different - we are still the

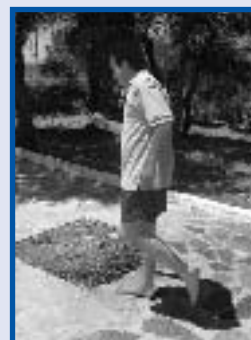
same creatures and live on the same planet. I don't have the heart to do that. If there is a way to save us all I want it to be used, but not otherwise."

The minister lowered his head in shame and said: "I have never thought of it this way." Susu thought his friend was very wise.

With that, an engineering team consisting of both one and two antenna creatures was set up. Together, and following Susu's instructions, they employed the greatest resource of the planet - green rivers - to power the shield. All the people on the planet gathered under the shield with their weapons and opened its little windows to shoot at their attackers. The enemy had not expected a plan of defense so the mushrooms were quickly beaten and driven from the galaxy for good.

A big celebration was held after the victory. The people of green planet were united and they had Sami's kind heart and Susu's brilliant ideas to thank for that. They were both awarded a medal and the green intelligence agency provided Susu with instructions on how to pass the green hole and reach home. Sami and Susu parted as good friends and for the rest of the life they kept telling the story to teach others.

One night a child with three antenna was born on the green planet...



## Star

This tale comes from the imaginations of different people from different horizons with different cultures...

It is full of references to Egyptian, Algerian, Turkish, Swedish, Portuguese French and Tunisian tales.

In every country, heroes are seen as courageous, clever, powerful, wise... Sometimes heroes have supernatural powers and women have great beauty...

This tale is about women and men who leave their own countries in order to fight evil...

Cultural diversity is illustrated in this tale by the choice of characters, such as the German-Scandinavian nymph, a female creature who lives in the forest in harmony with nature, or the wizard, who is mainly found in western European tales. He can be good or bad and is often represented with long

and white hair, is very tall and lives in a dark and strange castle. This cultural diversity appears in the different characters' qualities. Heroes are always shown as being very clever and courageous (this kind of cleverness represented by the fox in France, for example).

In Egypt we find this quality in young and handsome characters, who sometimes need help from wiser ones. Wisdom is generally represented by an old grandmother. The hero can use his strength and power in some situations in most of the tales from the countries mentioned earlier.

In Turkey, Portugal, Egypt, Tunisia and Algeria, the power of the mind is more important than that of the body.

Finally, heroes are often motivated by a woman's beauty and they begin their adventure to save the woman they love.

Once upon a time, in a faraway place, there were different persons with different powers all used for good things.

In the depth of the desert there was a jealous wizard who thought he wanted to take that power for himself in order to be the almighty in the world. The people did not care about him and they continued to live until the day he sent them to a faraway and very hot desert where nobody could survive.

At the beginning there were conflicts but they finally noticed that no one could do anything by himself against the wizard and they decided to combine their forces (solidarity).

Thanks to Tolerance they gathered their powers to fight evil. They faced many difficulties and the wizard cast some spells on them.

First, they had to face an ugly creature, which was a very big snake with large wings that chased them and try to grab them with his huge claws. The kind nymph who had the ability to talk with animals succeeded in using her magic powers to defeat the snake.

Then they had to escape from some quicksand. The wise man told the people who were stuck there to not be afraid and hold hands. Thanks to their combined strength, they were saved.

The third challenge they faced was a terrible storm. They were frightened and couldn't see each other so they decided to run away to another place but found nothing but an oasis. They were very happy because they thought that they found shelter.

While living in the oasis they saw a giant tower with many horrible birds and other strange creatures flying around it. When they entered the tower, there was nothing but darkness. They knew something was wrong, but they kept on walking between the giant columns and they passed by several doors but all of them were locked. At the end of the corridor, there was a giant door that was half open. A strong blue light could be seen through the door. Courage led them to the door and she pushed it open. The light was so strong that they couldn't keep their eyes open. Suddenly a man with white hair and a long black robe appeared in the middle of the room. He had a brutal expression on his face.







