



Universidad Austral de Chile

Conocimiento y Naturaleza

LOVE AND INFORMATION

PRE & POST LISTENING ACTIVITIES DOSSIER

Proyecto “Spanglish Theatre en tu Colegio IV”,
Financiado por la Dirección de Vinculación con el Medio
Universidad Austral de Chile

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IMPORTANT INFORMATION FOR TEACHERS

Dear teacher, first of all we would like to thank you for being part of the project **SpanglishTheatre en tu Colegio IV (2018)**. This project is funded by the Dirección de Vinculación con el Medio at Universidad Austral and it is developed by teachers and students of the Pedagogía en Comunicación en Lengua Inglesa programme.

What you have in your hands is the dossier with pre- and post- performance activities that have been designed: first, to prepare the students for the play they are going to see; second, to practice and develop language skills.

We have put together a group of **pre-performance activities** that you will need to carry out with your students prior to our visit. These will give students background information regarding the characters, the plot, and the events, among others.

Following our visit, you will be required to carry out the **post-performance activities** which have been designed to help students develop communicative skills analysing critically what they saw and, at the same time, acquiring vocabulary and structures related to the play, characters and setting.

You need 6 pedagogical hours (app.) to develop all the activities (pre and post). However, if you prefer, you can choose which activities you would like to carry out and/or intertwine the activities of the project with your own classes.

After the activities you will find a copy of the play both in English and Spanish; please **do not show the play to your students before the actual performance** (this is just for you to have an idea of what your students are going to see).

Finally, the day of the performance we will give you two questionnaires for students and teachers to complete, rating the experience and providing useful feedback for future projects.

Please contact us via email if you have any further questions: nicol.guaco@gmail.com

Thank you for your participation!

The Spanglish Theatre Team

DESCRIPTION OF THE PLAY

Someone sneezes. Someone can't get a signal. Someone shares a secret. Someone won't answer the door. Someone put an elephant on the stairs. Someone's not ready to talk. Someone is her brother's mother. Someone hates irrational numbers. Someone told the police. Someone got a message from the traffic light. Someone's never felt like this before. In this fast moving kaleidoscope, more than a hundred characters try to make sense of what they know.

For our performance at your school, we have chosen four scenes from this play titled "LOVE AND INFORMATION". The students of the Translation courses have translated it from English into Spanish. Then, the students of the drama courses have put the performance together in both languages. You will find the script of the corresponding scene in both languages at the end of this dossier.

*Description of the play taken from the book Love and Information by Caryl Churchill
(2012)*

PRE-ACTIVITY 1: COLLAGE CREATION

TIME: 30-45 mins.

DESCRIPTION:

In this activity students create a collage based on the title of the scene: LOVE AND INFORMATION.

OBJECTIVES:

- **LANGUAGE:** vocabulary
- **CONTENT/PLAY:** students will think about the general theme of the play.

MATERIALS:

- Cardboard
- Markers
- Magazines
- Glue

PROCEDURE:

1. In this activity students work together.

They create a collage based on the title of the play LOVE AND INFORMATION.

2. Once they are ready, ask them about the meaning of the pictures chosen.
3. Their collage will be used by the actors during the performance, so they must bring it with them on the day the actors come to visit!

PRE-ACTIVITY 2: WHAT CAN IT BE ABOUT?

TIME: 20 mins.

DESCRIPTION:

In this activity students make predictions based on the title of the specific scenes of Love and Information: DREAM, MESSAGE, VIRTUAL, THE CHILD WHO DIDN'T KNOW FEAR.

OBJECTIVES:

- **LANGUAGE:** Language structures to make predictions (Future tenses – will, going to – and/or conditionals). Modal verbs (could, can, etc.). Comparison and contrast vocabulary (similar, different, etc.)
- **CONTENT/PLAY:** students will make predictions about the themes of the scenes.

MATERIALS:

- None

PROCEDURE:

1. Divide the students in groups of 4.
2. In their groups, the students will make predictions about the themes of the scenes based on the names of each scene: DREAM, MESSAGE, VIRTUAL, THE CHILD WHO DIDN'T KNOW FEAR.
3. Once they are ready, ask them to share their conclusions with the whole class.
4. The groups will compare their results with their classmates'.
5. The class will make a general conclusion about the possible themes of each scene.

