



Región de Murcia

Consejería de Educación y Cultura
Dirección General de Innovación Educativa
y Atención a la Diversidad

ESCUELAS OFICIALES DE IDIOMAS DE LA REGIÓN DE MURCIA

**PRUEBA ESPECÍFICA
DE CERTIFICACIÓN**

NIVEL C2

CONVOCATORIA JUNIO 2020

**CUADERNO DEL
CORRECTOR**

CLAVE DE RESPUESTAS



COMPRENSIÓN DE TEXTOS ESCRITOS

TASK 1: 6 FILM REVIEWS OF THE FILM "FIRST LOVE"

0	1	2	3	4	5	6
D	G	C	F	B	A	H

TASK 2: GRETA THUNBERG'S ENEMIES ARE RIGHT TO BE SCARED

0	1	2	3	4	5	6	7	8	9	10
I	A	H	L	K	J	D	E	F	G	B

TASK 3: MAGICAL THINKING ABOUT MACHINE LEARNING

0	1	2	3	4	5	6	7	8	9	10
D	D	C	B	A	D	A	B	B	B	C

COMPRENSIÓN DE TEXTOS ORALES

TASK 1: SOCIAL MEDIA ISSUES

0	1	2	3	4	5	6
F	A	C	D	H	B	E

TASK 2: INTERVIEW ISIS JOURNALIST

0	1	2	3	4	5	6	7	8	9	10
A	C	C	C	C	A	B	A	B	C	B

TASK 3: THE MASTER & MARGARITA

0	1	2	3	4	5	6	7	8	9	10
political satire	foreign scholar	1 st /first-century Jerusalem	havoc & confusion	strict censorship	bureaucracy	cynicism	severe persecution	unabridged	burned burnt	surreal climax

MEDIACIÓN ESCRITA

CONTEXTUALIZACIÓN: Un amigo tuyo inglés, que **tiene un apartamento en la playa**, ha recibido una carta del administrador de la urbanización. **Como su nivel de español es casi nulo**, y sabe que tú hablas inglés perfectamente, te ha pedido que le **ayudes a entender** lo que pone:

Murcia a 17 de mayo de 2020

Sr./Sra. Propietario/a:

Siguiendo instrucciones del Sr. Presidente de la Comunidad y de conformidad con lo dispuesto en el artículo 16.2 de la vigente Ley de Propiedad Horizontal, por la presente se le convoca para que asista a la **JUNTA ORDINARIA** que se celebrará el **próximo día 26 de mayo de 2020 a las 20:00** horas en primera convocatoria, o de no concurrir el quórum necesario, a las 20:30 horas en segunda, en la **PUERTA DE LA COMUNIDAD-ZAGUÁN**, y en la población de La Manga, con el fin de tratar el siguiente:

ORDEN DEL DÍA

1. **Gestión y cuentas de la comunidad y presupuesto de gastos año 2020.**
2. **Obligación comunitaria en materia de prevención de riesgos laborales.**
3. **Deudas de propietarios a la comunidad. Acciones para su cobro.**
4. **Situación actual de los patios de luces y bajantes (informe perito del seguro). Reglamentación del uso y disfrute de los mismos. Actividades permitidas o prohibidas que afectan a los mismos. Autorización o no de maceteros en fachada exterior e interior.**
5. **Situación de la obra de los pilares. Presupuestos de la obra de reparación de balcones exteriores.**

Dada la importancia de los temas a tratar, rogamos su asistencia a esta Junta y, en el caso de no serle posible, le agradeceremos haga uso de la autorización que a este fin se une a la presente convocatoria.

EL SECRETARIO-ADMINISTRADOR

234 words

EJEMPLO DE RESPUESTA:

Hi Dave,

The letter you've received is a calling for a meeting of the apartment owners in your condo in La Manga. The meeting is to be held on May 26th at 20:00 at the building hall.

Agenda:

1. Community accounts and spending budget for 2020.
2. Community obligations in terms of prevention of risks at work.
3. Homeowners' debts & actions to be taken for their collection.
4. Current situation of inner patios and downpipes. Regulations for their use and enjoyment. Permission to install plant holders on outer and inner façades.
5. Situation of the building pillars repair works. Budget for outer balconies repair works.

Well, I think that's all. If you can't come you'll have to give me an authorization so I can represent you.