When he opened his gown, hundreds of bats flew all over the room. Nymph whistled a magical melody to chase them away, so all the bats escaped through the open windows. Now, they were alone in the room with the wizard. The Wizard said: "You stupid foolish people! How is it possible that you even thought that you can fight my power?"

Then they understood why they were there. This was the wizard of sand and it was his sinister powers that had brought them into the middle of the desert. He said: "I'll cast a spell on you in order to have all your powers and use them to rule the world."

Meanwhile Beauty was building a plan in her mind. She came closer to the wizard and looked into his eyes.

Beauty's big dark eyes were so beautiful that the wizard was hypnotized by her beauty. However, just as he started to walk towards her, he woke up. He was furious and he raised his hands in order to cast a spell on them. There were thunders in the room; sparkling lights were spinning around the columns. Cleverness noticed a mirror in Beauty's open bag and with a quick move, he took it before the wizard made his next move. Just then the wizard pointed his hands at Courage and she collapsed, all her powers gone. The wizard turned to Strength and did the same to him, until he fell to his knees. Just as he was about to take Cleverness' power, something unexpected happened. When the spell was rushing through the air in Cleverness' direction, he pointed the mirror back to the Wizard to reflect his spell.



Underestimating their powers, the wizard was stunned by this fast move and he was haunted by his own spell. He collapsed screaming and then fainted. Courage and Strength slowly started to wake up and then all of them held hands and a yellow light started to shine inside the room. Because the spell that had brought them to the middle of the desert had been broken, they all went back to their homelands.



The tower in which the wizard lived was not dark anymore and the oasis was even more beautiful than it was before. Since that day, there is a star shining above the tower day and night. It is said that Nymph, Beauty, Courage, Strength, Wisdom and Cleverness follow this star whenever they want to meet again. Nowadays the oasis is still in the Sahara Desert and can be seen in the village of Ksar Ghilane, along with the tower. It's said that from time to time around Ksar Ghilane, people hear someone walking and that strange footsteps appear on the sand. This is the soul of the wizard who still wanders the desert. The star that shines in the tower symbolizes Solidarity, Tolerance, Autonomy and Respect. Solidarity made it possible to defeat the wizard, Tolerance and Respect made them become friends and Autonomy made each of them use their own skills.

#### The characters:

Ahmed: strength

Esranour: courage

Nawel: wisdom

Emerie: cleverness

Osa: the nymph

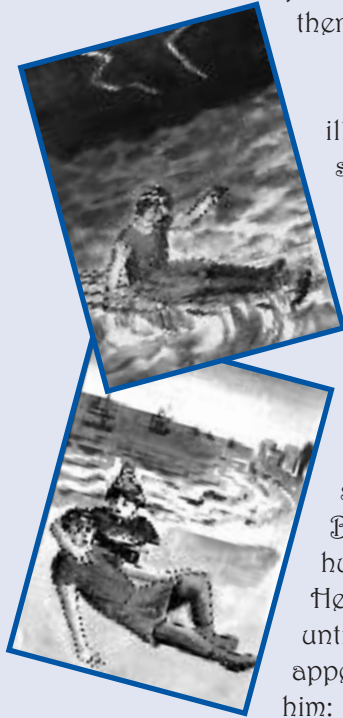
Lynda: beauty

Sergio: the wizard



## The Traveller

Once there was and once there was not 'in the old days' when the sieve was in the straw and the camel was the town eriger and I was rocking my father's cradle, at such a time there was Bernardopulos.



Bernardopulos was an illegal traveller who hid in the ship of Ulysses. When Ulysses and the crew discovered that he was hiding in the ship they threw him into the sea. He was lost and completely disoriented in the middle of the Aegean sea. He found some wood from a broken ship. The god of wind helped Bernardopulos. There were huge waves, wind and thunder. He was tired and fell asleep... until all of the sudden Poseidon appeared in his dream and told him:

"If you want to come back to Ithaca, you should present me with the dress with the hat of justice, which is the color of seashells, oriented with the texture of the stars with the smell of jasmine".

