

# The brave adventures of a shoemaker's boy in the EFL classroom

---

**Vrančić, Jelena**

**Master's thesis / Diplomski rad**

**2022**

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **University of Zagreb, Faculty of Teacher Education / Sveučilište u Zagrebu, Učiteljski fakultet**

*Permanent link / Trajna poveznica:* <https://um.nsk.hr/um:nbn:hr:147:183180>

*Rights / Prava:* [In copyright](#)/[Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2024-07-17**

*Repository / Repozitorij:*

[University of Zagreb Faculty of Teacher Education - Digital repository](#)



**SVEUČILIŠTE U ZAGREBU**  
**UČITELJSKI FAKULTET**  
**ODSJEK ZA UČITELJSKE STUDIJE**

**Jelena Vrančić**

**THE BRAVE ADVENTURES OF A SHOEMAKERS BOY IN THE EFL**  
**CLASSROOM**

**Diplomski rad**

**Zagreb, studeni 2022.**

**SVEUČILIŠTE U ZAGREBU**  
**UČITELJSKI FAKULTET**  
**ODSJEK ZA UČITELJSKE STUDIJE**

**Jelena Vrančić**

**THE BRAVE ADVENTURES OF A SHOEMAKERS BOY IN THE EFL**  
**CLASSROOM**

**Diplomski rad**

**Mentor rada: doc. dr. sc. Ivana Milković**

**Zagreb, studeni 2022.**

## Contents

Abstract .....	
Sažetak .....	
INTRODUCTION .....	1
1. DRAMA IN THE EFL CLASSROOM .....	1
1.1 Types of drama .....	2
1.2. Advantages of using drama in the EFL classroom .....	3
1.3. When, why and how to use drama in the EFL classroom .....	3
2. IVANA BRLIĆ MAŽURANIĆ .....	5
2.1. Biography .....	5
3. WHO IS LAPITCH? .....	6
3.1. Characters .....	7
3.2. The setting .....	8
4. LEGACY OF LAPITCH .....	9
4.1. Translations .....	10
4.2. Adaptations .....	11
4.2.1. The movie .....	11
4.2.2. The animated movie .....	12
4.2.3. The play .....	12
4.2.4. The picture book .....	13
5. THE PLAY AS A PART OF A DRAMA LESSON .....	14
5.1. Drama class .....	14
5.2. How to motivate the students to join EFL drama class .....	15
5.3. Class organization .....	16
5.3.1. Auditions .....	16
5.3.2. Rehearsals .....	17
5.3.3. Costumes, scenography and props .....	18
6. CONCLUSION .....	19
Appendix 1. THE PLAYSRIPT .....	20
References .....	58
Izjava o samostalnoj izradi rada .....	60

## **Abstract**

This paper discusses the use of drama in the EFL classroom and provides a playscript based on *The Brave Adventures of Shoemaker's Boy* by Ivana Brlić Mažuranić for use in the EFL classroom. The aim of this thesis is to explore the advantages of using drama in the EFL classroom and its' impact on the students. Furthermore, benefits of using drama in the EFL classroom are given on the example of the novel *The Brave Adventures of Shoemaker's Boy* by Ivana Brlić Mažuranić, which is provided in a form of a playscript. Finally, drama as a part of the EFL teaching in Croatia is discussed and recommendations are given on how to implement drama and dramatizations in the Croatian EFL teaching and learning contexts.

**Keywords:** drama, EFL classroom, *The Brave Adventures of Shoemaker's Boy*, Ivana Brlić Mažuranić, playscript

## **Sažetak**

Tema ovog diplomskog rada je uporaba dramatizacije djela Ivane Brlić Mažuranić *Čudnovate zgone šegrta Hlapića* u nastavi engleskog kao stranog jezika. Cilj ovog rada je istražiti prednosti korištenja dramatizacija u nastavi engleskog kao stranog jezika te kako ona utječe na rad učenika. Nadalje, rad naglašava prednosti korištenja dramatizacije u nastavi engleskog kao stranog jezika na primjeru scenarija napisanog prema romanu *Čudnovate zgone šegrta Hlapića* Ivane Brlić Mažuranić. Zaključno, rad daje smjernice o korištenju dramatizacije u nastavi engleskog kao stranog jezika jezika u Hrvatskoj.

**Ključne riječi:** dramatizacija, nastava engleskog kao stranog jezika, *Čudnovate zgone šegrta Hlapića*, Ivana Brlić Mažuranić, scenarij

## **INTRODUCTION**

Why Lapitch? Since my childhood Lapitch was a huge part of my life. I remember being seven years old when I first read this novel by Ivana Brlić Mažuranić. I liked it very much and Lapitch was all I was talking about. Later in my 3<sup>rd</sup> grade of primary school we had to do a book report based on the novel *Čudnovate zgode šegrta Hlapića* (*The Brave Adventures of Shoemaker's boy*) and I was more than happy to do it. I chose this topic for my final thesis because, as a part of drama class throughout my primary school years, I participated in many plays but never an adaptation of Lapitch's novel. I wanted to give the opportunity to children to participate in such a play by writing the play script for it. In this way all teachers willing to put it in their drama class opus, will be able to bring Lapitch closer to their students in one more way.

The aim of this thesis is to give reasons for using drama in the EFL classroom and to discuss its' advantages. Furthermore, it is important to emphasize the importance of Ivana Brlić Mažuranić, and the main character of her novel *The Brave Adventures of Shoemaker's boy*; Lapitch for Croatian literature but also for the world. Finally, the aim of this thesis is to give an example on how to implement EFL drama lessons to Croatian National Curriculum as an extracurricular activity for primary school students from 1<sup>st</sup> to 8<sup>th</sup> grade through which the students would be able to put the playscript provided in this thesis to life.

This thesis is divided into five parts: the first part provides an overview of drama in the EFL classroom, while the second part introduces Lapitch as a character and provides a short summary of the novel *The Brave Adventures of Shoemaker's boy* by Ivana Brlić Mažuranić. The third part is dedicated to the importance of Lapitch and Ivana Brlić Mažuranić and their legacy around the world. The forth part introduces EFL drama lessons as an extracurricular activity and also provides recommendations for its' implementation in primary schools in Croatia. In the end, a playscript for the play based on the novel *The Brave Adventures of a Shoemaker's Boy* by Ivana Brlić Mažuranić is given.

### **1. DRAMA IN THE EFL CLASSROOM**

There are many different definitions of drama. According to Oxford Advanced Learner's Dictionary (2010) drama is "a play for the theatre, television or radio." (p. 460) If we speak of drama as a term, it is derived from a Greek word meaning "I do", to signify a deed, an act or event. Up until the time of the English writer William Shakespeare the standard term for drama was "word play" which is still used today for a type of theatrical performance. Also, the actors weren't dramatist but were called "play makers" and the

building where the play was performed wasn't called a theatre, but “a play house”. Boulton (1968) says that drama is “not really a piece of literature for reading. It is the literature that walks and talks before our eyes” (p. 3) while Via (1987) presents drama as “communication between people“ (p. 110). Based on these definitions it is possible to understand drama as a series of role-play activities or recreating the situations from the text book, and not only acting in a play. It is three-dimensional and, when performed on stage, it occupies the senses of sight and sound of the audience.

### *1.1 Types of drama*

Drama is traditionally divided into comedy and tragedy. We can relate it visually to the two masks that are associated with drama, one with a sad face, and one with a happy face, representing the two divisions.

In comedy performance is based on depicting humorous and amusing situations with different types of characters overcoming adversity. In its roots, comedy is basically a humoristic performance made to provoke laughter through characteristics of its characters. Comedy can be further divided into subcategories such as satire, screwball comedy, parody, dark humour etc.

Tragedy, on the other hand, has its major focus on tragical events such as emotional or physical suffering of its protagonists. Tragedy as a term is related to ancient Greek language and has its roots in sacrificial rituals. Probably the most famous term that came from Greek tragedies is “*deus ex machina*” meaning divine intervention of some sort which helps the protagonist for the better. The most famous English tragedy writer is William Shakespeare known for Hamlet, Romeo and Juliet, Machbeth etc.

Boulton (1987), on the other hand, names thirteen different types of drama: tragedy, melodrama, the heroic play, problem play, comedy, farce, the drama of ideas, didactic drama, the history play, tragi-comedy, symbolic drama, dance drama and mime (p. 147-160). However, she states that sometimes it is very hard to distinguish between the types and choose only one specifically (p. 143).

For this thesis, it is important to mention creative drama. This variation of drama is considered to be founded by Winfred Ward, an American professor. She tried to include games and activities as her teaching methods to help children express themselves through their own imagination, emotions and thoughts. She sought to achieve that children become a part of the society by learning how to tell a story through movement and mime.



### *1.2. Advantages of drama in the EFL classroom*

Advantages of using drama in the EFL classroom are numerous. Spoken language is very important in learning a foreign language and drama in ESL classroom provides many opportunities for oral exercises. All of the advantages can be summed up in these categories (Wessels, 1987, p.10):

- the acquisition of meaningful, fluent interaction in the target language;
- the assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner;
- the fully contextualized acquisition of new vocabulary and structure;
- an improved sense of confidence in the student in his or her ability to learn the target language.

Subsequently, while using drama in ESL classroom, the teacher is only a passive supporter, and the students have the main role in learning process. Students can develop their creativity and imagination through improvisations of real-life conversations phrases from the textbooks. They can also use the phrases and vocabulary that they have learned in context which can contribute greatly in language learning process.

### *1.3. When, why and how to use drama in the EFL classroom*

During the lesson, the teacher can use drama in many various situations and during all stages of the lesson depending on the topic and content of the lesson. Based on Gaudart (1990, p. 234) there are four main types of drama techniques “language games (including improvisations), mime, role-play, and simulations“. The teacher should choose the specific drama technique based on the skill (speaking, writing, reading, listening) that the teacher wants to develop with their students, in accordance with the set lesson goals.

Language games, which include improvisations, can be appropriate and adapted for all ages and levels of learning English as a second language. Brandes and Phillips (1990, p. 4) discuss language games as: "short activities that may have different objectives: they can be ice-breakers or warm-up activities; we can use them to introduce a new topic, or to relax, or to encourage students to interact, or to make them feel more confident, etc. “Language games can be of a great use in the beginning of the class. For example, there is a game called “Hot potato!” in which the students have to say a word belonging to a certain category (fruit, colours, animals etc.) and pass the ball to another student. This can be a great warm-up activity which will prepare the students for class.

Another drama technique is mime which is explained as “a non-verbal representation of an idea or story through gesture, bodily movement, and expression” (Dougill, 1987, p. 13). Mime can be used in order to practice the new vocabulary that the students have learned, or to revise some old vocabulary. The students are able to see the word being acted out and based on what they see they have to guess what the word is.