Hugs,

124 words

CTE - TASK 1: FILM REVIEWS OF “FIRST LOVE”

0. [\(https://www.firstpost.com/\)](https://www.firstpost.com/) **D**

First Love has been crafted with the vision of a master auteur and **the budget of a grindhouse movie**. For a daredevil car stunt, Miike uses a short animated sequence probably because **he didn't have the budget to execute it in live-action**. So, it is a pleasure to see him still retain his manga spirit and anarchic sensibilities. What he may lack in finesse, Miike always makes up for in pure showmanship.

1. [\(https://variety.com\)](https://variety.com/) **G**

The tongue-in-cheek apology with which mega-prolific Japanese mischief maker Takashi Miike introduced the premiere of his latest madcap mashup in Cannes — “I want to apologize for making such a sweet love story with no violence and no decapitations” — was proved almost instantly to be a joke, as within the first few minutes of “First Love,” a surprised head is summarily and gorily sundered from its owner’s body. Though the irrepressible Miike, whose 2017 “Blade of the Immortal” is canonically accepted as his 100th film, does loosely build movie No. 103 around a sweet little love story, **he spares no mayhem in the process**. “First Love” may be a fluffier, more eager-to-please bauble than Miike’s more challengingly outré titles, but like the cutesy mechanical toy puppy that turns up yapping in the middle of the film, it is wired to explode, and it is a blast.

2. **FILM INQUIRY** <https://www.filminquiry.com> **C**

Tonally, the film feels somewhat unbalanced at first, unsure of whether it wants to play on its more emotional and genuine currents. But once Leo and Monica crash into each other’s lives, it loses any pretensions of drama and fully embraces its own comic affect. The depletion of emotionality from the rest of the film is by no means an issue in and of itself, it just takes time for the audience to grasp the sharply shifting tone, to find permission to laugh.

As soon as we’re in the clear though, we laugh hard and honest. There’s profound joy in seeing good people navigate a bad world that’s tearing itself to shreds around them. As each faction in the gang war picks the other out, we find solace in two lost souls making their way to safety through the blood-soaked halls of a hardware store. Miike’s more eccentric impulses rarely inhibit **his penchant for catharsis**.

3. <https://www.flickeringmyth.com> **F**

First Love is not fully successful at eliciting emotion like it clearly aspires to at some junctures, but it still works considering the characters are well-acted and are given those aforementioned long walks periodically throughout the night to bond as human beings. Masa Nakamura’s script is also clever, never letting you pinpoint whether you are watching just a dumb action movie or if there will be a twist that explains the logic behind key moments of insanity. For those not familiar with Takashi Miike, First Love is both an easily accessible entry point that is also one of his better works. It’s a hyper-violent meet cute night of survival that highlights the importance of choosing to live in the face of suffering.

4. <https://film.avclub.com> **B**

Takashi Miike knows his way around a bait-and-switch, as anyone who's seen *Audition* without any foreknowledge can attest. *First Love*, his latest effort, initially seems like another sadistic fake-out, albeit on a shorter fuse; viewers seeking a tender romance will be confronted with a decapitated head in the first few minutes, well before any hearts start going pitter pat. Even when boy eventually does meet girl, the boy in question has been diagnosed with a fatal brain tumor, while the girl has just escaped yakuza thugs who've been forcing her to sell her body and have kept her docile via a raging cocaine addiction. Not exactly *The Notebook*, then—but as an action-comedy, *First Love* ranks among Miike's most purely entertaining movies, gradually building steam until it reaches a sustained pitch of cheerful insanity. Indeed, the title may refer not so much to the film's central relationship, which frequently gets overshadowed by violence, as it does to Miike's own first love: orchestrating havoc.



5. <https://thefilmstage.com> **A**

Despite all that mayhem, *First Love* is probably Miike at his most accessible. He **appears to have reined in his more experimental tendencies here** (hey, we all gotta pay the bills) to offer a taste of his more playful side. Indeed, keep some sort of grasp on the plot and the rewards come quick and fast. Commenting on the elaborate body count, Kase remarks, with a tired sigh, "Fuck, how many does this make today?" before slowly rolling the front wheel of his jeep over an unfortunate cranium. His guess is as good as mine. The closing brawl—which of course takes place in a giant hardware store—finds one character rubbing a bag of heroin into a gushing wound merely to keep himself going. At one point, Miike switches, for less than 10 seconds, to full-blown anime. Chaos is his muse; his flex; and a gift to cinema that keeps on giving.