When he woke up, he was on the shore of Cesme in Turkey. He was tired, hungry, thirsty, completely isolated, alone and hopeless. He was trying to solve the riddle in his dream. Keloglan, a poor and jovial boy, appeared. He was passing by the seashore singing:

"Ben bir gorip Keloglanim,  
Yoktur esegimin nali....."

When he saw Bernardopulos lying hopeless on the seashore, he went closer and asked: "Hezy gabanci, sen de kimsin' ne isin var burada?"

Bernardopulos seemed to be dead. Keloglan tried to talk to him but Bernardopulos could say nothing. Keloglan touched him and saw that the stranger came from some faraway place, and that he was hungry, thirsty and very tired. Keloglan brought him Doner-Kebab with Raki. Bernardopulos ate

what Keloglan gave him with pleasure, and then they started to mime with their hands and body (they were a little intoxicated) and they managed to talk to each other.

Bernardopulos noticed that Keloglan was wearing a hat, so suddenly he remembered his dream and asked for the hat because this hat was the hat of Justice and very similar to what Bernardopulos had seen in his dream. Keloglan smiled and gave him his hat. Upon wearing this hat he had the vision of the god of wind pointing to the direction of the seashells. He was sure that this was the direction he should take, but he didn't have anything to travel across the sea. The god of the wind blew a donkey for Bernardopulos to use. This donkey was Keloglan's donkey and thanks to the magic powers of the god of wind, this donkey could move very fast without ever getting tired. They set off on their long journey. After many days of walking in the forests and the rough pathways of the mountains - guided by the wind - they arrived at Mount Lebanon.

Bernardopulos stopped to rest near a big oak tree. As soon as he stepped off the donkey, it disappeared. Astonished, Bernardopulos saw a very old man with a long white beard standing just beside him. He was dressed in black and holding a long stick with a curved head. This was a mystic living in the nearby village. In a deep reassuring voice he said to Bernardopulos in Arabic:

"I'm here to tell you that you have reached Lebanon. But I can see that you still have a long way to go to reach home. What you have to do first is to build a ship from dry cedars. You have to follow the trees and it will lead you to the old cedar that you can use. Make the ship and you'll find the seashells."

The mystic disappeared and Bernardopulos was alone again, not knowing which direction to take. Suddenly he saw a tree shaking. He came closer to see what was that but the tree had stopped waving. Another one started to shake.







He knew that this was the path he had to follow. As he walked, more trees moved showing him where to go until he reached the sacred cedar forest resting in a wonderful valley. Bernardopulos was amazed by the huge trees, but he did not know which tree to choose. The god of thunder showed Bernardopulos an old dead tree with a flash of lightning, so he knew that this was the one he needed. With hard work he was able to build a ship and bring it to the shores of Byblos.

When Bernardopulos was ready to sail, he got on board and found three big slightly opened sea-shells in a corner. He took one and looked inside to find the magnificent orange colour discovered by the Phoenicians. He knew he had found the solution to the second mystery in the riddle. He still had to look for the other two things.



One night Bernardopulos was staring at the clear sky and the bright stars, trying to understand the meaning of the third riddle in his dream. Knowing that this man has suffered a lot,

Posidion decided to offer him some help, so he appeared to him in the sky. Without speaking he touched a star with his right hand and Bernardopulos was sure that he now had to sail in that direction. The long trip in the sea finally came to an end when Bernardopulos saw land. When he reached the shore many people came to see him. They were good looking people with smiles on their faces, trying to guess what this stranger was

coming to do in their land. He tried to talk to them and ask them to help him but they couldn't understand each other.

Some children took his hand and started to pull him. He followed them up a hill and at the top they all ran away and he found himself in front of a little hut. The door opened and a woman appeared, she was known as the heroine Fatma Soumer and she had strong wings. She knew instantly what he was looking for since she was a very wise woman and she could also speak to him because she knew many languages. She said that the expression "texture of the stars" meant that he had to get some natural white silk that resembles the color of bright stars from the village. "But," she said "to accomplish this you have to get me the green colour that people of Tipaza create from orange tree leaves and come to this town again to exchange it for fine silk. Do this and come back when you have the silk".