Following, maybe one of the most widespread drama techniques in ESL classrooms is role-play. The role-play, as its name says is acting out the roles from real life situations. In other words, “role play has the ability to develop and enhance content skills as well as skills needed for future success by incorporating realistic, or real-world, problems.” (Clapper, 2010, p. 39) Role-play is an opportunity for the students to practice the phrases from every-day life and by that develop their communication skills.

Lastly, there is simulation which is defined by Buckner (1999, p.1) as “an intensive, interactive experience in which the content and roles assumed by participants are designed to reflect what people encounter in specific environments.”

All of these four types of drama techniques can be used in different situations and it is on the teacher to decide which to use depending on the outcomes the teacher wants to achieve.

Reasons for using drama in the EFL classroom are numerous. It depends on the skill the teacher wants to develop and the topic of the class. Through drama activities the students, together with different skills, develop critical thinking, imagination and creativity. Also, drama in ESL classroom can develop motivation for learning a language because drama activities are engaging and interesting to students.

Students engaging in drama activities can gain a lot of self-confidence from it. By performing in front of an audience, the students are thought to trust their abilities and develop a strong “Can do!” attitude. The students are able to develop a positive, healthy image about themselves. Also, it teaches the students the sense of self-awareness. According to Pinciotti (1993) the students “can begin to discover a sense of self within a drama, viewing self as image.” (p. 25)

Developing communication skills is also a great benefit. Drama is a great method in developing such skills in students. Through drama activities the students work on their fluency, pronunciation, articulation of words and phrases and also they can practice the use of words and phrases they have learned in dramatizations of real-life situations. When students have to role-play real-life situations drama can function as a way of making the world simpler and more understandable. If seen in this way, it “enables children to be equipped with social skills” (Batdi and Elaldi, 2020; according to Onder, 2007)

In order to perform in front of the audience, the students have to learn their lines by heart. They have to remember when to enter or leave the stage and all the movements on stage. All of this develops the students' memory. Through years many researchers have researched the connection between drama and development of cognitive and memory skills. "A series of studies using RCTs and other paradigms repeatedly produced evidence that significant increases in memory, comprehension, creativity, and problem-solving ability can be produced in adults by a 4-week (eight-session) course in acting." (Noice, Noice and Kramer, 2015, p. 749-750)

Lastly, engaging in drama activities is fun. The students are relaxed, they laugh and it reduces the stress of their everyday life. Living in the twenty-first century can be really tough for children. According to The Hawn Foundation (2011) they are: lack of downtime, parental stresses, pressures to achieve, exposure to violence, overstimulating and noisy environments, families dealing with substance abuse, unrealistic expectations and poverty. (p. 85) All mentioned can lead to high levels of stress in students. Drama offers students structure, develops creativity and builds relationships among them. In the research brought by Karole (2020) drama activities were proven to help the students to feel calm and to address the pressures and challenges they face every day in a positive and successful way.

All of the benefits mentioned above can be of a great help in the life of students, for example in their future education and careers. As Pinciotti (1993) states: "this consciousness of self-awareness enables the players to try on life in their mind's eye, to rehearse life's problems or challenges, and to see themselves as a resource for creating their own reality." (p. 25)

## **2. IVANA BRLIĆ MAŽURANIĆ**

Ivana Brlić Mažuranić is a Croatian author also known as Croatian Andersen. She wrote many works of art, one of which is *Čudnovate zgode šegrta Hlapića* (*The Brave Adventures of a Shoemaker's Boy*), "the novel that lasts" (Narančić Kovač, Lovrić Kralj, 2019, p. 9). She stands eye to eye with many world-famous children literature writers such as Lewis Carroll, Hans Christian Andersen and Antoine de Saint-Exupéry. In 1916, Ivana wrote her autobiography in which we can read about her fulfilled life.

### *2.1. Biography*

Ivana Brlić Mažuranić was born in Ogulin on 18<sup>th</sup> April 1874. In 1882 she moved with her family to Zagreb where her grandfather, a poet and the duke Ivan Mažuranić, lived. Her

childhood was a happy one and Ivana was a cheerful, open spirited girl who loved dancing, skiing and spending her free time in nature. She was homeschooled and spoke French, German, Russian and English. She loved reading and books had a great influence to her future. As a very young girl, she started writing poems. Her parents did not like her free spirit and her passion for writing since, at that time, the women's duty was to care about family. They decided to find her a suitable husband, which they accomplished and on her eighteenth birthday Ivana got married to a lawyer Vatroslav Brlić. Ivana moved with him to Brod na Savi where she lived until her death. In her new home Ivana had to take care of the household and her six children which she gave birth to throughout the years. During that time she had to let go of her writing but not for long because in 1902 she published her very first book 1902 *The Good and the Mischievous (Valjani i nevaljani)*. After that she published many more pieces of art. The most famous ones are for sure *The Brave Adventures of a Shoemaker's Boy (Čudnovate zgrade šegrta Hlapića)* which she published in 1913 and *Croatian Tales of Long Ago (Priče iz davnine)* which she published in 1916. After that time she wrote pieces for different Croatian newspapers and magazines. She was nominated for Nobel Prize in Literature four times. Unfortunately, after the death of her mother in 1919 and her husband in 1923 she started suffering from depression. Her life changed completely and she eventually committed suicide on 21<sup>st</sup> April 1938. Her works have been translated to many languages and adapted in different media such as film, theatre, picture book etc.

### **3. WHO IS LAPITCH?**

Lapitch is the main character of the novel *The Brave Adventures of a Shoemaker's Boy (Čudnovate zgrade šegrta Hlapića)* by Ivana Brlić Mažuranić. He is a boy who is “as cheerful as a bird, as brave as the knight, as wise as the book, and as good as the sun“ (Brlić Mažuranić, 1971, p.119). He was an orphan apprentice of the mean Master Scowler. One day, a rich man came to the Master Scowler's workshop with his son to order new boots for his son from Master Scowler. After trying the boots, they did not fit and the rich man left the shop angrily. Master Scowler blamed Lapitch for that and ordered him to put the boots in fire. Lapitch took the boots and ran away during the night. This is how his adventures started. On his way he helped many people such as the old milkman and the little boy Marko who lived in the house with the blue star. He met the Man in black, the main villain, who stole Lapitch's boots. From that moment on it was Lapitch's mission to find the boots, always helping others who needed help. On his journey he met Gita and the two decided to travel together. After many adventures, they met with Master Scowler who took them home with him. Master and

Mrs. Scowler happily greeted Lapitch and Gita to their house. They told them about the great misfortune that happened to them: they had lost their daughter Maritsa on the fair. It turned out that Gita is actually their long lost daughter Maritsa. Everyone was very happy. After many years, Lapitch took over Master's workshop and married Gita. They had four children and every now and then they would sit together and retell the brave adventures of a shoemaker's boy.

### *3.1. Characters*

The main character in the novel is Lapitch. He is very hardworking "...all day long he sat on a three-legged stool driving nails into shoes and sewing them up." (Brlić Mažuranić, 1971, p. 3). Even though his life as an apprentice was hard he "...all day long whistled and sang at his work." (Brlić Mažuranić, 1971, p. 3). Lapitch is also very brave. He shows his bravery in many different occasions such as during the fire extinguishing or when he ran to Marko's house in the middle of the night to warn him about the Man in black's evil plan. He is also noble and selfless. "For every piece he put in his own mouth he threw one to Bundash..." (Brlić Mažuranić, 1971, p. 18). He is polite and always ready to help everyone, even the villains. He is friendly and has a good sense of humour "...the emperor has commanded me to break in these boots for his son and to give help to everyone in his empire who might need it." (Brlić Mažuranić, 1971, p.13). Also he keeps his promises and a proof for that is when he returned to the maid and brought her flowers as he promised to do in the beginning of the novel while he was helping the old milkman. He is, however, in some moments scared, sad or even angry which makes clear to the reader that he is only a human being. However, his optimism and cheerfulness is what makes those bad feelings go away quickly.

Gita is a little girl who Lapitch met on his journey. She is, as him, an orphan whose master did not treat her well. Lapitch and Gita travel together. She is very friendly and social. Also, she is a talented dancer and acrobat. She shows some typical characteristics of a child. She changes her mood easily "...first she is miserable and now she is hungry." (Brlić Mažuranić, 1971, p. 35) She is also a little bit lazy, but only because in circus she did not learn how to do anything else but to dance and do tricks and acrobatics. "Gita became very angry because he did not answer her, and hated the work still more." (Brlić Mažuranić, 1971, p. 38) As the story is progressing Gita becomes the initiator in many situations where she shows her wisdom and bravery. For example, when she helped the poor basket man in selling

his baskets or when she advised Lapitch to repair children's slippers in exchange for food and a place to sleep.

Lapitch and Gita are two opposite characters with Lapitch being the calm, serious, and hardworking one, and Gita being the imaginative, moody and unpredictable one. However, they work together in order to achieve their goals which shows us that we need a bit of both, Lapitch and Gita, in order to succeed in our lives.

Master Scowler is "wicked and frightening." (Brlić Mažuranić, 1971, p. 3) He treats Lapitch badly and sees him as a source of all his problems. He is also very unjust because "whenever he was annoyed he cursed Lapitch and shouted at him." (Brlić Mažuranić, 1971, p.4) However, master Scowler experiences a complete transformation in the end of the novel. He becomes humble, sees his faults and asks Lapitch for forgiveness. His complete opposite is Mrs Scowler. She is "sweet and gentle." (Brlić Mažuranić, 1971, p. 4). She loves Lapitch and is always very kind to him which we can see when she gives him fresh bread to eat regardless master Scowlers order to give him stale and hard bread.

The main villain in the novel is the man in black. He is a complete opposite of Lapitch. He is immoral, aggressive, evil and rude. He is a criminal whose main occupation is stealing and reselling things and animals. He ends up tragically dying which is the only course of action he could have experience. His accomplice Gregory, on the other hand, repents for all the bad things he has done with the man in black, and even sets master Scowler free in the woods. He, the same as master Scowler, with Lapitch's help experiences a complete transformation in his life and starts living as a fair and honest man.

### *3.2. The setting*

The novel starts with the words: "Once upon a time there was a little shomenaker's apprentice..." Ivana Brlić Mažuranić started this as a fairytale. The time when the story is happening is unknown to the reader. Also, the places are only mentioned as the town, the big city, the village etc. which makes them geographically unknown.

According to Narančić Kovač (2019, p. 203), based on the cultural background of each reader who reads different editions and translations of the novel, the place where the story takes place can be described in the following ways:

- a) the place where the story takes place is a country similar to mine (the reader's);
- b) the place where the story takes place is my country;
- c) the place where the story takes place is a country somewhat similar to mine;

- d) the place where the story takes place is a neighbouring country (or another European country similar to mine)
- e) the place where the story takes place is a country I know something about
- f) the place where the story takes place is a far away country that I know little about

Narančić Kovač (2019, p. 203-207) sets the example for categories a) the place where the story takes place is a country similar to mine (the reader's), and b) the place where the story takes place is my country in Slovakian and Slovenian translation of the novel. The example for category c) the place where the story takes place is a country somewhat similar to mine is set in Hungarian and Bulgarian translations. The example for category d) the place where the story takes place is a neighbouring country (or another European country similar to mine) is set in German and French translations. The example for category e) the place where the story takes place is a country I know something about is set in Turkish and Russian translations. Finally, the example for category f) the place where the story takes place is a far away country that I know little about is set in American edition of English translation, Chinese, Vietnamese and Esperanto translations.