PRE-ACTIVITY 3: NICE TO MEET YOU

TIME: 10-15 mins.

DESCRIPTION:

In this activity students will receive slips of paper with information about the characters in the play.

They walk around the room interacting with each other and asking general information questions about the characters they meet. They must invent details about the characters.

OBJECTIVES:

- **LANGUAGE:** General information questions (Interviews).
- **CONTENT/PLAY:** The students become familiarised with the characters of the play.

MATERIALS:

- Slips of paper with characters' descriptions (on next page).

PREPARATION:

The teacher must copy and cut out the slips of paper. S/He should have one slip of paper per student.

PROCEDURE:

*Optional: review interview questions with the students. *What's your name? What do you do? How are you? etc.*

1. Give each student a slip of paper.
2. Students read the information.
3. Students walk around the classroom: they introduce themselves as if they were the character that they received on the slip of paper and make questions about the other characters. They invent details.
4. Talk about the characters students met today.

MATERIALS PRE-ACTIVITY 3: NICE TO MEET YOU

A woman: You want to tell a message by terrifying people.	A woman: You want to tell a message by terrifying people.
A man: You have a friend who wants to terrify people. You don't believe her.	A man: You have a friend who wants to terrify people. You don't believe her.
A man: You are in love with a virtual woman.	A man: You are in love with a virtual woman.
A man: Your friend is in love with a woman who doesn't exist. You try to convince him she is not real.	A man: Your friend is in love with a woman who doesn't exist. You try to convince him she is not real.
A woman: You have a dream and you want to cheat on your husband because of it.	A woman: You have a dream and you want to cheat on your husband because of it.
A man: You like a woman who is married, and you want to have an affair with her.	A man: You like a woman who is married, and you want to have an affair with her.
A boy: You don't know what fear is and you want to find out.	A boy: You don't know what fear is and you want to find out.
Male friend: Your friend doesn't know what fear is and you want to make him feel it in cruel ways.	Male friend: Your friend doesn't know what fear is and you want to make him feel it in cruel ways.
Female friend: Your crush doesn't know what fear is and you want to show him.	Female friend: Your crush doesn't know what fear is and you want to show him.

PRE-ACTIVITY 4: IN THE MOOD

TIME: 20 - 30 mins.

DESCRIPTION:

In this activity students will perform some lines of the play and will repeat the actions with different moods and feelings.

OBJECTIVES:

- **LANGUAGE:** Different verb tenses (the teacher can choose the tense that is more suitable for his/her students), vocabulary (feelings and emotions)
- **CONTENT/PLAY:** Students will become familiarised with the play and main actions that occur.

MATERIALS:

- Slip of paper with lines of the script. The teacher should have 1 slip of paper per 2 students.
- Flashcards with adjectives showing different moods.

***Please ask the students to give you the slips of paper back. You will need them (along with the flashcards) for post-activity 3 “in the mood 2.0”.*

PROCEDURE:

1. Students get in pairs.
2. Students stand facing each other. The teacher will stand behind one of the students. (*This means that only one student can see the teacher, but both can see each other.*)
3. The first student (the one looking at the teacher) reads the first line to himself/herself.
4. The teacher shows one flashcard that portrays an emotion to the first student.
5. The same student says the line aloud while portraying that emotion.
6. His/Her partner guesses what emotion it is.
7. If the students can't guess, the performer needs to try again.
8. Once all the students have guessed, they have to switch places.
9. The same process is repeated (student reads, teacher shows emotion, they perform, the other guesses).

MATERIALS PRE-ACTIVITY 4: IN THE MOOD

She is beautiful, she is intelligent, she understands me.	She is beautiful, she is intelligent, she understands me.
I've never felt like this about anyone.	I've never felt like this about anyone.
She is a thing, she is a thing!	She is a thing, she is a thing!
Don't you think?	Don't you think?
So, you don't think you have to be faithful to him anymore?	So, you don't think you have to be faithful to him anymore?
Would you do it? Yourself?	Would you do it? Yourself?
I don't think that's the message I want to say.	I don't think that's the message I want to say.
Cold shiver down your back.	Cold shiver down your back.