6. <https://www.screendaily.com/> **H**

Don't be fooled by the title. Takashi Miike has not gone all hearts and flowers on us. The romance in *First Love* (*Hatsukoi*) is just one ingredient in an exhilarating cocktail of bloodbath violence and tar-black humour **that will be catnip to Midnight Madness programmers and Miike devotees**. It is all so relentlessly, outrageously entertaining that it could represent one of the prolific Miike's most commercial propositions in some time.

Miike puts his foot to the pedal from the opening scenes, maintaining a feverish sense of pace as he introduces the disparate characters who will be swept up in a saga of drugs, double-dealing, dishonour, addiction and the redemptive power of love. And, of course, death by a thousand different instruments including samurai sword, bullet and taser.

CTE - TEXT 2: GRETA THUNBERG'S ENEMIES

Greta Thunberg has made a lot of enemies. They are easy to recognise because their rage is so great **(0) K - they cannot help making themselves look ridiculous.**

Thunberg's arrival in the US earlier this month set off rightwing pundits and then the president himself. The conservative provocateur Dinesh D'Souza compared her look to a Nazi propaganda poster; a Fox News guest called her a "mentally ill Swedish child" being exploited by her parents; and Trump mocked her on Twitter as a "happy young girl looking forward to a bright and wonderful future", **(1) A - after a speech in which she urgently laid out the dismal prospects for her generation's future.**

These are the latest attacks, but **(2) H - they aren't the darkest, or most unhinged.** Arron Banks intimating that she might drown crossing the Atlantic in August might be the single worst example – or you can stare directly into the abyss by witnessing the depraved abuse Thunberg receives across the social media networks.

Her many supporters seem baffled about why **(3) L - Thunberg triggers these attacks.** "What is it about Greta?" they ask, puzzling over her apparent innocuousness; this slight girl with her oversized coats and hand-painted sign who insists we should simply "listen to the scientists". **(4) K - Thunberg's age and gender undoubtedly annoy her critics,** but they're melting down because she explicitly makes the connections that scientists are generally unwilling to make. Namely, that their scientific predictions for the climate, and the current economic and political order, may not be compatible.

Last year's IPCC report warned there were just 12 years left to avoid irreversible damage to the climate. Thunberg refers to this often, updating the count as if it were a time bomb strapped to the chest of her entire generation: **(5) J - the closer it gets to zero, the more radical action seems justified.**

It's a moral argument, fundamentally, that assumes the climate crisis will be worse than any disruption caused by addressing it. Carbon moves the deadly clock forward, and anything that facilitates that must be bad. She judges long-touted paradigms of "green growth" and market-based solutions as failures by this simple measure. "If solutions within this system are so impossible to find then maybe we should change the system itself," **(6) D - she said at the UN climate conference in Katowice last year.**

The right doesn't just mindlessly explode at every climate activist. Thunberg has none of the unthreatening geniality of Mr Inconvenient Truth, Al Gore, or the various Hollywood celebrities who have taken on climate as a cause. **(7) E - She styles herself as a climate populist:** she invokes a clear moral vision, a corrupt, unresponsive system – and has a knack for neatly separating an "us" and a "them". When she spoke of her supporters "being mocked and lied about by elected officials, members of parliament, business leaders, journalists", **(8) F - she was drawing now-familiar political lines against the elite.**

This framing releases ordinary people from complicity in the climate crisis, just as other populisms release them from blame for their economic or social fate, and directs that feeling towards a political enemy. "Some people say that the climate crisis is something that we all have created. But that is just another convenient lie," Thunberg told attendees at Davos earlier this year. "Someone is to blame." A 2017 report showing that just 100 companies have been the source of more than 70% of the world's greenhouse gas emissions since 1988 has become a popular reference among protesters. **(9) G - The alchemy of populism is that powerlessness fuels anger rather than despair.**

Thunberg's critics previously understood exactly what to expect from the climate issue. Even if they didn't follow it closely, they could intuit, as most people could, that the mainstream channels of communication were gunked up with denial and obstruction, and international negotiations were governed by a politics that was accommodating to the status quo. Despite the lofty promises, **(10) B - no one believed anything would change.** It isn't just that Thunberg has made climate politics popular, she has – for the first time since the early days of the climate justice movement – made them populist on a large scale, something these people rightly see as a threat to the more liberal order that suited them fine. A good reactionary recognises the potential vehicle for real change, and they hate it.