#### **4. LEGACY OF LAPITCH**

*Čudnovate zgrade šegrta Hlapića* (The Brave Adventures of a Shoemaker's Boy) by Ivana Brlić Mažuranić was first published in Croatia in 1913 and has, since then, been translated to many languages one of them being English in 1971. The Brave Adventures of a Shoemaker's Boy was translated by Theresa Mravintz and Branko Brusar and adapted by Lorna Woods. Up to now Lapitch has become one of the most famous characters in Croatian literature worldwide and many people read about his adventures. What is it that made Lapitch so popular? Knezević (2013, pp. 26-27) claims that it is the way Ivana Brlić Mažuranić described him, that made him so popular. His miraculous, in a way magical, and brave adventures transformed the little orphan boy into a hero.

Lapitch is a true example of the term "rags to riches". He started off as a poor orphan apprentice. He had no money and no respect was given to him. Based on his description: "Lapitch had only one pair of tattered working-trousers, but Mistress Scowler had made another pair for him for Sundays out of some green cloth.", it is even seen in his looks that he was literally wearing rags. However, throughout the storyline, Lapitch grows more and more and in the end he is a happily married man who eventually inherited master Scowler's shoemaking business and earned his riches.

#### 4.1. Translations

According to Narančić Kovač and Lovrić Kralj's (2019, p. 18-19) bibliographical review, the novel *Čudnovate zgode šegrta Hlapića's* (The Brave Adventures of a Shoemaker's Boy) first translation for each language was translated in following languages:

- 1930. Czech: Podivuhodné příběhy ševcovského učně: povídka proděti
- 1940. Slovakian: Podivné príhody učňa Chlapčeka
- 1955. Slovenian: Čudovite dogodivščine vajenca Hlapiča
- 1959. German: Die verschwundenen Stiefel: Die wunderbaren Erlebnisse des Schusterjungen Gottschalk
- 1960. Croatian (Gradišće): Čudnovate zgode inuša Hlapića
- 1960. Macedonian: Čudnite doživuvanja na čiračeto Lape [ćir.]
- 1971. English: The brave adventures of a shoemaker's boy
- 1973. Albanian: Peripetitë e çuditshme të shegert Hllapiqit
- 1975. Bulgarian: Čudnite priključenja na čiraka Hlapič
- 1975. Ukrainian: Divovižnij prigodi malogo Hlapiča: povist'-kazka
- 1978. Hungarian: Dikics inas csudálatos vizontagságai: regény
- 1980. Romanian: Ciudatele peripeții ale ucenicului traiamar
- 1981. Chinese: Labiqui chuzouji
- 1981. Romansh: Clapitsch: las aventuras marvigliusas d'in empredist – calger
- 1982. Judaeo-Spanish (Ladino): Clapitsch: las aventuras müravgliusas d'ün chalgerin
- 1989. Spanish: Las aventuras del aprendiz Lápich
- 1998. Esperanto: Miridaj Aventuroj de Metilernanto Hlapiĉ
- 1998. French: Les étranges aventures de l'apprenti Lapitch
- 2004. Japanese: Shokunin-minarai Furapitchi no fushigina bouken
- 2005. Persian: Majxera hay sxegeft angiz-z Hlapiç sxagert kafasx / Maĵera Hay ŝegeft angizz Hlapiç ŝagert kafaŝ
- 2005./06. Bengal: Hlaapicher kaando
- 2008. Serbian: Čudnovate zgode šegrta Hlapića
- 2008. Vietnamese: Cuộc phiêu lưu kỳ lạ của chú bé học nghề Hlapiç
- 2013. Korean: 꼬마 구두장이 흘라피치 (Kkomagudujang-i Heullapichi)
- 2013. Russian: Удивительные приключения подмастерья
- 2014. Turkish: Çirak Hlapiç'in Olağanüstü Maceraları



The novel was translated in twenty-six languages in total which made it famous worldwide. It can only confirm the value of the novel and what kind of piece of art it really is.

For the dramatization which is shown in this paper the focus is on an English translation of the novel. The translation was signed by Branko Busar and Theresa Mravintz, with literal adaptation by Lorna woods. It was published in 1971. The three of them invested a lot of time and effort in their work and *Lapitch* was born. (Batinić, 2019)

## 4.2. Adaptations

The novel is not the only form in which we can get to know Lapitch. There are many different adaptations and variations of the story such as: a movie, an animated movie, a play, a puppet show, a picture book etc. A few of them will be explained in this chapter.

### 4.2.1. The movie

*Šegrt Hlapić* (Apprentice Lapitch) (Picture 1) is the movie which was released in 2013. It was directed by Silvije Petranović, produced by Maydi Film and distributed by Blitz film & video. Petranović (2013) commented that his goal while making the movie was to stay as true as possible to the novel by Ivana Brlić Mažuranić. He said that he kept everything that he considered important but added his own visions and moved the limits in creating the world of magical realism. According to that, the movie is set between the two wars (World War I and World War II) in Zagreb. The props are modernized so we can see the man in black riding a motorcycle and Lapitch writing the letters for master and mistress Scowler next to a light and not the candle.



Picture 1

#### 4.2.2. The animated movie

*Čudnovate zgode šegrta Hlapića* (Lapitch the Little Shoemaker) is an animated movie which was released in 1997. It was directed by Milan Blažeković, produced, and distributed, by Croatia film. The movie was a great success and it was also nominated for Oscar in the category of the best foreign language movie in 1997. After the success of the movie, a twenty-six episode television series named *Hlapićeve nove zgode* (Lapitch's New Adventures) was released. The main characters in the animated movie are all animals (Picture 2); with Lapitch, gita, master and mistress Scowler being mice. There are also some magical moments such as Yana giving Lapitch and Gita fairy dust so that they can fly (Picture 3).



Picture 2



Picture 3

#### 4.2.3. The play

Different theatres in Croatia have adapted the novel *Čudnovate zgode šegrta Hlapića* (The Brave Adventures of a Shoemaker's boy) into a play (Picture 4). The most famous one, which celebrated 200<sup>th</sup> performance in 2016, is the play directed by Rene Medvešek and performed in *Trešnja* theatre in Zagreb. The play was seen by more than fifty thousand people and collects famous Croatian actors such as Bojan Navojec, Ivana Bakarić, Živko Anočić etc.

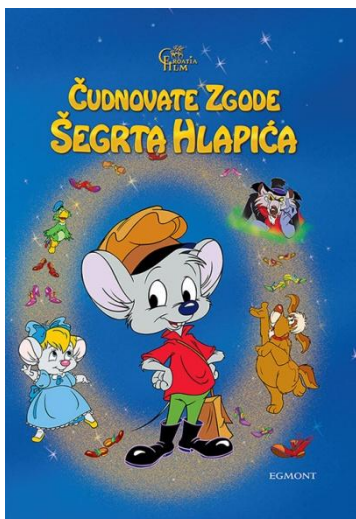


Picture 4

#### 4.2.4. The picture book

The first picture book *Čudnovate zgodbe šegrta Hlapića* (Lapitch the Little Shoemaker) (Picture 5) was published in 2001 by Egmont. The picture book is based on the animated movie *Čudnovate zgodbe šegrta Hlapića* (Lapitch the Little Shoemaker). As in the animated movie, all the characters are animals. Followed by the picture book from 2001, many more picture books that follow Lapitch (as the little mouse) have been published in the series *Hlapićeve nove zgodbe* (Lapitch's New Adventures).

The second picture book *Čudnovate zgodbe šegrta Hlapića* (The Brave Adventures of a Shoemaker's boy) (Picture 6) was published in 2019 by Videon. This picture book is based on the novel by Ivana Brlić Maažuranić. All the characters (except Bundash) are people and illustrations follow the descriptions given in the novel.



Picture 5



Picture 6

## 5. THE PLAY AS A PART OF EFL DRAMA CLASS

According to the Croatian National curriculum extracurricular activities are all the activities which are held outside the regular school hours and are fully organized by teachers and their ideas (MZO, 2017). Drama class in English language would be of a great significance for both; teachers and the students. They would be able to participate in all steps of organizing a play and in the end of the year in performance. The students would be able to go through the play script in detail, participate in auditions for different roles, contribute in making the props and costumes, organize rehearsals and in the end be a part of the performance.

### 5.1. Drama class

The work of drama class includes introducing drama, its rules and techniques to the students so that eventually they can perform a play in front of an audience. The member of a drama class can be every student, no matter the age or success in school. Even the shy and not so successful students can relax and gain self-confidence through the activities offered in drama class. Everyone gets the opportunity to take part and to participate in a safe environment. The students in drama class can have a lot of fun, through different activities they learn how to express themselves, their emotions and put their imagination to work. Participating in drama class develops the language and literacy skills of the students. They practice listening, reading, writing and speaking. The students form strong bonds between themselves which can develop into very good friendships.

## *5.2. How to motivate the students to join EFL drama class*

After organizing a drama class, it is very important to motivate the students to join. There are various ways of doing that such as drama class posters (Picture 1) or an open class. When organizing an open class it is of a crucial importance to choose the activities that are interesting, motivating and engaging to the students. Some of the activities to use are: mirror face, follow the leader, freeze games, charades, story retell, improvisation etc.

Mirror face is an activity in which the students work in pairs. They stand in front of each other watching each other face to face. One of them is the mirror of the other. Everything the first student does the mirror has to imitate.

Follow the leader is a group activity in which the students form a line standing one behind each other. The first student in the line is the leader. The rest of the students have to imitate all the movements and sounds the leader does.

Freeze games are very interesting and easy to play. The leader of the game gives instructions to the other students on what to do while the music is playing. When the music stops, all the students must freeze in the position they are in. A twist to a game can be added in a way that the leader of the game walks around the students and tries to make them move or laugh.

Charades is a simple game in which one student has to act out a term without using any sounds and the others have to guess it. The terms to guess can be divided into categories (movies, books, animals etc.) to make the game more interesting.

Story retell is an engaging activity in which the students, individually or in pairs, read a short story and then retell it to the other students by using words and movements. They can ask the other students to mime everything they do while retelling a story so that they are actively participating in the listening process.

Improvisation is an activity in which the teacher can write down the characters, the places and the problems on small pieces of papers and put them in a bowl. The students then draw out one character, one place and one problem and act it out.



Picture 1 Drama class poster

### 5.3. Class organization

As already mentioned above, EFL Drama Class would be a part of an extracurricular activity in primary schools in Croatia. It would be open for all the students no matter the age or knowledge of English language, although it would be important that the students are learning English at schools as part of their curriculum. Ideally, the class would be held once a week for ninety minutes (two school hours in Croatian schools) before or after the regular school hours. Below is an approximate weekly schedule.