She is beautiful, she is intelligent, she understands me.	She is beautiful, she is intelligent, she understands me.
I've never felt like this about anyone.	I've never felt like this about anyone.
She is a thing, she is a thing!	She is a thing, she is a thing!
Don't you think?	Don't you think?
So, you don't think you have to be faithful to him anymore?	So, you don't think you have to be faithful to him anymore?
Would you do it? Yourself?	Would you do it? Yourself?
I don't think that's the message I want to say.	I don't think that's the message I want to say.
Cold shiver down your back.	Cold shiver down your back.

POST-ACTIVITY 1: WHAT WAS IT ABOUT?

TIME: 10-15

DESCRIPTION:

Students reflect upon the events of the play.

OBJECTIVE:

- **LANGUAGE:** Vocabulary related to the play, Pronunciation
- **CONTENT/PLAY:** Students reflect upon the situations included in the play.

MATERIALS:

- Video of the play.

PREPARATION:

None

PROCEDURE:

First part: recognizing the events

1. Students get together in groups of 3 or 4.
2. Ask them to discuss the main events of the plays.
3. Once they finish, they will have to share their conclusions with the class.
4. The whole class will come up with a conclusion about the events of the play.

Second part: Critical thinking

1. In the same groups, ask your students to discuss the play. You can do so by asking them some (or all) of these questions:

MESSAGE

- a. What do you think about the way in which the character wanted to deliver the “message”?
- b. Why do you think that she changed her mind?
- c. Is “terrorism” a proper way to deliver a message?¹

DREAM

- d. How do dreams influence our lives?
- e. Do you think that a “dream” is an excuse to cheat?

VIRTUAL

¹ These questions are meant to be developed from a critical perspective. In this particular question, the idea is NOT to promote terrorism, but to lead the students to conclude that it is not correct.

- f. Do you think a “virtual” person is real?
- g. Can a person fall in love with a “virtual” person?
- h. How are new innovations changing the way people live, work, and interact? How do you think this will affect us in the future?

THE CHILD WHO DIDN'T KNOW FEAR

- i. Was it necessary to take the boy to a haunted house?
- j. Do you think the child's friends acted correctly?
- k. Do you think it's possible to make a bully understand other people's feelings? Why or why not?
- l. Have you ever felt 'nothing' when you were supposed to feel something? (example: When someone falls down and you are supposed to worry, but you laugh instead)

POST-ACTIVITY 2: NICE TO MEET YOU TOO!

TIME: 10-15 mins.

DESCRIPTION:

In this activity students will receive slips of paper with information about the characters in the play.

They walk around the room interacting with each other and asking general information questions about the characters they meet. They must recall details about the characters.

OBJECTIVES:

- **LANGUAGE:** General information questions (Interviews).
- **CONTENT/PLAY:** The students recall the events and characters of the play.

MATERIALS:

- RE-USE Slips of paper with the characters

PREPARATION:

The teacher must cut out the slips of paper. S/He should have one slip of paper per student.

PROCEDURE:

*Optional: review interview questions with the students. *What's your name? What do you do? How are you? etc.*

1. Give each student a slip of paper.
2. Students read the information.
3. Students walk around the classroom: they introduce themselves and make questions about the other characters. They invent details.

POST-ACTIVITY 3: IN THE MOOD 2.0

TIME: 10-15 mins.

DESCRIPTION:

In this activity students will identify the actual feeling of the characters in the performance, comparing them to the pre-activity: In the mood.

OBJECTIVE:

- **LANGUAGE:** Vocabulary: feelings and emotions.
- **CONTENT/PLAY:** Students try to recall the events, characters and situations included in the video. They reflect upon the situation and how the characters felt.

MATERIALS:

- Videos with the lines.
- RE-USE the slips of paper with lines of the script.

PREPARATION:

- Please re-use the slip of paper with lines of the script & Flashcards with emotions and feelings from the pre-activity "In the Mood"

PROCEDURE:

1. Students will work as a class and make comments in groups.
2. They will review the flashcards with feelings and watch the videos of each scene.
3. After each video, they will select the flashcard/s that correspond/s to the mood/s shown by the character.
4. Students compare the mood displayed by the characters to the ones they used in the pre-activity 4.
5. They repeat the same procedure with the different videos.
6. After each video is played and cards are compared, you can reflect upon the situation with the students and talk about how the characters must have felt.