He went looking for the town and finally found it. He met some people there and told them what he wanted. First he had to help them get the leaves and prepare them to produce the green dye. When he had what he wanted, he thanked the kind people and went back to Bejaia. Here he found the finest silk and brought as much as he needed.

He went to Fatma's house again to offer her what he had got, and she was happy that he had completed her request and thus offered to help him solve what was left of his dream.



Fatma carried Bernardopulos on her wings to a far land that he did not know. Bernardopulos was totally amazed. "Where I am?" he said. He has never seen too many colours in one place. What the people were saying didn't make any sense. They were speaking so fast they seemed to be singing. They must have been singing because they were moving their hands when they opened their mouths. He was totally hypnotized by a smell and suddenly he saw a woman. She was like stone

with dark hair and dark eyes and her smell was really sweet. "I know her" he thought. So he came close to her and asked:

- What's your name?
- Jasmine.
- What kind of perfume are you wearing?
- It isn't perfume; it is our country, Spain, which smells like flowers, passion, love, energy, sadness and diversity. This is our country's smell. Spain smells like pure life.
- What kind of flower is this?
- It is called "Jasmine" and during night the fragrance becomes stronger".

Suddenly he realized that her name was Jasmine, the same as the flower. He had found the answer! He got a bottle of the jasmine oil to use it when the dress would be ready.

He needed to find a good tailor. So he started to go up to the north. He reached the Basque region. They were friendly people and they told him: "You have to cross the big mountains called Pyrenees, and there you'll find a big country called France."

They told him that he'd find the best tailor in the world in France, a man called Christian Dioros. He crossed the Pyrenees, which are very big mountains. As he walked, he thought to himself: "It is incredible how many things I have got from nature... it is so generous.



Everywhere I go people are like the environment around them. In the seaside they are really open as the river is open to sea, in the north they are as strong as mountains. We need to keep the balance in nature, because when something changes in the environment, we change as well," he reflected.



Days and weeks went by and he arrived in Paris, the city of light. He loved walking in the city, where many people were painting. "It is normal, there is a lot of light," he thought. After searching for few days he found the Christian Dioros shop. This man was famous for sewing and making original clothes. Bernardopulos told him what he wanted using body language and Christian Dioros agreed to make the dress with all the materials Bernardopulos had collected.

At last Christian Dioros finished the dress. He was so proud of it that he said:

- If you want to have this dress, you will have to pay for it, otherwise I will destroy it.

Bernardopulos started to cry because he was afraid he would never return to his country and he cried so much that he fell asleep. In his dream Poseidon appeared: "Bernardopulos, did you finish my order?" he asked.

- Oh! Don't be angry with me. I followed all your orders, but Christian Dioros wants a lot of jewels for your dress, and I have nothing more to give to him.

- Bernardopulos, didn't you learn anything during this trip? Nature gave you all that you need to make the most beautiful dress in the world. You have always respected the environment and now it is time for it to give you something in return. Jump into the sea and take all the sea jewels you need and hang them over my dress. Don't be afraid to go into the water because I will be protecting you."

Bernardopulos jumped into the sea and took a lot of jewels and pearls and gave them to Christian Dioros so that finally he managed to have the most beautiful dress in the world.



Then it was time for Bernardopulos to go home and cross all the countries he had come through before. When he reached Atika he headed directly to Poseidon's temple in Cape Sounion.

Poseidon was really happy with this magnificent dress, so he said to Ulysses who was still lost at sea:

"Ulysses, you threw Bernardopulos into the sea but I have received a wonderful dress from him so now you can come back to Ithaca, your punishment is over. But promise me that you'll never throw somebody into the sea just because you don't know him."

This is the end of the story... Nowadays Bernardopulos is very popular all over the world because of his travel guides and the Poseidon fashion has been copied all over the world.