Source: <https://www.theguardian.com/commentisfree/2019/sep/30/greta-thunberg-enemies-inaction-climate-crisis> (Extract)

CTE - TEXT 3: MACHINE LEARNING

“Any sufficiently advanced technology,” wrote the sci-fi eminence grise Arthur C Clarke, “is indistinguishable from magic.” This quotation, endlessly recycled by tech boosters, is possibly the most pernicious **(0-D) utterance** Clarke ever made because it encourages hypnotised wonderment and disables our critical faculties. For if something is “magic” then by definition it is inexplicable. There’s no point in asking questions about it; just accept it for what it is, lie back and **(1-D) suspend** disbelief. Currently, the technology that most attracts magical thinking is artificial intelligence (AI). Enthusiasts portray it as the most important thing since the invention of the wheel. Pessimists view it as an existential threat to humanity: the first “superintelligent” machine we build will be the beginning of the end for humankind; the only question **(2-C) thereafter** will be whether smart machines will keep us as pets.

In both cases there seems to be an inverse correlation between the intensity of people’s convictions about AI and their actual knowledge of the technology. The experts seem calmly sanguine, while the boosters seem **(3-B) blissfully** unaware that the artificial “intelligence” they extol is actually a relatively mundane combination of machine learning (ML) plus big data.

ML uses statistical techniques to give computers the ability to “learn” – i.e. use data to progressively improve performance on a specific task, without being explicitly programmed. A machine-learning system is a **(4-A) bundle** of algorithms that take in torrents of data at one end and spit out inferences, correlations, recommendations and possibly even decisions at the other end. And the technology is already ubiquitous: virtually every interaction we have with Google, Amazon, Facebook, Netflix, Spotify **(5-D) et al** is mediated by machine-learning systems. It’s even got to the point where one prominent AI guru, Andrew Ng, likens ML to electricity.

To many corporate executives, a machine that can learn more about their customers than they ever knew seems magical. Think, for example, of the moment Walmart discovered that among the things their US customers stocked up on before a hurricane warning – apart from the usual stuff – were beer and strawberry Pop-Tarts! **(6-A) Inevitably**, corporate enthusiasm for the magical technology soon spread beyond supermarket stock-controllers to public authorities. Machine learning rapidly found its way into traffic forecasting, “predictive” policing (in which ML highlights areas where crime is “more likely”), decisions about prisoner parole, and so on. Among the rationales for this feeding frenzy are increased efficiency, better policing, more “objective” decision-making and, of course, providing more responsive public services.

This “mission creep” has not **(7-B) gone unnoticed**. Critics have pointed out that the old computing adage “garbage in, garbage out” also applies to ML. If the data from which a machine “learns” is biased, then the outputs will reflect those biases. And this could become generalised: we may have created a technology that – however good it is at recommending films you might like – may actually morph into a powerful amplifier of social, economic and cultural inequalities.

In all of this socio-political criticism of ML, however, what has gone unchallenged is the idea that the technology itself is technically **(8-B) sound** – in other words that any problematic outcomes it produces are, ultimately, down to flaws in the input data. But now it turns out that this comforting assumption may also be questionable. At the most recent Nips (Neural Information Processing Systems) conference – the huge annual gathering of ML experts – Ali Rahimi, one of the field’s acknowledged stars, lobbed an intellectual grenade into the audience. In a remarkable lecture he compared ML to medieval alchemy. Both fields worked to a certain extent – alchemists discovered metallurgy and glass-making; ML researchers have built machines that can beat human Go champions and identify objects from pictures. But **(9-B) just as** alchemy lacked a scientific basis, so, argued Rahimi, does ML. Researchers, he claimed, often can’t explain the inner workings of their mathematical models: they lack rigorous theoretical understandings of their tools and in that sense are currently operating in alchemical rather than scientific mode.

Does this matter? Emphatically yes. As Rahimi puts it: “We are building systems that govern healthcare and mediate our civic dialogue. We would influence elections. I would like to live in a society whose systems are built on top of verifiable, rigorous, thorough knowledge, and not on alchemy.”