POST-ACTIVITY 4: IMAGINE LIFE WITHOUT...

TIME: 20-30 mins.

DESCRIPTION:

In this activity students will argue about how life would be if some emotions or feelings didn't exist.

OBJECTIVE:

- **LANGUAGE:** Vocabulary: feelings and emotions. Conditionals (Second conditional if + past simple + ... would + infinitive. Example: If happiness didn't exist, life would be very sad).
- **CONTENT/PLAY:** Students try to recall the events, characters and situations included in the video. They will reflect upon the consequences of not having certain emotions and/or feelings.

MATERIALS:

- Video with the play "The Child who didn't Know Fear".
- Flashcards with emotions.

PREPARATION:

- Please re-use the flashcards with emotions feelings from the pre-activity "In the Mood"

PROCEDURE:

1. Students will work as a class and make comments in groups.
2. They will review the play "The Child who didn't Know Fear" and the flashcards with feelings.
3. Ask them to answer the following questions:
 - a. **What is fear?**
 - b. **How would life be if fear didn't exist?**
 - c. **What other feelings can you think of?**
 - d. **How would life be without them?**
 - e. **Imagine life without the feelings that you see in the flashcards (ANNOYED, ANGRY, SAD, SURPRISED, CRUEL, OBSESSED, FLIRTY, HAPPY, EMBARRASED, SHOCKED, PAIN, IN LOVE, INSECURE, CONFUSED)**

MESSAGE

<i>Source Text /Texto Fuente</i> MESSAGE	<i>Target Text/ Texto Meta</i> MENSAJE <i>Translator: Catalina Salgado</i>
LINE 1 It's a message	LINEA 1 Es un mensaje
LINE 2 killing people	LINEA 2 matar gente
LINE 3 yes because then they understand	LINEA 3 sí porque así ellos entienden
LINE 4 killing yourself	LINEA 4 matarse
LINE 5 they understand what you're telling them	LINEA 5 entienden lo que les estai diciendo
LINE 6 But they don't do they, they just	LINEA 6 Pero no entienden poh, ¿o sí?, ellos solo
LINE 7 because the deaths show how important it is	LINEA 7 porque las muertes muestran lo importante que es
LINE 8 no they just say you're a terrorist or	LINEA 8 solo dicen que erís un terrorista o
LINE 9 and the terror is a message	LINEA 9 y el terror es un mensaje
LINE 10 but they don't get it do they, they just pass laws and lock people up and	LINEA 10 pero no entienden poh ¿o sí?, solo hacen leyes y encierran gente y
LINE 11 if enough people did it because they don't really feel terror do they, they don't live in terror, if they lived in terror they'd be getting the message.	LINEA 11 si suficientes personas lo hicieran porque en verdad no sienten terror, ¿o sí?, no viven en terror, si vivieran en terror, entonces entenderían el mensaje.
LINE 12 Would you do it yourself?	LINEA 12 ¿Lo haríai tú?

<p>LINE 13</p> <p>I don't think I would, no.</p>	<p>LINEA 13</p> <p>No, no creo que lo haría.</p>
<p>LINE 14</p> <p>Because you're scared?</p>	<p>LINEA 14</p> <p>¿Porque tenís miedo?</p>
<p>LINE 15</p> <p>I don't think that message is what I want to say.</p>	<p>LINEA 15</p> <p>No creo que ese sea el mensaje que quiero decir.</p>