WEEK 1 - Open class

WEEK 2 - Introductory class (Introducing drama in general and the play *The Brave Adventures of a Shoemaker's boy*)

WEEK 3 - Reading and analysing the play script

WEEK 4 and 5 - Auditions for roles

WEEK 6 - Giving out the roles

WEEK 7 to 15 - Rehearsals

WEEK 16 to 20 - Making costumes, scenography and props

WEEK 21 to 28 - Rehearsals

WEEK 29 - Final rehearsal

WEEK 30 – Performance

#### 5.3.1. Auditions

During weeks four and five of the EFL Drama Class the auditions will be held. In week four there would be the auditions for the main characters: Lapitch, Gita, Master Scowler, Mrs. Scowler, Bundash and Man in black. In week five there would be auditions for

the side characters: rich man, rich man's son, old milkman, maid, Marko, Marko's mom, stone breakers, farmers (the number depends on the number of children participating in drama class), farmer's wife, Gregory, Gregory's mom, children (the number depends on the number of children participating in drama class), rich basket man, poor basket man, people (the number depends on the number of children participating in drama class), merry-go-round owner, circus master and the guard.

The students would be able to audition for as many characters they want. And the audition would consist of them reading the lines of the character they are auditioning for but in a dramatizing way. The students would be encouraged and advised to put all of their effort and emotions into the performance.

After the auditions are over, in week 6, the students would receive their roles. Depending on the number of students participating in drama class, there would be a possibility of one student having more than one side role. As for the main roles, one student has one role.

### *5.3.2. Rehearsals*

From week seven to week fifteen the students would have their first set of rehearsals. By the end of week fifteen the students would be expected to have learned their lines by heart. The rehearsals would be organized in a way that the students would be split to groups, each group representing one scene or an act. In the groups the students would practice their lines, movements and the way in which they would perform on the stage.

From week twenty-one to week twenty-eight the students would be expected to definitely know the lines by heart and they would rehearse all together. These rehearsals would have a purpose of finalizing all the movements and emotions, that the students have to perform during the play. Also, during these rehearsals the students would practice handling the scenography and its changes.

In week twenty-nine, a final rehearsal would be held. This rehearsal would be held as if it is a play already. The students would use all the props and they would wear their costumes. The scenography would be all set on stage.

### *5.3.3. Costumes, scenography and props*

From week sixteen to week twenty the students would have a chance to organize themselves and make all the costumes, scenography and the props for the play. It would be a great chance for them to meet the other jobs connected to theatre work such as costume designers and scenographers. Throughout these weeks the students will have a chance to develop their creativity and imagination.



## 6. CONCLUSION

Using drama in an EFL classroom has many benefits and the activities containing the elements of drama can greatly affect the students' learning process and develops all the skills; reading, writing, speaking and listening. Ivana Brlić Mažuranić master piece *Čudnovate zgode šegrta Hlapića* (The Brave Adventures of a Shoemaker's boy) is a novel which is, as a part of obligatory reading for primary school students, known to the students. They are familiar with its' characters and it's storyline. This is the reason why dramatization of Lapitch is of a great use in EFL Drama Class.

## **Appendix 1. THE PLAYSRIPT**

The Brave Adventures of a Shoemaker's Boy

Written by Jelena Vrančić

Based on

The brave adventures of a shoemaker's boy by Ivana Brlić Mažuranić

(English version by Lorna Wood)

## List of characters

STORYTELLER

LAPITCH

- ragged trousers (in the beginning), green trousers, red shirt, boots

GITA

- long hair, blue dress with silver ribbons, white shoes

MASTER SCOWLER

- hair as lion's mane, long moustaches, strong and deep voice

MRS. SCOWLER

- hair in a bun, dress, glasses

BUNDASH

- big, brown

MAN IN BLACK

- black clothes, black shoes, black hat

RICH MAN

RICH MAN'S SON

OLD MILKMAN

MAID

MARKO

MARKO'S MOM

STONE BREAKERS

THREE FARMERS

FARMER'S WIFE

GREGORY

GREGORY'S MOM

FOUR CHILDREN

RICH BASKET MAN

POOR BASKET MAN

PEOPLE

MERRY-GO-ROUND OWNER

CIRCUS MASTER

GUARD

## ACT 1

*At Master Scowler's workshop and kitchen.*

### SCENE 1

Characters: Lapitch, Storyteller, Master Scowler, Mrs. Scowler

*Lapitch is in the back, sits on 3-legged stool and hammers nails to shoes.*

Storyteller: Once upon a time there was a little boy. His name was Lapitch. He was 12 years old. He didn't have a mother or a father. He worked as an apprentice for Master Scowler.

*Master Scowler enters the stage, storyteller leaves, Lapitch starts singing.*

Master Scowler (angrily): Stop singing! Focus on the work! When you finish, tidy up. If you make a mistake, you will pay for it.

Lapitch: Yes master, don't worry, I will do everything you say.

*Master leaves. Lapitch continues singing and working. Mrs. Scowler enters and she gives Lapitch a piece of bread.*

Mrs. Scowler: Here Lapitch. Eat something. *(Pats him on the head.)*

Lapitch: Thank you Mrs. Scowler. You are always kind to me. If only Master was more like you.

Mrs. Scowler: Oh Lapitch! You know, many years ago, something terrible happened to our family. Since then, the master is the way he is.

Lapitch: What happened Mrs. Scowler?

Mrs. Scowler: I will tell you some other time. I must go now. Oh, and when you finish work, come to me. I made you some new trousers.

Lapitch *(smiles)*: Thank you, Mrs. See you later!

Mrs. Scowler: See you, Lapitch, my good boy. *(Pats him one more time and leaves)*

*Lapitch continues working. After a few minutes, he tidies up and leaves.*

## SCENE 2

Characters: Lapitch, Master Scowler, Mrs. Scowler

*Mrs. Scowler comes on stage. She sits at the table reads a book, green trousers are on the chair. Lapitch enters.*

Mrs. Scowler: Dear Lapitch, you are here. Here are your trousers (*Shows him the trousers.*), try them on. I'm sorry about the colour, but that's a leftover piece from master's apron.

Lapitch (*takes the trousers*): Thank you so much! Don't worry, green is my favourite colour. (*He smiles and puts on the trousers*) Also, frog is my favourite animal.

*Lapitch starts jumping and making frog sounds. Master enters.*

Master Scowler (*yells*): Stop with that! You are here to work. Come, we have an important customer. Don't mess this up, understand?

Lapitch (*nods*): I understand, sir!

*Lapitch and Master Scowler leave.*

Mrs. Scowler: Poor Lapitch! He is such a good boy. If only there was something to warm my husband's heart. (*Continues reading*)

## SCENE 3

Characters: Lapitch, Master Scowler, rich man, rich man's son

*The rich man and his son are on stage in the workshop. Lapitch and Master enter.*

Lapitch and Master Scowler: Hello!

Rich man and his son: Hello!

Master Scowler: How can we help you?

Rich man: I want the best boots for my son.

Master Scowler: Of course! Lapitch, take the measures.

*Lapitch shows the son where to put his foot, takes pencil and starts drawing around the foot. The son moves his foot, laughs, and sticks his tongue out at Lapitch, he repeats that a few times. Lapitch looks at Master Scowler.*

Master Scowler: Stop! You lazy boy. I will do it.

*Lapitch moves. Master grabs the pencil from his hand. Son sticks out his tongue to Lapitch one more time. Master takes measures, the son is calm. Lapitch and master sit on stools, take hammers and work on boots. After a few minutes master takes the boots from the box in the corner and gives to the boy to try.*

Master Scowler: Here you are son. Sit there and try the boots.

*The son sits on the stool and puts one foot in the air. The master tries to put the boots on his foot, but it doesn't fit. The son pushes. The master pushes.*

Rich man (*yells*): The boots are too small! Shame on you. I will not pay for them! Let's go son.

*The rich man and his son leave.*

Master Scowler (*turns to Lapitch and yells*): You stupid boy! This is all your fault. You measured wrong!

Lapitch: But master...

Master Scowler (*interrupts Lapitch*): Shut up! You will pay for this. Clean up this mess and burn the boots first thing tomorrow! (*Throws the boots in front of Lapitch.*)

*Master leaves, Lapitch starts crying.*

Lapitch (*talks and cries*): The master took the measures and it's my fault. This is not fair. I have to run away from here. I will wait for everyone to fall asleep, and I'll go! I'm sorry for the boots to be thrown into the fire. I will take them and loosen them up in order for them to fit the little boy when I return them to the Master.

*Lapitch lays on the floor, covers with blanket and pretends to sleep. After a few moments he gets up and listens.*

Lapitch: Everything is quiet. It's time to go.

*Lapitch sits at the table and writes.*

Lapitch: Master, you wanted to burn the little boots. I am sorry about that, so I am going away to walk them out. Please be kinder to your new apprentice. Give him more soup and softer bread. I will return the boots to you. Lapitch.

*Lapitch folds the paper and takes another paper.*

Lapitch: Dear Mrs. Scowler, thank you for your kindness. I am leaving but I will not forget you and I will try to help everybody as you have helped me. Yours, Lapitch.

*Lapitch folds the paper. Leaves them both on the table. Takes his bag, puts on his cap and boots and goes to the dog sleeping in the corner. Lapitch hugs the dog.*

Lapitch: My dear Bundash, I will never forget you. Bye my friend.

*Lapitch leaves.*

## ACT 2

*The town and field. The house with the blue star.*

### SCENE 1

Characters: Lapitch, the old milkman, maid, Bundash

*Lapitch walks on the stage. The old milkman comes with the cart full of milk cans. Lapitch looks at him. The milkman stops, tries to take milk from the cart, stumbles, and falls.*

Lapitch: Hello! Wait, let me help you.

The milkman: Oh hello. Thank you boy.

Lapitch: What are you doing?

The milkman: I have to deliver all this milk, but I am very old, so it is hard.

Lapitch: That's why I am here. You know, the emperor sent me to walk  
prince's boots and help everyone on my way.

*The milkman laughs.*

Lapitch: Where can I take these cans?

The milkman: Up to the third floor of that house.

*Lapitch takes two cans and walks to the door. He knocks on the door. Maid opens the door and laughs loudly.*

Maid: Oh dear. What a sight! Are you a parrot or a woodpecker?

Lapitch: Neither miss. I'm Lapitch and I've brought you milk. The old man  
wasn't able to come upstairs.

*Maid takes the milk and laughs louder.*

Maid: Well, thank you, Lapitch.

Lapitch: You're welcome miss. Have a great day.

*Maid closes the door. Lapitch comes back to the milkman.*



Lapitch: Sir, would you allow me to deliver the rest of the milk?

The milkman: Well, of course dear boy. You are a gift from heaven.

*Lapitch takes the cart and walks. Stands in front of other door and takes out cans. Leaves them in front. Lapitch takes the cart back to the milkman.*

Lapitch: Done!