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Les Apports du judaïsme, du christianisme et de l'islam à la pensée occidentale / André Borrely, Jean-Michel Cros, Pierre Murat; sous la coordination de Jean Picano. - Paris: Ellipses, 1996. - 160 p. ; 25 cm. - (Culture et histoire) Bibliogr. 940.4 BOR.  
Douze cas d'interaction culturelle dans l'Europe ancienne et l'Orient proche ou lointain / <avec la collab. de> Michel François, Jean Bingen, Janos Harmatta, Sigfried J. de Laet... <et al.>; <publ. par> l'Unesco <et le Conseil international de la philosophie et des sciences humaines>. - Paris: Unesco, 1984.- 281 p. ; 25 cm.- (Etudes interculturelles) Bibliogr.  
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## **DU BREUIL, Paul**

La Chevalerie de l'Orient: l'influence de l'Orient sur la naissance et l'évolution de la chevalerie européenne au Moyen-Age / Paul du Breuil. - Paris: Trédaniel, 1990. - 192 p. : ill., couv. ill. ; 22 cm  
Bibliogr.  
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## **DURAND, Robert**

Musulmans et chrétiens en Méditerranée occidentale: X<sup>e</sup>- XIII<sup>e</sup> siècles: contacts et échanges / Robert Durand. - Rennes: Presses universitaires de Rennes, 2000. - 265 p. : cartes, ill., couv. ill. en coul. ; 25 cm. - (Didact histoire) Bibliogr. Glossaire. Tabl. généalogiques.  
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## **HUNKE, Sigrid**

Le Soleil d'Allah brille sur l'Occident: notre héritage arabe / Sigrid Hunke; trad. de l'allemand par Solange et Georges de Lalène. - Paris: Albin Michel, 1983-1987. - 414 p. ; 19 cm.  
Trad. de: "Allah Sonne uber dem Abendland: unser arabisches Erbe", Stuttgart: Deutsche Verlags-Anstalt; 1960. - Notes bibliogr. Lexique des mots empruntés à l'arabe; 940.4.

## **HUN JEHEL, Georges / RACINET, Philippe**

Les Relations des pays d'Islam avec le monde latin: du X<sup>e</sup> siècle au milieu du XIII<sup>e</sup> siècle / Georges Jehel et Philippe Racinet. - Paris: Ed. du Temps, 2000. - 255 p. : cartes, ill., couv. ill. en coul. ; 25 cm. - (Questions d'histoire) Bibliogr. Ann.  
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Lumières arabes sur l'Occident médiéval: actes / du colloque Civilisations arabe et européenne: deux cultures complémentaires, Montpellier: 12-14 mai 1977; sous la dir. scientifique de Henri Loucel et André Miquel; avec la collab. de Toufic Fahd, Roger Arnaldez, Amina Rachid, André Miquel... <et al>; préf. de Henri Loucel. - Paris: Anthropos, 1978. - 165 p. : couv. ill. ; 23 cm Bibliogr. Congrès.  
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Mahomet et Charlemagne: Byzance, Islam et Occident dans le haut Moyen-Age / Henri Pirenne, Bryce Lyon, André Guillou, Francesco Gabrieli, Heiko Steuer. - Milan: Jaca book, 1987. - 343 p. : ill. en coul., couv. ill. ; 31 cm.  
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L'Occident médiéval face à l'Islam : l'image de l'autre / Philippe Sénac. - Paris : Flammarion, 2000.  
- 195 p. : cartes, ill., couv. ill. en coul. ; 22 cm Bibliogr. Index.  
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**TOLAN, John**

Les Relations des pays d' islam avec le monde latin du milieu du X<sup>e</sup> siècle au milieu du XIII<sup>e</sup> siècle / John Tolan... ; avec la collab. de Philippe Josserand... - Rosny-sous-Bois : Bréal, 2000.- 206 p. : ill., cartes, couv. en coul. ; 21 cm.- (Comprendre, rechercher, s'entraîner : histoire ancienne et médiévale). La p. de couv. porte "Capes- Agrégation" - Bibliogr. Chronol. Manuel.  
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**VINTEJOUX, Max**

Le Miracle arabe / Max Vintejoux ; préf. par Louis Massignon. - Paris : Charlot, 1950. - 195 p. ; 19 cm Bibliogr. - Chronol.  
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L'Influence de l'islam sur l'Europe médiévale / W. Montgomery Watt. - Paris : Geuthner, 1974. - Pagination multiple ; 23 cm Index Périodique.  
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Le dialogue de l'Islam avec les autres religions.