DREAM

<i>Source Text /Texto Fuente</i> DREAM	<i>Target Text/ Texto Meta</i> SUEÑO <i>Translator: Carolina Fuentes</i>
<p>LINE 1</p> <p>I had this dream last night, I was in a garden and there were blackberries, big bushes of brambles, I was picking them, and a butterfly flew across and I could see this orange-and-black butterfly really clearly on a yellow rose, but then the whole thing was a dance because I was at the ballet. And I looked all those things up on a website about dreams, blackberry, butterfly, ballet, and every single one means infidelity. So now I know he's cheating.</p>	<p>LINEA 1</p> <p>Tuve un sueño anoche, estaba en un jardín y había moras, unas tremendas matas de mora, y las estaba recogiendo, y una mariposa pasó volando y la podía ver clarito naranja con negro encima de una rosa amarilla, pero después todo era un baile porque estaba en el ballet. Y busqué todas esas cosas en internet en una página de sueños; mora, mariposa, ballet, y todas significan infidelidad. Así que ahora sé que él que me está engañando.</p>
<p>LINE 2</p> <p>So you don't feel you have to be faithful to him anymore?</p>	<p>LINEA 2</p> <p>¿Así que ya no tienes que seguir siéndole fiel?</p>
<p>LINE 3</p> <p>No, why should I?</p>	<p>LINEA 3</p> <p>No, ¿por qué poh?</p>
<p>LINE 4</p> <p>So that leaves the way clear for us?</p>	<p>LINEA 4</p> <p>¿Eso nos deja el camino libre?</p>
<p>LINE 5</p> <p>Don't you think?</p>	<p>LINEA 5</p> <p>¿Y tú que creís?</p>
<p>LINE 6</p> <p>Unless it's not about him.</p>	<p>LINEA 6</p> <p>A menos que el problema no sea él.</p>
<p>LINE 7</p> <p>Who then?</p>	<p>LINEA 7</p> <p>¿Quién sería entonces?</p>
<p>LINE 8</p> <p>You. You and me.</p>	<p>LINEA 8</p> <p>Tú. Tú y yo.</p>

LINE 9 That would mean we're definitely going to do it.	LINEA 9 Eso significaría que definitivamente lo vamos a hacer
LINE 10 So either way.	LINEA 10 O sea que de todas maneras.
LINE 11 Either way.	LINEA 11 De todas maneras.

VIRTUAL

<i>Source Text /Texto Fuente</i> VIRTUAL	<i>Target Text/ Texto Meta</i> VIRTUAL <i>Translator: Constanza Velásquez</i>
I don't care what you say	No me importa lo que digas
no but listen	no pero escucha
I've never felt like this	nunca me había sentido así
that's not the point what you feel	el punto no es lo que sientes
it's the only	es el único
because she doesn't exist	porque ella no existe
I'm not listening.	no te pienso escuchar.
She doesn't	Ella no existe
have you seen her?	¿la has visto?
yes I've seen her but she doesn't	sí la he visto pero ella no
have you talked to her?	¿has hablado con ella?
I don't want to talk to	no quiero hablar con
then what do you know about it?	entonces ¿qué sabes tú de esto?
she's not a real	ella no es de verdad una
so?	¿y?
so you admit she's not	entonces admites que no es
she exists she still exists	ella existe, aun así existe
fine all right she exists but so does your shoe or a can of	ya está bien existe pero también existe un zapato o una lata de
you're saying she's no different than a shoe?	¿la estás comparando con un zapato?
she's got no more feelings than	no tiene más sentimientos que un
what do you know about	qué sabes tú de
she's a thing she's a thing.	ella es una cosa es una cosa.
Look I appreciate your concern but just	Mira, te agradezco tu preocupación pero mejor
look	Mira
she's beautiful she's intelligent she understands me	ella es bonita es inteligente me entiende

she doesn't understand you	no te entiende
she listens to me she likes my poems she's the only	ella me escucha le gustan mis poemas es la única
doesn't understand any	no entiende nada de
she reads my mind she's sensitive to my every	me lee la mente es sensible a todos mis
but she's virtual	pero es virtual
so?	¿y?
so she's not	entonces no es
I can't believe just because someone's not flesh and blood you'd	no puedo creer que sólo porque alguien no sea de carne y hueso tú
she's just information	ella es información no más
and what are you if you're not	y qué eres tú si no eres
yes I know we're	sí, sí sé que todos somos
so we're information our genes our	entonces todos somos información nuestros genes nuestro
yes but she hasn't	sí, pero ella no tiene
what?	¿qué?
hasn't got an inside to her mind she's not conscious she can't	no tiene nada en la mente no está consciente no puede
how do you know she	cómo sabes que no
she's a computer she's a computer game she's not	es un computador es un juego de computador ella no es
and can you tell that from what she says?	y ¿puedes notar eso por lo que ella dice?
I don't need to	no necesito
but can you tell	pero puedes notarlo
because she can't	porque no puede
she might and how could she prove it because you wouldn't believe	sí podría y cómo podría ella probarlo si tú no creerías
I certainly wouldn't	de verdad no lo haría
because she says she has	porque ella dice que tiene
what, thoughts	qué cosa, pensamientos