The milkman: Thank you so much dear Lapitch. Here, drink some milk before  
you go.

Lapitch: Thank you, sir! I have to leave now. Goodbye.

The milkman: Goodbye boy!

*The milkman leaves, Lapitch walks around. He yawns. Lapitch comes to a tree, lays under. Yawns again.*

Lapitch: I'm so tired. I should get some sleep before I go on.

*Lapitch closes his eyes. Bundash enters, walks slowly around the stage. Lapitch awakes and looks around. Bundash comes closer. Lapitch hugs Bundash. Bundash barks.*

Lapitch: Oh, my dear Bundash! I'm so happy to see you!

*Bundash barks.*

Lapitch: Let's go Bundash! We have to go!

*Bundash and Lapitch leave the stage.*

## SCENE 2

Characters: Lapitch, Marko, Bundash

*Marko comes on stage in front of the house with blue star. He cries. Lapitch and Bundash come to him.*

Lapitch: Hi! What's your name?

Marko (*weeping*): I'm Marko.

Lapitch: Why are you crying?

Marko (*through tears*): I lost my two gees. My mom told me to look after  
them. And I lost them. (*Cries aloud.*)

Lapitch: Oh, don't worry. I'm Lapitch and this is Bundash. We will help find  
your geese.

Marko (*smiles*): Really?

Lapitch: Of course! Let's go! Show us where you lost them.

Marko: This way! Let's go!

*Marko, Bundash and Lapitch walk around. They come to the bushes.*

Marko (*starts crying*): I will never find them.

Lapitch: We will, Marko. Don't worry!

*Lapitch pats Marko on the shoulders and gives him handkerchief. Bundash goes behind the bushes and comes back with geese in front of him.*

Lapitch (*jumps happily*): Bundash, you found them!

Marko (*laughs and jumps*): My geese!

Lapitch: When I become rich, I will buy a big sausage for you Bundash! Now,  
let's take these geese back home.

*Lapitch, Marko, Bundash and geese walk to the house. Marko leaves and comes back with 3 bowls. Gives one to Lapitch and one to Bundash. Lapitch and Marko sit in front of the house, Bundash lays next to them. They eat.*

Marko: I talked to my mom. You can sleep here tonight.

Lapitch: That's great! Thank you so much!

Marko: Thank you for saving my geese. We are very poor. All me and my mom have is this house, a cow and those 2 geese.

*They are all quiet for a moment. They eat.*

Lapitch: Who drew the blue star on the house?

Marko: I did! When mother painted the room, I took some paint and drew the star. I thought geese would remember it and know where their home was. But now I know that I was wrong.

*Lapitch and Marko laugh. They eat.*

Marko: It's late, we should go to sleep.

*Boys get up, Bundash stays laying.*

Lapitch (*pats Bundash*): Good night my clever dog!

*Marko and Lapitch leave the stage. Lights off.*

### SCENE 3

Characters: Lapitch, Bundash, stonebreakers

*Lapitch and Bundash enter stage and walk around the stage. Five men enter the stage. They have pickaxes in their hands.. Lapitch looks at the men.*

Lapitch: Hello! Who are you?

1st man: We are the stonebreakers. We collect stone and sell it in the city.

Lapitch: And why do you have these goggles?

1st man: So that dust and chips of stone don't get into our eyes.

2nd man: And who are you little boy?

Lapitch: My name is Lapitch, and this is Bundash (*points to the dog*). We travel around.

2<sup>nd</sup> man: I see. Well, we must go now. Be safe, Lapitch. Goodbye!

Lapitch: Goodbye!

*Men leave the stage. Lapitch continues walking. Sounds of thunder. Bundash jumps.*

Lapitch: Bundash! Don't worry. It's just thunder. But *(looks at the boots)* with thunder comes rain and I don't want my boots to get wet. We better find shelter.

*Lapitch looks around and Bundash runs to the bridge. Bundash barks.*

Lapitch: Good old Bundash, aren't you clever!

*Lapitch and Bundash go closer to the bridge, but Bundash starts barking. There is a man sitting under the bridge. He is in black.*

Lapitch: Stop it Bundash! Be polite! Good evening. *(To the man in black.)*

Man in Black: Good evening! How did you get here?

Lapitch: It's raining very heavily outside, and I don't want to get my boots wet.

May Bundash and I take shelter here?

Man in Black: You can if you like, but it's not a very nice place.

*Lapitch and Bundash enter under the bridge.*

Man in Black: We will have to sleep here.

*Bundash starts growling.*

Lapitch: Stop, Bundash. It's better to sleep here than outside in the rain.

*Lapitch takes off his boots, lays down and puts his bag under his head.*

Lapitch: Good night!

Man in Black: Good night!

*Rain sounds stop. Man in Black gets up, takes Lapitch's boots and runs away. After a few moments Lapitch wakes up, stretches, looks around, jumps up, looks around.*

Lapitch (*yells*): My boots! Oh, no! Where are my boots? Bundash!

*Bundash jumps up.*

Lapitch: Where are my boots?

*Lapitch runs around, searches.*

Lapitch: He took them! We will look for him, Bundash. And we will find him if it takes 10 years. And we will get the boots back even if he hides them at the end of the world.

*Lapitch and Bundash leave the stage.*

#### SCENE 4

characters: Lapitch, Gita, Bundash

*Gita enters the stage and walks around, Lapitch and Bundash enter behind her, walk behind her.*

Lapitch: Look, Bundash! Who is that? Hey, stop! (*yells*)

*Gita turns around, Lapitch and Bundash come closer to her.*

Gita: Good morning!

*Bundash barks.*

Lapitch: What's your name? What are you doing here?

Gita: I'm Gita. I am on a journey! What's your name?

Lapitch: I'm Lapitch and this is Bundash. And what is that strange creature on your shoulder?

Gita: Oh, this? (*Points to parrot.*) This is my parrot, we travel together.

Lapitch: Parrot. Hmm...and where are you travelling?

Gita: Well, I'm from a circus. One day I fell ill, and my master left me behind in a village. He told me to find him when I get better. I've been through two villages already. It seems like a very long journey.

Lapitch: I'm on a journey too, so let's go together.

Gita: All right! (*Smiles. They all start walking.*) I'm feeling very sad. (*Stops and makes sad face.*)

Lapitch: Why?

Gita: This morning, while I went to get a drink from a well, I left my box by the road. When I came back, it was gone. Someone had stolen it. There were all sorts of things inside including my favourite gold earrings.  
(*Gita starts to cry.*)

Lapitch: Somebody stole my boots too. Don't worry. We will find the earrings and the boots, you will see. Come on!

*They continue to walk.*

Gita: Lapitch, I'm very hungry! (*Gita stops and puts her hands on her stomach.*)

Lapitch: Oh, dear! First, she is sad and now she is hungry. Girls are really strange creatures. Let's go on!

Gita: But Lapitch, I am so hungry I can't walk.

Lapitch: Come on! We will find some work in the next village and then we won't be hungry anymore. What can you do?

Gita: Everything! (*proudly*) I can ride, and I can stand up on a horse and make it jump through a loop. I can juggle with twelve apples at a time. I can swallow fire and I know plenty more things that people do in a circus.

*Lapitch starts laughing and patting his knees.*

Lapitch: I don't think the things you can do will be much of use to us. If you juggle with apples and swallow fire, I don't think any farmer will hire you.

Gita (*crosses her arms in front of her and looks offended*): You will see!

*Gita moves away from Lapitch and they continue walking each on one side of the road. They leave the stage.*

### ACT 3

*Village and fields with hay.*

### SCENE 1

Characters: 3 farmers, Gita, Bundash, Lapitch

*Three farmers are on stage, they have pitchfork in their hands, they work and sing. Lapitch, Gita and Bundash enter the stage.*

Lapitch: Hello! Could you use good workers?

Farmer: Why do you think you are good workers?

Lapitch: Because we don't know anything, but we would like to learn all we can.

Farmer: All right. Come here. Take pitchfork and turn over this hay.

*Lapitch and Gita take pitchforks, Gita puts away her parrot and bundle, and they start working. Gita starts dancing with pitchfork.*

Gita: Lapitch, I'm bored.

*Lapitch ignores her, Gita sits down.*

Gita: Lapitch, I'm hot.

*Lapitch ignores her.*

Gita: Lapitch, I'm hungry!

*Lapitch ignores her. Gita gets up angrily, looks at Lapitch and starts dancing around with pitchfork again.*

Farmer: Hey! Stop that! No work, no food!

*Gita angrily takes her bundle and a parrot and leaves the stage.*

Farmer: And don't let me see you here again!

*Lapitch looks around for Gita and continues to work.*

Lapitch (*to himself*): It isn't Gita's fault. She hasn't been through this kind of work. Since we're travelling together, I must look after her. I will give her half of my dinner.

*Lapitch continues work.*

## SCENE 2

Characters: Gita, Lapitch, Bundash, farmers, farmer's wife, parrot voice

Farmer: Wrap it up! We are done for today. Let's go, dinner is waiting.

*Farmers and Lapitch leave their pitchforks and sit down at the table. Farmer's wife brings dishes to the table, workers eat. Suddenly, they hear trumpet, Gita comes out wearing a golden dress and Bundash is decorated with flowers. Gita is playing a trumpet.*

Gita: Ladies and gentlemen, welcome to Gita's circus. Enjoy the show.

*Gita takes hoola-hop and spins it. She takes apples and juggles with them. Then she takes a ribbon on a stick and does gymnastics choreography. In the end she bows, and everyone starts clapping.*



Parrot: Good night, good night, good night!

Farmer: Oh, oh, I've never seen anything like this before! Come child, eat with us.

*Gita sits next to Lapitch.*

Gita: Didn't I do well? Didn't you like my work?

Lapitch: Work like that is all very well. When there is nothing else to do!

*(Lapitch laughs. Everyone eats.)*

Lapitch *(sighs)*: I didn't find my boots today.

Farmer 1: What boots?

Lapitch: Somebody stole them early this morning.

Farmer 1: That's funny! Somebody stole my blue coat.

Farmer 2: Somebody stole my axe.

Farmer 3: Somebody stole a ham from my attic!

Lapitch: So, there must be a thief in this village.

Farmer 1: Yes, but who?

Farmer 2: I am sure we will find him one day. Now it's time to go to bed. Good night. *(Stands up and leaves.)*

*Everyone stand up.*

Farmer 1: Good night!

Farmer 3: Good night!

Lapitch and Gita: Good night!

*Everyone leave the stage.*

### SCENE 3

Characters: Lapitch, Gita, 3 farmers, Gregory's mom, Bundash

*Farmers run on stage.*

Farmer 1: Fire!

Farmer 2: Fire!

Farmer 3: Fire!

*Lapitch, Gita and Bundash enter the stage.*

Lapitch: What is happening?

Farmer 1: Bad Gregory's house is on fire! We need to put it down.

Lapitch: Quickly, take buckets!