Me too. We built what we like to call a civilisation on electricity. But at least we understood why and how it worked. If Rahimi is right, then we’re **(10-C) nowhere near** that with AI – yet. So let’s take a break from magical thinking about it.

Source: <https://www.theguardian.com/commentisfree/2018/aug/05/magical-thinking-about-machine-learning-will-not-bring-artificial-intelligence-any-closer>

CTO – TEXT 1: SOCIAL MEDIA ISSUES

TRANSCRIPT

0. SOCIAL MEDIA DRUG *Source: podbean* **H**

Speaker 1: About reaching as many people as possible. I mean, obviously you want to reach as many people as possible, but we need to think about some of these new dangers and pitfalls of social media and the health concerns, and the fact **that it has been proven that a brain or a chemical is released in the brain, uh, similar to a drug** when we get certain notifications or responses on Facebook. And so Facebook has an Instagram and all these other social media platforms are essentially in many ways kind of a drug. Yeah, no, it really is. You're, you're waiting to see how many likes you get off it. Okay. Today I got, like you said, two likes, four likes, five likes, 10 likes, 30 likes, a hundred likes, whatever.

1. NARCISSIST *Source: TalkRadioEurope* **A**

Speaker 1: Yeah, my final guest today, a guest, I'm very much looking forward to speaking with, and that is because the question that he asks is a question which I ask myself frequently, and although he writes about this in his book 'On the other side of the pond', this is applicable to all of us. We live with social media at our fingertips. **The question is, have we all become selfie snapping narcissists**, and the author of the book, 'Social side, how America is loving itself to death' is written by Leo J Baton Hausen, and I'm delighted that I've got him on the line today. Good morning, Leo.

Speaker 2: Good morning.

Speaker 1: And indeed, I say

2. SPAMMERS OR *Source: NPR podcasts* **C**

But now you're in charge at Instagram, right? So what is your lesson as a person who designs these things about, like, how a tool can be manipulated?

MOSSERI: The most important lesson to me is that when you build a new feature or idea - we'll come up with something benign - let's say events on Facebook didn't exist, and we're like, oh, we're going build events. It'll be great. People will be able to schedule a time and get together and hang out in the real world. That's awesome. That's exciting. We should be enthusiastic about that, but we need to also think about how events might be misused. **Could spammers use it to try and get people to - I don't know - buy fake iPads?** Or could people use it to try to get people that they want to meet in real life in nefarious ways? You have to approach it with, like, an adversarial mindset.

3. Amnesty International *source: NPR podcasts* **D**

MARTIN: Could you just remind people for those who did not hear our prior conversation why you feel that abusive tweets, this kind of communication, rises to the level of a human rights concern, such that Amnesty would take as much time and effort as it has to investigate it? Why do you think this is a problem?

ABDUL-RAHIM: It's a problem because if women are disproportionately experiencing abuse or harassment or are targets of problematic tweets, then **this means that this could have a silencing effect on them**. And this is something that we found in our research that women tend to change the way in which they interact on these platforms. They tend to, you know, withdraw from Twitter or change the way in which they use their language on Twitter in order to not subject themselves or open themselves up to abuse. And, you know, our research has shown that 7.1 percent of tweets that were sent to women...

4. TWITTER GOLDFISH BOWL *Source: BBC* **H**

Speaker 1: Yeah. Yup. They canceled immediately and their whole life is shattered because of something that somebody captured online, which, um, I mean,

speaker 2: they deserve to be caught though. [inaudible] sometimes it just some, that's the reason I think social media is brilliant, sometimes, because it catches people's innermost thoughts because, you know, that's why I like Twitter most. Twitter's like a goldfish bowl: everybody's in your living room and people reacting off what people are saying. **So that means you get someone's honest opinion at that minute, at that time.** It's always best at, you know, people are corrected on a misconception on their, you know, racist views. Like the people can pull them up, cause otherwise I just feel like people would just conceal it, and....

5. SAD PHISHING *Source: BBC* **B**

Speaker 1: Yeah. So Katherine what are the dangers as you see them?