CALEM, A.

Mohammad dans la Bible et Jésus dans le Coran / A. Alem. - Paris : Daz, 1990. - 343 p. ; 21 cm.  
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**ARNALDEZ, Roger**

A la Croisée des trois monothéismes : une communauté de pensée au Moyen-Age / Roger Arnaldez. - Paris : Albin Michel, 1993. - 247 p. ; 23 cm. - (Idées) Bibliogr. Index.  
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**BAMMATE, Najm- oud- Dine**

L'Islam et l'Occident : dialogues / Najm- oud- Dine Bammate. - Vernon Paris : Destremau Unesco, 2000. - 167 p. : couv. ill. en coul. ; 25 cm.- (Dialogue interculturel).  
270.2 BAM.

Christianisme, judaïsme et islam. : fidélité et ouverture / Académie internationale des sciences religieuses ; sous la dir. de Joseph Doré. - Paris : Cerf, 1999.- 265 p. ; 24 cm.  
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**DANIEL, Norman**

Islam et Occident / Norman Daniel ; trad. de l'anglais par Alain Spiess. - Paris : Cerf, 1993.- 489 p. : couv. ill. ; 24 cm.- (Patrimoines) Bibliogr. Index.  
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**DESJARDINS, Thierry**

L'Amitié judéo-arabe / Thierry Desjardins ; <publ. sous la dir. de Pierre M. Klein>. - Paris : Bordas, 1973. - 120 p. : ill., couv. ill. en coul., cartes ; 17 cm. - (Bordas Poche) Bibliogr.  
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**GHILLET, Andrée**

Dieu aime celui qui aime les dattes : dialogue judéo-islamo-chrétien / Andrée Ghillet ; préf. de Léon-Etienne Cardinal Duval. - Paris : L'Harmattan, 1993.- 286 p. - <8> p. de pl. : ill., couv. ill. en coul. ; 22 cm.- (Histoire et perspectives méditerranéennes).  
270.2 GHI.

Judaïsme, christianisme, islam : écritures - traditions - pratiques sociales : <actes / des conférences organisées à l'abbaye de Sénanque le 11-13 nov. 1977 par l'Association des amis de Sénanque et la Fondation d' Hautvillers pour le dialogue des cultures> ; <avec la collab. de Fatma Haddad et Roselyne Chenu> ; <préf. de Claude Geffré>. - Sénanque : 1977-1979.- 111 p. ; 22 cm Congrès.  
270.2 JUD.

**LELONG, Michel**

La Vérité rend libre: le judaïsme, l'islam et nous / Père Michel Lelong. - Paris: F. X. de Guibert, 1999.  
- 143 p.; 22 cm.

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Le Miroir de l'islam: musulmans et chrétiens d'Orient au Moyen-Âge: VII<sup>e</sup>- XI<sup>e</sup> siècles / prés. par  
Alain Ducellier. - Paris: Julliard, 1971. - 309 p.: couv. ill. en coul.; 18 cm. - (Archives) Ann. Bibliogr.  
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Les Religions méditerranéennes: islam, judaïsme, christianisme: un dialogue en marche / préf. de  
Jacques Santer, ...; <avec la collab. de> Abdelmajid Charfi, Jacques Waardenburg, Francisco  
Galvache Valero, Emmanuel Adamakis... <et al.>; <publ. par la> Commission européenne. - Rennes  
Luxembourg: Apogée Office des publications officielles des Communautés européennes, 1998.  
- 64 p.; 26 cm. - (Cahiers de la cellule de prospective) Ann.

270.2 REL.

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# Webography europe

## **MAJOR EVENTS IN EUROPEAN HISTORY**

<http://www.eurobru.com/inter40.htm>

## **HISTORY OF EUROPE**

[http://www.memo.fr/article.asp?ID=HIS\\_EUR\\_000](http://www.memo.fr/article.asp?ID=HIS_EUR_000)

## **EUROPEAN HISTORY AND RELIGIONS IN THE MIDDLE AGES**

<http://membres.lycos.fr/historel/moyenage/>

## **TALES AND LEGENDS OF EUROPE**

Albany, Belarus, Belgium, Bulgaria, Estonia, Finland, Hungary, Island, Latvia, Luxembourg, Malta, Moldavia, Monaco, Poland, Portugal, etc.