*Farmers and Lapitch take buckets, they throw water on the house.*

Lapitch: This isn't working, hurry up!

Farmer 2: Somebody must go onto the roof and throw water from there.

Farmer 3: I will not do that. I would fall in the fire.

Farmer 1: I'm not going either.

*Lapitch runs and climbs on the roof.*

Lapitch (*yells*): Pass me a bucket of water, quickly!

*Farmers give buckets to Lapitch. He throws water and gives the bucket back. The fire is put down.*

Farmer 1: Finally! We did it! Good job Lapitch!

Farmer 2: Lapitch is our hero!

*Everybody claps their hands, Lapitch smiles proudly.*

Lapitch: Ooooh! (*Lapitch loses balance and falls down. Farmers and Gita look worried.*)

Gita (*yells*): Lapitch!

Farmer 1: Poor Lapitch!

Farmer 2: Is he dead?

*Lapitch climbs back up.*

Lapitch: I'm okay! I fell into the flour! And you will never guess what I found!

*Lapitch moves his arms up, holding his boots.*

Lapitch: My boots are here. And your blue coat, and your axe. And your ham.

Oh, and Gita, (*Lapitch comes down holding a box.*) I believe this is yours. (*Gives a box to Gita. Gita takes the box.*)

Gita: My box! (*Yells and opens the box.*) And my golden earrings! Lapitch, you are my hero! (*Kisses Lapitch on the cheek.*)

Farmers: Hoorah! Hoorah!

Farmer 1: I knew it!

Farmer 2: Gregory was always suspicious. His best friend is that man in black.

Farmer 3: Oh, if I ever see him again...

*Old lady comes to the stage, she is crying.*

Gregory's mom: Oh, Gregory, my son. What have you done?

*Lapitch comes closer to her.*

Lapitch: Don't cry! If I ever see Gregory on my journey, I will tell him not to return to the village. I will tell him to stop being friends with the man in black and go away and lead an honest life.

Gregory's mom: God bless you, my child! (*She hugs Lapitch.*)

*Gregory's mom gives Lapitch a handkerchief, he takes it and puts it in his pocket.*

Lapitch: What is that?

Gregory's mom: There is a silver coin inside. Give this to my poor Gregory if you meet him and tell him that I love him a lot!

Lapitch: I promise to do that. Don't worry. *(Turns to Gita.)* It's already daytime, we should continue our journey. *(Gita and Bundash come close to him.)*

Farmers: Goodbye!

Lapitch and Gita: Goodbye!

*Lapitch and Gita leave the stage. Farmers leave the stage.*

#### SCENE 4

Characters: Gita, Lapitch, Bundash, 4 children, Man in Black, Gregory

*Gita, Lapitch and Bundash enter the stage, they walk.*

Lapitch: You know, I'm glad that man took my boots!

Gita: But why?

Lapitch: Because if I had them on when I was putting out fire, they might be burned. That would be a pity. And my burned foot will heal.

*Gita and Lapitch laugh.*

Gita: You know I had a wound once? *(Gita shows her thumb to Lapitch.)*  
Now I only have this scar in the shape of the cross.

Lapitch: Where did you get that? Did it hurt much?

Gita: I don't remember when I got it. It was when I was very small. Before I joined the circus.

Lapitch: Where were you before you joined the circus?

Gita: I don't remember that either.

Lapitch: But who took you there?

Gita: I don't know. My master says I don't have parents. I wish I didn't have him either because I don't like him

Lapitch: Why?

Gita: He is very cruel and once, at night, I heard him talking to some mean people. I'm sure they are criminals.

Lapitch: I see...

Gita (*interrupts Lapitch*): Most of all, I wish I had a mother. What is it like to have a mother, Lapitch?

Lapitch: I don't know. I don't have a mother, or a father. I am an orphan just like you. But my master's wife was very kind and often protected me from him. I expect having a mother means you have someone who will always be kind to you.

Gita: Then I wish your master's wife could be my mother.

*Three children come to the stage holding sticks.*

Lapitch: Hello! Who are you?

Child 1: We are herders. There are our sheep. We are looking after them.

Child 2: We are about to eat some grilled corn. Do you want to join us?

Gita: That would be great! (*Turns to Lapitch.*) Can we, please? I am tired again.

Lapitch: Again? Oh, Gita! (*They both laugh.*) Okay! We are staying to rest.

*Children, Lapitch and Gita sit down in circle, another child comes to the stage with a bag full of corn and gives each one.*

Gita: Thank you so much!

Lapitch: But are you allowed to take the corn?

Child 1: We are because we guard it!

Lapitch: But if you take it, how can you say that you guard it?

Child 2: We guard it from the cows. If we weren't, there wouldn't be any corn at all.

Child 3: And what are you doing here?

Gita: We are on a journey. You see, I was searching for my master when I met Lapitch and then we...

*Loud noise and yelling is heard, everybody leave their corn and quickly get up. The Man in Black and Gregory enter the stage. Gregory holds the reins. They look terrified. Lapitch runs to them.*

Lapitch: Good afternoon!

Man in Black: A very good afternoon I must say, when your cart breaks down and you almost die.

Lapitch: Well, it is good then, you are alive.

Man in Black: Yes, sure! *(Turns to Gregory and yells)* What are you looking at? Hurry up! Repair the cart!

*Bundash starts barking.*

Man in Black: Wait! I've heard this bark before! *(Looks at Lapitch.)* You! I remember you!

Lapitch *(yells)*: Oh, yeah! Well, whatever happens, you'll never get my boots again!

*Bundash comes in front of Man in Black and barks loudly.*

Man in Black: We must go! We are in a hurry! Gregory, hurry up!

Gregory: But... but... *(stutters)* We can't. The reins are broken.

Man in Black *(yells nervously)*: But we must go on!

Lapitch *(comes to Gregory)*: I will help you with the reins.

Man in Black: What do you mean; you will help with the reins?

Lapitch: Just as I said. I see you are in a hurry, and I don't want any trouble here, so I will help you.

Man in Black: Oh, well, okay! You help with the reins, and we will forget about the boots.

Lapitch: Certainly! Gregory, come. *(They move a bit away from the Man in Black and work on reins. Children and Gita move to the corner of the stage and sit in circle.)*

Gregory: Thank you for helping.

Lapitch: Sure! Listen, I will help you with the reins and then you drive far away. Wherever you go, don't go back to your village because the villagers are very angry at you.

Gregory: But, why? (*Lapitch shows to his boots, Gregory looks at the boots.*)

Oh, I see. So, they know.

Lapitch: Yes, they know, and your mother knows. She has given me something for you, but I won't give it to you until you promise what I ask...

Gregory: What do you want me to promise?

Lapitch: To leave the man in black, go far away and find someplace where you can learn an honest living. Your mother sent you this message and she was crying a lot.

Gregory: I promise!

Lapitch: She wanted me to give you this. (*Gives him the handkerchief, Gregory takes it and looks, he puts it in his pocket.*) and she wants you to know that she loves you a lot.

Gregory: Thank you, dear boy, I will do as you say.

*The Man in Black comes closer to them.*

Lapitch: The reins are ready.

Man in Black: Good. Gregory let's go! Put the cart together. We have to hurry.

*Man in Black and Gregory are leaving the stage, Gregory turns around.*

Gregory: Thank you!

*Lapitch smiles.*

Man in Black: Go, hurry!

*Man in Black and Gregory leave the stage. Children and Gita come to Lapitch.*

Child 1: They're going so fast!

Lapitch: Let them go as they like. I don't want to meet the man in black again.

Child 2: Whoa! It's dark already! Come with us. We will give you shelter for the night.

Lapitch: Fine, but only if you allow me to repair all of our slippers.

Child 3: Deal!

*Lapitch, Gita, Bundash and the children walks to the house.*

Child 3: We should go to sleep now. See you in the morning. Good night!

Child 1 and 2: Good night!

Lapitch and Gita: Good night!

*Everyone leaves the stage.*

## SCENE 5

Characters: Lapitch, Gita, children, Yana, Bundash

*After a few seconds, Lapitch runs to the stage.*

Lapitch: It's morning! Wake up! Wake up! Give me your slippers. No more sleeping.

*Children and Gita run to the stage. Children are barefoot, carrying slippers to Lapitch. Lapitch sits down and takes his tool from the bag.*

Lapitch: Just leave them here. They will be done by the time you get back.

Child 1: Thank you, Lapitch! Gita, come with us.

*Gita, Bundash and the children run away from the stage, Lapitch takes one slipper and starts working, he sings. An old lady comes to the stage.*

Yana: Hello child! Will you repair poor old Yana's sandals?

Lapitch: Of course, I will! I always help where help is needed.

Yana: You are such a lovely child, my dear! Thank you!

Lapitch: No problem! Give me your sandals I will repair them right away.



*Yana takes off her sandals and gives them to Lapitch. He starts working on them.*

Yana: Tell me boy, what are you doing here?

Lapitch: I'm on a journey! I travel with my friend Gita.

Yana: I see. Travel only during the day, my dear. Last night something bad happened in the woods near here. Some people robbed a man who was taking his goods to a fair. Nobody knows if he is dead or alive, and the robbers went away in his cart.

Lapitch: That's terrible! I will be careful, I promise. Here, your sandals are done.

*Gives sandals to Yana and she puts them on.*

Yana: Thank you my dear boy! I must go now but remember what I told you!  
Be very careful.

Lapitch: I will! Goodbye!

Yana: Goodbye!

*Yana leaves the stage, Lapitch works on slippers, Gita, Bundash and children come back.*

Lapitch: All done! Take them! (*Children take their slippers and put them on.*) Gita, we must go now.

Gita: Already? Can't we stay and play a bit more?

Lapitch (*laughs*): Dear Gita, you only want to play. We must go find your circus, remember?

Gita: Oh, yes. (*sadly*) Well, let's go then. Goodbye!

Children: Goodbye!

Lapitch: Goodbye!

*Gita, Lapitch and Bundash leave the stage, children are waving.*

ACT 4

*The big town. A fair.*

SCENE 1

Characters: Gita, Lapitch, Bundash

Gita: Wow, what a beautiful town!

Lapitch: There must be 100 streets around here.

Gita: You know Lapitch, I was thinking?

Lapitch: What were you thinking about? Let me guess. You are hungry, or tired, or both?

Gita: Ha-ha, very funny, Lapitch! Actually, I was thinking about how I don't want to go to my master. I want to stay with you.

Lapitch: Really? Are you sure?

Gita: Yes, I'm sure!

Lapitch: Yupi! (*Jumps up*) I will take care of you! Let's go.

*Gita and Lapitch walk around and come to a fair.*

Gita: Isn't it fun here? Can we stay for a while to rest?

Lapitch: There! I know you would say that as soon as you saw this place! But I don't think it would be a good idea to stay long.

Gita: Why not?

Lapitch: Because Master Scowler might be here. A few days before I left, I heard him say that he would go to the next fair, and that he hopes that fair wouldn't always mean misfortune for him.