Speaker 2: Well, you know, we go from risk to danger and, you know, normal, again, it's a normal adolescent behavior to, to take risks. But for a number of the children that I've actually worked with in, um, therapy, one of the things that they have done is they've spoken about how they feel to their peers. Um, they might do that on, um, social media platforms, gaming platforms.... Um, it might be on forums and what that does is it helps them up to a predication of, um, you know, the fact **that predators can use this information to, uh, have a conversation with young people,** um, that information can be almost used in a, uh, a really quite tacit way by other peers in terms of, you know, a young, young girl might say, I'm feeling really upset. I haven't really got much time to talk to my parents. I know how, you know, I'm a carer at home. And then what happens is they may be teased, um, they may be cyber bullied and again, that's a phenomenon in its own right. Um, but it can be used by perpetrators to then say, hey I'm here, I'm listening... And actually, in terms of when children are groomed, this is it, this is the entirety of the processes. It's about being seen, sued, safe and secure, which normally they're looking for from parents. And if you can't get it from your parents, they will go and seek elsewhere.

6. SOCIAL MEDIA PHYSICALLY ADDICTIVE *source: The Naked Scientist* **E**

Speaker 1: Many thanks. That's Phil Powell from Sheffield university. So far we've looked at how social media can affect us socially and politically and also possibly impact on our wellbeing. Well, as we've discussed, more than 2 billion of us are using social media, or at least were in 2016; it's 20% more now, and Facebook has the highest number of active consumers. In fact, the average user spends nearly an hour on Facebook suite of applications every day, but some people invest considerably more time than this, **or may even forego other pleasures in life to feed their habit.** They may even complain that they feel physically unwell if they become separated from social media for any period of time. Might they therefore be considered addicted? Darry Akhooose is at Nottingham Trent university.

Speaker 2: We have some research that has been conducted around the world, which would suggest that social media use in some instances for...

CTO – TEXT 2: INTERVIEW ISIS JOURNALIST

TRANSCRIPT

Emma: I'm Emma Freud. In real life I'm a writer and broadcaster, **(0) - A - in my dreams I'm an investigative journalist** exposing social injustice in dangerous international territories while wearing an attractive camouflage jumpsuit. Rukmini Callimachi is the person I wish I was. In real life she's the ISIS correspondent for the New York times, a four-time Pulitzer prize finalist and **(1) - C - host of the award-winning podcast Caliphate**, which charts a major interview with a former ISIS soldier. Just to set the scene, Rukmini, so that people know who you are. How many times have you interviewed members of ISIS?

Rukmini: Several dozen times. Over 50.

Emma: How many death threats have been made against you by terrorist groups?

Rukmini: I've lost track of how many, but I can tell you that on six different occasions **(2) - C - the FBI considered the threats against me to be serious enough that they themselves called to warn me of them.**

Emma: Why? Why do you do what you do?

Rukmini: I think that **(3) - C - what I'm doing is making a difference.** I feel that the work is important and, in the end, the war on terror has now cost over \$1 trillion. It's not just in terms of cash, but also in terms of blood that has been spilled. And yet this group, in my opinion, remains very misunderstood. And I feel that that is where, where my work comes in, where I'm trying, I'm trying to understand them in a more, in a more meaningful way.

Emma: **(4) - C - In order to be able to defeat the ideology,** to understand in order to arm ourselves. Is that why?

Rukmini: That's that, that, **(4) - C - that's an accurate way to put it.** I mean, it's the, it's the ultimate adage, how do you defeat your enemy if you don't, if you don't know your enemy.

Emma: The thing that I took away from *Caliphate* was the, the, the journey that, that boy had gone on that, uh, up until I listened to you talking to him, was incomprehensible to me. How a Canadian 23-year-old, whatever it was, could lash other people with whips a hundred times, could **(5) - A - kill because somebody had smoking weed. I can't remember what the offense was,** but he was worthy of death according to the ISIS law and I, but, but by the end of those 11 hours, I understood it. I got it.

Rukmini: Right. That's exactly how we felt. Uh, we meaning myself and Andy Mills, who was the producer of *Caliphate*. That's exactly **(6) - B - how we felt after having spent hours, uh, speaking to Huzaifa,** during this incredible interview. But as **(7) - A - soon as you step away from it and you start trying to explain that to colleagues or to friends, it starts to fall apart. Because once again, you're explaining this monstrosity.** You're explaining that the most, the most grotesque thing in the world, which is taking another human life and taking it in a way that is meant to exert enormous pain.

Emma: And yet, in order, as you said earlier, to understand them, you need to talk to them. And in order to talk to them and to actually get somewhere, you need to come at them with a certain degree of compassion.