of course thoughts feelings because she's that complicated she says she loves	obvio pensamientos sentimientos porque ella es así de complicada ella dice que me ama
she can't possibly	es imposible que pueda
we know people won't understand but we don't care what you	tenemos claro que la gente no lo va a entender pero no nos importa lo que
and what about sex	y qué pasa con el sexo
what about	qué pasa
she hasn't got a body	no tiene cuerpo po
she's got a fantastic	tiene un hermoso
but not a body you can	pero no es un cuerpo que puedas
she's not in this country at the moment	no está en este país por el momento
she can't ever	nunca va a poder
and the sex is great	y el sexo es buenísimo
but she never feels	pero ella nunca siente
I don't care what you say	no me importa lo que digas
no but listen	no pero escucha
I've never felt like this about anyone.	nunca había sentido esto por nadie.

THE CHILD WHO DIDN'T KNOW FEAR

The Child who didn't Know Fear

One person tells a story to another

Once upon a time there was a child who didn't know what fear was and he wanted to find out. So his friends said, Cold shiver down your back, legs go funny, sometimes your hands no not your hands yes your hands tingle, it's more in your head, it's in your stomach, your belly you shit yourself, you can't breathe, your skin your skin creeps, it's a shiver a shudder do you really not know what it is? And the child said, I don't know what you mean. So they took him to a big dark empty house everyone said was haunted. They said, No one's ever been able to stay here till morning, you won't stay till midnight, you won't last an hour, and the child said Why, what's going to happen? And they said, You'll know what we mean about being frightened. And the child said, Good, that's what I want to know. So in the morning his friends came back and there was the child sitting in a dusty room. And they said, You're still there? What happened? And the child said, There were things walking about, dead things, some of them didn't have heads and a monster with glowing – and his friends said, Didn't you run away? And the child said, There were weird noises like screams and like music but not music, and his friends said, What did you feel? And the child said, It came right up to me and put out its hand, and his friends said Didn't your hair your stomach the back of your neck your legs weren't you frightened? And the child said No, it's no good, I didn't feel anything, I still don't know what fear is. And on the way home he met a bear and the bear ate him.

EL NIÑO QUE NO CONOCÍA EL MIEDO

Una persona cuenta una historia a otra

Translator: Nicol Guarda

Había una vez un niño que no sabía lo que era el miedo y quería saber, así que sus amigos le dijeron: Es como un frío que te corre por la espalda, las patas te tiritan y a veces las manos... no, no las manos ... sí, las manos te hormiguean, pero es como algo más psicológico, pero también en la guata... te cagai', no podís respirar, se te paran los pelos. Es como un frío, te tiritita todo. La dura cachai lo que es? Y el niño dijo: No, no entiendo. Así que lo llevaron a una casa solitaria, grande y oscura, que todo el mundo decía que estaba embrujada. Los amigos le dijeron, Nunca nadie se ha podido quedar acá hasta el otro día, vo' no vai a durar ni hasta las 12, no vai' a durar ni una hora. Y el niño les dijo: ¿Por qué? ¿Qué va a pasar? Y le dijeron: cuando estís ahí vai' a cachar lo que es el miedo. Y el niño dijo, Bacán, eso es lo que quiero saber. Entonces, al otro día, los amigos volvieron y ahí estaba el niño sentado en la pieza oscura y polvorienta. Y le preguntaron: ¿Y voh todavía estái' ahí? ¿Qué pasó?, Y el niño dijo, habían como unas cosas caminando, estaban como muertas, algunas no tenían cabeza y había como un monstruo que brillaba – Y sus amigos le dijeron, ¿Y no saliste corriendo? Y el niño les dijo: habían unos ruidos raros como gritos y como música pero no era música. Y los amigos le dijeron ¿Y qué sentiste? Y el niño les dijo, Venía acercándose a mí, y puso su mano. Y los amigos le dijeron: ¿Y la cabeza, la guata, el cuello, las patas ... no te dio miedo? Y el niño dijo: no, no hubo caso, no me dio miedo. Todavía no sé lo que es el miedo. Y entonces, cuando iba caminando a su casa, se encontró con un oso y el oso se lo comió.