Gita: Why should fairs mean misfortune for him?

Lapitch: I don't know, but he used to say that his misfortune came from a fair. Also, we might meet the man in black. Plus, your master may be here with his circus.

Gita: Why should all of them be here?

Lapitch: Because there are many people here and where many people are, there might be everybody.

Gita: Nonsense! There are many more people in Vienna than there are here, but Master Scowler and the man in black are not in Vienna.

Lapitch: Hmm, I guess you have a point. We can stay for some time, but still,  
we must be careful.

## SCENE 2

Characters: Gita, Lapitch, Bundash, rich basket man, poor basket man, people

*Gita and Lapitch walk around for a bit and come to a big basket stand full of baskets. There are some baskets on the rope. Next to a stand is a poor basket man with his baskets on the floor.*

Rich basket man (*yells*): Baskets! Baskets! Come buy! Come buy! Baskets!  
Made of gold and tied with silk.

*People come around the stand, 1 woman comes to a poor basket man and takes one of his baskets.*

Rich basket man (*to the woman*): Don't stop there, come here! Don't buy those  
poor things. Your neighbours will say you  
found them on a garbage pile! Come and  
look at my baskets made of gold!

*The woman leaves a basket on the floor and comes to the stand.*

Gita: I wish his stand could be struck by lightning and that big basket fall on  
top of him!

Rich basket man: Come buy! Come buy! My baskets are like golden apple!

Gita: Lapitch! I've got a wonderful idea! Quick, give me your scissors! This  
is going to be fun!

Lapitch: Here you are, (*gives her the scissors from his bag*), but what are you  
going to do?

Gita: Shhh! (*Puts her finger in front of her lips and takes the scissors.*) Just  
stay here and watch.

*Gita leaves behind the stand.*

Lapitch (*to Bundash*): What is she up to?

*Gita cuts the rope and all the baskets fall down.*

Rich basket man: Nooo! What is this? My baskets. (*Runs around trying to catch baskets, people start leaving the stand.*) Don't go!  
Stop! Buy my baskets! (*He slips and falls down, everyone is walking away.*)

*Gita comes back to Lapitch.*

Gita: Quickly Lapitch! While he is catching his baskets, we will sell the poor man's baskets.

*Gita comes to a poor man.*

Gita: Baskets! Baskets! Come buy! Buy the best baskets!

*People come to the poor man and each take one basket and gives money to the man. They buy all the baskets and leave.*

Poor basket man: Who are you? (*To Gita*) You must be an angel sent to help me!

Lapitch: She is indeed. (*Lapitch smiles at Gita.*)

Poor basket man: Please, come home with me! You can stay for the night.

Gita: No, thank you!

Lapitch: We will stay at the fair for a bit longer.

Gita: We better go now! We don't want for that man to see us. (*Shows to a rich basket man who is still gathering his baskets.*)

Poor basket man: Goodbye children! I wish you well!

Lapitch and Gita: Goodbye!

*Lapitch, Gita and Bundash walk away.*

### SCENE 3

Characters: Gita, Lapitch, Bundash, merry-go-round owner

Lapitch: That was fun!

Gita: Yes, it was! Lapitch!

Lapitch: Yes, Gita?

Gita: Can we please, please, please go to a merry-go-round now? Please?

*Gita stands in front of Lapitch and looks at him begging.*

Lapitch: Sure, why not! Let's find it!

*Lapitch and Gita walk around.*

Lapitch: Here it is! (*Shows outside the stage.*) But it's not working.

*The owner comes to the stage.*

Gita: Good afternoon kind sir? Can we ride on merry-go-round?

Owner: Unfortunately, that is not possible.

Lapitch: Why sir?

Owner: You see, I had two servants. One of them was selling tickets and another was calling people to come for a ride. But they both left me today and I can't do all of that by myself.

Gita: I have an idea! We can help you with the work and you give us food and beds for the night.

Owner: Well that sounds right! Come, I will show you what to do!

*Lapitch, Gita, Bundash and the merry-go-round owner leave the stage. Music is on.*

Gita (*from outside the stage*): Walk up! Walk up! Only two cents a ride!

*Music stops.*

Owner: Thank you everyone! It's eleven o'clock and that's all for tonight.  
We'll be here tomorrow.

*Gita, Lapitch, Owner and Bundash come back to the stage.*

Owner: Thank you one more time!

Lapitch: Thank you for the dinner!

Owner: Well, goodbye children. I have to go!

*Lapitch and Gita look at each other.*

Gita: But sir! You promised us the beds for the night!

Owner: Oh well! I have only one bed in my tent. It's not cold outside, you can sleep wherever you like. Goodbye.

*Owner leaves the stage, Gita starts crying.*

Lapitch: Don't cry! Well, it's a nice warm night. We will sleep outside, and we will look at the stars. Everything will be okay.

*Gita starts crying louder.*

Gita: But I'm scared!

Lapitch: Oh, come on! I will protect you; I promise! Come on, we can sleep here (*shows to one spot*) Lie down and you will sleep like the princess on the pea!

*Gita looks at Lapitch, stops crying and lies down. Lapitch also lies down. They look at the stars.*

Gita: What do you mean like the princess on the pea?

Lapitch: Well, it's a story. Don't you know?

Gita: No, will you tell me? Pleeeeeease?

Lapitch: Okay Gita. Shhh! Just lay down, close your eyes and listen!

Gita: But Lapitch I'm scared to close my eyes.

Lapitch: Don't worry, I'm here.

Gita: Okay... closed. Now tell me the story.

Lapitch: Once upon a time there was a princess who lost her way and came to a golden castle. An old queen lived there but she didn't believe that her visitor was a real princess. So she put a pea in the princess's bed and three straw mattresses and nine blankets on top of it. She thought that if the girl felt the pea through all that she must be a princess for sure. The next day the old queen asked the princess how she had slept. The princess burst into tears and said that he was all bruised and that the bed was very hard. Then the queen knew she was a princess and she allowed her to marry her son, the prince. After she died the princess and the prince became king and queen and ruled he kingdom. The end.  
Gita?

*Nothing.*

Lapitch: Goodnight Gita! (*Lapitch turns around and falls asleep.*)

#### SCENE 4

Characters: Gita, Lapitch, Bundash, Man in Black, Circus master

*Horse sound from distance, Gita wakes up and listens. Stands up. Starts waking Lapitch.*

Gita: Lapitch! Lapitch! (*Shakes him*) Wake up, Lapitch!

Lapitch: Oh, Gita, sleep! What horse? You are dreaming. Just sleep.

Gita: Lapitch! Wake up now! Do you hear me! I am not dreaming. Now!

*(Shakes him.)*

Lapitch: All right! All right! What horse? (*Sits down*)

*Horse sounds from distance.*

Gita: Oh, Lapitch, listen! I can hear Soko. My dear Soko!

Lapitch: Soko? Who is Soko?

Gita: My horse from the circus. It's him. Do you hear? Lapitch, I must go and see him.

Lapitch: Gita, wait! (*Lapitch stands up.*) You can't go. If Soko is here, that means your circus is here and that means your master is here. If he sees you, you will have to stay with him, and we will have to part.

Gita: Oh, no, we won't. I'm not going to stay there. They are all sleeping because they are tired after the performance. They won't hear us or see us. Let's go.

Lapitch: Gita, no! (*Yells and takes Gita's hand.*)

Gita: You know what (*Angrily, she removes her hand from his.*) I've decided and I'm going. If you don't want to join me, fine. Stay here and I will go alone. (*Starts walking away.*)

Lapitch: Stop! (*She stops and turns around.*) I'm going! I promised I will protect you and promises cannot be broken. Let's go.

*Lapitch and Gita start walking. Bundash follows. Voices are heard.*

Lapitch: Stop! Someone is coming. Hide! (*They hide behind a bush.*)

*The man in black and the circus master enter the stage.*

Circus master: Tomorrow I will travel through seven towns and put up my tent in the eight. Don't worry, when the horse is saddled and harnessed nobody will recognize him.

Man in Black: I have no doubt in that. But you better give me the money. It wasn't easy to steal him, remember?

Circus master: I'll pay you. But first tell me where the horse's owner is?

Man in Black: Don't worry about him. He is in the forest tied to a tree. Be sure that he will never get free. (*laughs*)

*Circus master takes out money from his basket and gives it to the man in black. Man in black takes the money, counts it and puts it in his pocket.*



Man in Black: I'll say goodbye now. My cart is waiting for me and I am in a hurry.

Circus master: Why are you in such a hurry?

Man in Black: Because I have to steal a cow tonight. I sent Gregory there last night to wait for me. But I don't really trust him.

Circus master: Where is the cow?

Man in Black: I have never been there, but it is the only house in that valley. Only a woman and a child live there so it won't be hard. There is a shortcut through the forest there so it won't take long.

Circus master: How will you find the house if you have never been there before?

Man in Black: Oh, quite easily. It's small and has a big blue star painted on it. I shall go now. It was good doing business with you. Goodbye!

Circus master: Goodbye! And good luck!

*Man in black leaves the stage on one side and Circus master on the other. Lapitch, Gita and Bundash come out from behind the bush.*

Lapitch: Gita, goodbye. You go in and spend time with Soko, I have to go.

Gita: Lapitch, where are you going?

Lapitch: That house they were talking about is my friend Marko's house. I have to get there before the man in black to warn his mother.

Gita: Lapitch, stop! It's a long way and the man in black has a cart, you don't.

Lapitch: I know. That's why I must hurry. Goodbye Gita! It's better if you stay here.

*He starts walking and leaves the stage. Bundash follows.*

Gita: No! (*yells*) I'm coming with you! (*Turns to the exit of the stage.*) My dear Soko. I will see you some other time. Lapitch wait! (*Yells and runs after him. Gita leaves the stage.*)

ACT 5

*Forest. The house with blue star.*

SCENE 1

characters: Lapitch, Gita, Bundash, Master Scowler, poor basket master

*Lapitch and Gita enter the stage. They walk around.*

Gita: Lapitch, I'm scared.

Lapitch: Don't worry, I'm here.

*They walk a bit more.*

Gita: Lapitch, I'm tired. Can't we rest a bit?

Lapitch: I'm not tired. And we have no time to stop. We must go on.

Gita: Lapitch?

Lapitch: Yes, Gita?

Gita: How did the man in black manage to bring a stolen horse into the city?

Lapitch: I don't know Gita.

Gita: Lapitch, please let us rest a bit. I just can't go on.

Lapitch: Gita, we have a long way to go. We have to go through several  
villages and crossroads.

Gita: I just can't Lapitch. *(Gita sits down and starts crying. Lapitch stops.)*

Lapitch: Gita please. Stop crying.

*Bundash starts barking, sound of cart is heard, poor basket man enters the stage, stops next to Lapitch and Gita.*

Poor basket man: What are you two doing here at night?

Lapitch: Hello dear man. We have to hurry to the house with the blue star, but  
Gita is too tired, and I don't want to leave her alone here.