Rukmini: Um, **(8) - B - I've taken a lot of heat for this.** You know, there's not a lot of people who think that being empathetic towards ISIS is a good idea. In fact, when we were editing *Caliphate*, this was, this was one of our central concerns, is this empathy that I'm showing for this person who is an avowed murderer. Is that going to be misinterpreted as giving ISIS a platform or, or allowing ISIS to justify themselves? And **(9) - C - I'm always struggling with this internally** because of course I don't, I don't ever want my work to be, to be that. I came to the States when I was 10 years old as an immigrant. Um, I was born in Romania in the communist period, my, my parents, uh, fled the Ceausescu regime. We were, uh, for a short amount of time, political refugees, uh, in Switzerland. So my, my own story is a story of being an outsider, uh, a story of going from a place that, that I felt very comfortable and loved in to constantly being a curiosity or something different. And that I think has somehow conditioned me, um, to, to perhaps **(10) - B - be a tad less judgmental of people who are very different than, than ourselves.**

Source: <https://www.bbc.co.uk/programmes/m0006m3h>

CTO – TEXT 3: THE MASTER & MARGARITA

TRANSCRIPT

The Devil has come to town. But don't worry – all he wants to do is stage a magic show.

This absurd premise forms the central plot of Mikhail Bulgakov's masterpiece, "The Master and Margarita." Written in Moscow during the 1930s, this surreal blend of **(0) political satire**, historical fiction, and occult mysticism has earned a legacy as one of the 20th century's greatest novels– and one of its strangest.

The story begins when a meeting between two members of Moscow's literary elite is interrupted by a strange gentleman named Woland, who presents himself as a **(1) foreign scholar** invited to give a presentation on black magic. As the stranger engages the two companions in a philosophical debate and makes ominous predictions about their fates, the reader is suddenly transported to **(2) first-century Jerusalem**. There a tormented Pontius Pilate reluctantly sentences Jesus of Nazareth to death. With the narrative shifting between the two settings, Woland and his entourage– Azazello, Koroviev, Hella, and a giant cat named Behemoth– are seen to have uncanny magical powers, which they use to stage their performance while leaving a trail of **(3) havoc and confusion** in their wake.

Much of the novel's dark humor comes not only from this demonic mischief, but also the **(4) backdrop** against which it occurs. Bulgakov's story takes place in the same setting where it was written– the USSR at the height of the Stalinist period. There, artists and authors worked under **(4) strict censorship**, subject to imprisonment, exile, or execution if they were seen as undermining state ideology. Even when approved, their work– along with housing, travel, and everything else– was governed by a convoluted **(5) bureaucracy**. In the novel, Woland manipulates this system along with the fabric of reality, to hilarious results. As heads are separated from bodies and money rains from the sky, the citizens of Moscow react with petty self-interest, illustrating how Soviet society bred greed and **(6) cynicism** despite its ideals. And the matter-of-fact narration deliberately blends the strangeness of the supernatural events with the everyday absurdity of Soviet life.

So how did Bulgakov manage to publish such a subversive novel under an oppressive regime? Well... he didn't. He worked on "The Master and Margarita" for over ten years. But while Stalin's personal favor may have kept Bulgakov safe from **(7) severe persecution**, many of his plays and writings were kept from production, leaving him safe but effectively silenced. Upon the author's death in 1940, the manuscript remained unpublished. A censored version was eventually printed in the 1960s, while copies of the **(8) unabridged** manuscript continued to circulate among underground literary circles. The full text was only published in 1973, over 30 years after its completion.

Bulgakov's experiences with censorship and artistic frustration lend an autobiographical air to the second part of the novel, when we are finally introduced to its namesake. 'The Master' is a nameless author who's worked for years on a novel but **(9) burned** the manuscript after it was rejected by publishers– just as Bulgakov had done with his own work. Yet the true protagonist is the Master's mistress Margarita. Her devotion to her lover's abandoned dream bears a strange connection to the diabolical company's escapades– and carries the story to its **(10) surreal climax**.

Despite its dark humor and complex structure, "The Master and Margarita" is, at its heart, a meditation on art, love, and redemption that never loses itself in cynicism. And the book's long overdue publication and survival against the odds is a testament to what Woland tells the Master: "Manuscripts don't burn."

Source: https://www.ted.com/talks/alex_gendler_why_should_you_read_the_master_and_margarita