[http://www.coe.int/T/F/Coop%E9ration\\_culturelle/culture/Expositions/Contes\\_et\\_l%E9gendes/](http://www.coe.int/T/F/Coop%E9ration_culturelle/culture/Expositions/Contes_et_l%E9gendes/)

## **LEGEND**

The legend of princess Europe.

<http://www.eurobru.com/inter41.htm>

## **COMMON TREE MYTHS IN EUROPE**

[http://www.arfe.fr/mythes/mythes\\_arbres\\_europe.htm](http://www.arfe.fr/mythes/mythes_arbres_europe.htm)

## **MYTHORAMA**

Encyclopedia of myths and legends.

[http://www.mythorama.com/\\_mythes/indexfr.php?id\\_def=189&code=0270.2](http://www.mythorama.com/_mythes/indexfr.php?id_def=189&code=0270.2) REL.

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# Other important websites

## 1- Sites de création de contes - Inventing tales in French

<http://expositions.bnf.fr/contes/pedago/atelier/page1.htm>

<http://expositions.bnf.fr/contes/pedago/atelier/page2.htm>

## 2-deck of cards for inventing tales:

Il était une fois... (Once upon a time...)

Le jeu de cartes pour raconter des histoires (A deck of storytelling cards)

Andrex Rilstone, James Wallis

Illustrations by Florence Magnin and Sophie Mounier

Atlas Games

Halloween Concept

Game (high level and complex) for people with good vocabulary level.

112 cards representing different categories to facilitate story-telling (events, places, aspects, characters, objects) and 56 "endings" cards.

Despite its label as being for those between "7 and 77 years of age", it seems to me that children would have to be at least 9/10 to really benefit from this splendid game.

Cards for the inner child

An Odyssey through the world of fairy tales, myths and nature

Isha Lerner et Mark Lerner

Illustrations by Christopher Guilfoil

Collection Findhorn,

published by Éditions du Souffle d'or

A deluxe set, with a detailed book on how to use the tarot and 78 majors (10 cm by 15 cm).

Colourful illustrations of characters from tales: Aladin, Hansel and Gretel, Beuty and the Beast, Cinderella...

<http://www.europeoftales.net/>

(CULTURE 2000)

<http://www.fdn.fr/~rperinel/Dolaine/galaxie/>

[http://www.avimania.com/content.php?menu=1301&page\\_id=10](http://www.avimania.com/content.php?menu=1301&page_id=10)

<http://www.imarabe.org/perm/biblio/bibliographie-algerie5.html>

<http://www.grimmfairytales.com/en/main>

[http://imaginez.net.free.fr/textes/p\\_textes.htm](http://imaginez.net.free.fr/textes/p_textes.htm)

<http://www.jose-corti.fr/titresmerveilleux/chien-boiteux-suede.html>

<http://teacher.scholastic.com/writewit/mff/>

[http://odin.dep.no/odin/fransk/om\\_odin/stillinger/032005-990358/index-dok000-b-n-a.html](http://odin.dep.no/odin/fransk/om_odin/stillinger/032005-990358/index-dok000-b-n-a.html)

<http://www.surlalunefairytales.com/introduction/index.html>

<http://www.darsie.net/talesofwonder/>

[http://www.coe.int/T/F/Coop%E9ration\\_culturelle/Culture/projets\\_finalis%E9s/L%E9gendes/](http://www.coe.int/T/F/Coop%E9ration_culturelle/Culture/projets_finalis%E9s/L%E9gendes/)

(COUNCIL OF EUROPE)

[http://www.deltun.cec.eu.int/fr/news\\_publications/News\\_3eme\\_2004.pdf](http://www.deltun.cec.eu.int/fr/news_publications/News_3eme_2004.pdf)