Poor basket man: Oh, I see. Why don't you climb up to my cart? I know where  
that house is. I will show you the way.

*Gita jumps of joy, they climb onto the cart, and they go on.*

Poor basket man: Here is a shortcut.

Gita: But wait. I'm scared. This is where one man was robbed last night.

Poor basket man: Don't worry dear child. I've never met any robbers there.

*They go on.*

Poor basket man: Here. *(they stop)* I'm going this way *(shows with a hand)* and you must go that way *(shows with hand)*. Go left and when you pass the stream you will see the house with a blue star in the valley.

Lapitch: Thank you very much!

Poor basket man: No problem, children. Take care and look out for the cliff.

Goodbye!

*Poor basket man leaves the stage.*

Gita: Lapitch we are alone again. I am so scared!

Lapitch: Don't worry Gita! All will be good. Now, hurry up.

*They walk.*

Lapitch: Oh, if I can only get to Marko's house in time!

Gita: And if only the man in black wasn't going there too!

*Master Scowler enters the stage, he walks slowly.*

Gita: Lapitch, what is that?

Lapitch: A rabbit maybe.

*Master comes closer to them, behind their back.*

Gita: Oh, Lapitch, what is it?

Lapitch: Maybe a fox.

Gita: Lapitch that's no fox.

Lapitch: Then it is...

*Master comes just behind them and coughs, Lapitch and Gita turn around.*

Gita: Lapitch! Lapitch! (*Screams in terror*)

Lapitch: Master Scowler! (*screams*)

Master Scowler: Lapitch? Is it you?

Lapitch (*scared*): Yes, master.

Master Scowler: Lapitch (*Yells, Lapitch takes a step back, Master comes to him and hugs him.*) I'm so happy to see you, boy!

Lapitch: What are you doing here?

Master Scowler: Well. Two days ago, I took a journey to a fair. When I got to the woods, two men attacked me. They stole my cart and tied me to a tree. I thought that that was my end. Then the last night one of the two men came back. He untied me and told me to go. Also, he gave me this (*Master Scowler takes a handkerchief out of his pocket.*) He said that the coin had brought him happiness and that maybe it would do the same to me.

Lapitch: That was Gregory! He kept his promise.

Master Scowler: Lapitch I am so happy to see you. And who is this? (*Looks at Gita*)

Lapitch: She is an orphan just like me. We travel together.

Master Scowler: We'll take her home with us. Let's go children.

Lapitch: Master Scowler, I can't go. I have to hurry to Marko's house. The robber that robbed you wants to steal his cow. I have to warn him and his mother.

Master Scowler: Then we'll go together.

*Master Scowler gives one hand to Lapitch and one to Gita, they leave the stage.*

## SCENE 2

Characters: Bundash, Lapitch, Gita, Master Scowler, Marko, Marko's mom, guard

*Bundash, Lapitch, Gita, Master Scowler enter the stage.*

Lapitch: Here it is! (*Shows to the house.*) Quickly!

*They all run to the door, Lapitch knocks, and his mother opens.*

Marko's mom: Lapitch! It's so good to see you, but what are you doing here at this hour?

Lapitch: I'm here to warn you. The man in black is on his way here. He wants to steal your cow.

Marko's mom: Oh, no! Lapitch, thank you so much for the warning! How can I ever repay you? I will call the guards to come and watch our cow. A thousand thanks my dear.

Lapitch: No problem at all! I'm always happy to help. (*Turns to Gita and Master Scowler.*) We can go now, our job here is done. Goodbye!

Marko's mom: Goodbye!

*Bundash, Lapitch, Gita and Master Scowler walk away from the house, a guard goes pass them.*

Guard: Hello! Where are you going at such hour?

Lapitch: We were at the house with the blue star. The man in black wants to steal their cow so we went to warn them.

Guard: The man in black? He will not steal anything anymore.

Lapitch: What do you mean?

Guard: He is in prison and will be there for a long time. You see, he fell down the cliff and a few guards found him with a broken leg. They recognized him and arrested him.

Gita: That's great!

Guard: I will go to the house with the blue star now and tell them they don't have to worry. Goodbye!

Master Scowler, Gita, Lapitch: Goodbye!

*Guard leaves the stage.*

Lapitch: Master Scowler?

Master Scowler: Yes, Lapitch?

Lapitch: I'm sorry I took the boots. I will return them to you as soon as we  
come home.

Master Scowler: Don't worry, Lapitch. You don't have to return them. They  
are yours.

*Lapitch, Bundash, Gita and Master Scowler leave the stage.*

## ACT 6

*Master Scowler's kitchen.*

### SCENE 1

characters: Lapitch, Gita, Bundash, Master Scowler, Mrs. Scowler

*Mrs. Scowler is sitting at the table. She is sad. There is a knock at the door. Bundash, Lapitch, Gita and Master Scowler enter the stage. Mrs. Scowler looks at them in shock. She stands up.*

Mrs. Scowler: You're back! (*screams*) You're really back! (*She runs to hug Master Scowler.*) Lapitch, you're back too! (*Hugs him, Bundash barks.*) Bundash! (*Hugs him too.*) I can't believe! And who is this beautiful girl? (*Looks at Gita.*)

Gita: I'm Gita. I travelled with Lapitch. Master Scowler said I can come home with them.

Mrs. Scowler: Oh, Gita, it's so nice to meet you. (*Sighs and looks at Master Scowler*) Our daughter Maritsa would be about Gita's age now.

Lapitch: You had a daughter?

Mrs. Scowler: Yes, Lapitch, we did. Remember how I told you that something bad happened to us?

Lapitch: Yes, I do.

Master Scowler: Well, let me tell you about it. Eight years ago, when our daughter Maritsa was only 3 years old, I took her to a fair with me. While I was selling my shoes, she got lost in the crowd. We searched and searched, but we never found her. Since that day my heart hardened, and you suffered a lot because of that. I am very sorry because of that Lapitch. I promise that from now on things will be different.

Lapitch: Don't worry, Master Scowler, everything is forgiven.

Gita: Can I ask something?

Mrs. Scowler: Of course, child!

Gita: If you found your daughter, would you recognize her?

Mrs. Scowler: I don't think I will ever find her, but I would always recognize her. You know, when she was very small, she grabbed a knife and cut her thumb. She had a scar in the shape of a cross ever since.

Gita *(smiles)*: You mean like this? *(Gita shows her thumb to Mrs. Scowler.)*

Mrs. Scowler: Maritsa! *(yells)* My child!

Master Scowler: That's our daughter!

Gita: Mom! *(Looks at Mrs. Scowler.)* Dad! *(Looks at Master Scowler.)*

*All of them hug and don't let go. Lapitch comes to the front of the stage and talks to the audience.*

Lapitch: You must be wondering what happened next. Well, Gita and I grew up and we got married. We had four children and three apprentices. Sometimes, on Sunday evenings, we would gather all together and retell the story of Lapitch, a boy as cheerful as a bird, as brave as the knight, as wise as the book, and as good as the sun.

*Lapitch smiles, winks, and goes back to Mrs., Master Scowler and Gita. They call hug.*

**THE END**

## References

- Batdi, V. & Elaldi, S. (2020). Effects of drama method on social communication skills: A comparative analysis: *International Journal of Research in Education and Science (IJRES)*, 6(3), 435-457
- Boulton, M. (1968). *The anatomy of drama (3rd ed.)*. London: Routledge and Kegan Paul Ltd
- Brandes, D. & Phillips, H. (1990). *Gamesters' handbook*. Cheltenham: Stanley Thornes.
- Brlić Mažuranić, I. (1913). *Čudnovate zgode šegrta Hlapića*. Zagreb: Hrvatski pedagoško-književni zbor
- Brlić Mažuranić, I. (1971). *The brave adventures of a shoemaker's boy*. London: J M Dent & Sons Limited
- Buckner, M. (1999). *Simulation and role-play: presentation skills and games*. Alexandria: VA: ASTD
- Clapper, T. C. (2010). Role Play and Simulation Returning to Teaching for Understanding Education Digest: *Essential Readings Condensed for Quick Review*, 75(8), 39-43
- Dougill, J. (1987). *Drama activities for language learning*. London: Macmillan
- Gaudert, H. (1990). Using drama techniques in language teaching. In S. Anivan (Ed.) *Language Teaching Methodology for the Nineties*.(230-249). Singapore: Southeast Asian Ministers of Education Organization
- Karole, A. R. (2020). *Quieting the Buzz: Drama Therapy and Mindfulness in the Classroom, An Intervention*, 4<sup>th</sup> November 2022: [https://digitalcommons.lesley.edu/cgi/viewcontent.cgi?article=1335&context=expressive\\_theses](https://digitalcommons.lesley.edu/cgi/viewcontent.cgi?article=1335&context=expressive_theses)
- Knežević, S. (2013). »Malen kao lakat, veseo kao ptica« – superjunak 21. Stoljeća?. *Hrvatska revija*, 8, 26-30
- Ministarstvo znanosti i obrazovanja [MZO]. (2017). Nacionalni kurikulum za osnovnoškolski odgoj i obrazovanje. 1<sup>st</sup> September 2022: <https://mzo.gov.hr/istaknute-teme/odgoj-i-obrazovanje/nacionalni-kurikulum/nacionalni-kurikulumi/531>
- Narančić Kovač, S. (2019). Gdje je živio Hlapić: transformacije mjesta radnje s gledišta ciljnih kultura. In S. Narančić Kovač (Ed.) *Hlapić u bijelom svijetu* (193-213). Zagreb: Učiteljski fakultet
- Narančić Kovač, S. & Lovrić Kralj, S. (2019). Prijevodi Hlapića na druge jezike. In S. Narančić Kovač (Ed.) *Hlapić u bijelom svijetu* (9-41). Zagreb: Učiteljski fakultet
- Noice, H., Noice, T. & Kramer, A. F. (2015). Theatre Arts for Improving Cognitive and Affective Health: *Activities Adaptation & Aging*, 39(1), 19-31



Pinciotti, P. (1993). Creative Drama and Young Children: The Dramatic Learning Connection: *Arts Education Policy Review*, 94(6), 24-28

The Hawn Foundation (2011). *The mind up curriculum: Brain -focused strategies for learning and living (Grades Pre k-2)*. New York, Scholastic.

Via, R. A. (1987). "The magic if" of theater: Enhancing language learning through drama. In W.M. Rivers (Ed.) *Interactive language teaching* (110-123). Cambridge: Cambridge University Press.

Wessels, C. (1987). *Drama*. Oxford, Oxford University Press.

**Izjava o samostalnoj izradi rada**

Izjavljujem da sam ja, Jelena Vrančić, studentica integriranoga preddiplomskoga i diplomskoga studija primarnoga obrazovanja s engleskim jezikom Učiteljskoga fakulteta u Zagrebu, samostalno napisala ovaj diplomski rad uvažavajući komentare i izmjene mentorica.

Jelena Vrančić

Potpis

---