



Castilla-La Mancha

Consejería de Educación,
Cultura y Deportes

PRUEBAS DE CERTIFICACIÓN

INGLÉS / C1

COMPRENSIÓN DE TEXTOS ESCRITOS

SESIÓN ORDINARIA 2024

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE

- **DURACIÓN: 55 minutos.**
- **PUNTUACIÓN:** A efectos de **certificación**, será necesario superar todas y cada una de las cinco actividades de lengua con una puntuación mínima del 50% en cada una de ellas y una calificación global final igual o superior al 65%. A efectos de **promoción**, será necesario obtener una puntuación mínima del 50% en todas y cada una de las cinco actividades de lengua.
- Las respuestas erróneas no descontarán puntos.
- Esta parte consta de TRES tareas.
- Leer las instrucciones al principio de cada tarea y realizarla según se indica.
- Las respuestas escritas a lápiz no se calificarán.
- No está permitido el uso del diccionario.
- **NO ESCRIBIR NADA EN LAS ÁREAS GRISES.**

DATOS DEL CANDIDATO

APELLIDOS:		
NOMBRE:		DNI:
COMISIÓN:	OFICIAL <input type="checkbox"/>	LIBRE <input type="checkbox"/>
CALIFICACIÓN:		

TASK 1

Read the following text and choose the best answer (A, B or C) for each question (1-8). Question (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

RAFAEL BEHR'S BOOK REVIEW OF *ALONE TOGETHER* BY SHERRY TURKLE



Why do so many of us prefer simulated relationships to real ones? Is reliance on technology altering what it means to be human? The Furby is a fluffy robot toy that was popular in the late 90s. It looks part owl, part hamster and is programmed to respond to human attention. It has no intelligence, but it can fake attachment. In an intriguing psychological experiment, subjects are asked to take a Furby, a Barbie doll and a live gerbil and hold them upside down in turn. The rodent writhes in obvious discomfort and people quickly release it.

The Barbie doesn't react and can be inverted indefinitely. The Furby says "Me scared" in a convincingly infantile voice. People ignore the plea, but only for a few moments. They know the toy has no feelings, but the simulation is enough to provoke empathetic urges.

The test is one of many cited by Sherry Turkle in *Alone Together* as evidence that humanity is nearing a "robotic moment". We already filter companionship through machines; the next stage, she says, is to accept machines as companions. Soon, robots will be employed in "caring" roles, entertaining children or nursing the elderly, filling gaps in the social fabric left where the threads of community have frayed. Meanwhile, real-world interactions are becoming onerous. Flesh-and-blood people with their untidy impulses are unreliable, a source of stress, best organised through digital interfaces – iPads, Facebook.

Plainly, technology is doing peculiar things to us. The average American teenager sends thousands of text messages every month, and spends hours each day on Instant Messenger and Facebook. None of these things existed a generation ago. Adults are matching the pace of digitisation set by their children. Millions of us appear to find simulations of life more alluring than life. We are training ourselves to fear a world unmediated by computers.

The argument in *Alone Together* unfolds in two halves. The first section deals with objects that imitate living things. Turkle's subjects, mostly children and the elderly, are given robot companions for varying lengths of time. Universally, a bond is formed. The Furby exerts a hold over anyone who nurtures it for a few weeks. More sophisticated models provoke deep emotional connections. Scientists developing the latest robots report feelings of pseudo-parental attachment. They hate leaving the machines "alone" in empty laboratories at night.

The machines are still primitive, nowhere near the Hollywood version of sociable androids. But people have always had an extraordinary capacity to project human traits on to inanimate objects. It only takes a bit of interactivity before our minds go a step further and start projecting consciousness. In Turkle's observations, the difference between playing with a doll and playing with a robot is the difference between pretence and belief. Even when a replica behaves implausibly, we compensate, filling the gaps in its repertoire with imagined feelings. Turkle calls this "the Eliza effect", after an early experiment in intelligent software.

An alarming revelation in *Alone Together* is how close we are to putting this effect into mass production. Pet robots are already available to comfort lonely residents of care homes. Mechanical nurses are on the way. Research into artificial intelligence used to be about trying to make computers as clever as people, but in recent years the focus has shifted. Engineers now know that the machine only needs to act clever and people will play along.

The second half of the book deals with our addiction to the web. Turkle has interviewed people of all ages and from a wide range of social backgrounds and finds identical patterns of compulsive behaviour. We start with the illusion that technology will give us control and end up controlled. We get Blackberries to better manage our email, but find ourselves cradling them in bed first thing in the morning and last thing at night. Children compete with mobile phones for their parents' attention.

Those children, meanwhile, are absorbed in the digital world in a way that older generations, with memories of analogue living, can barely comprehend. This digital generation also expects everything to be recorded. In any social situation, there are phones with cameras that relay personal triumphs and humiliations straight to the web. Turkle's interviews debunk the myth that web-savvy kids don't care about privacy. Rather, they see it as a lost cause. The social obligation to be part of the network is too strong even for those who resent the endless exposure. Teenagers perform on the digital stage, suppressing anxiety about who is lurking in the audience.

Turkle is a psychoanalyst by training and her instinct is to describe unfamiliar social habits as pathologies. She tends to revel in the more neurotic cases among her subjects and to gloss over happier experiences of technology, although she rarely lets clinical jargon infect her prose. The focus on psychology also neglects wider social and economic forces. Western civilisation was probably on a trajectory of atomisation, loneliness and narcissism before the invention of the internet. But that does not invalidate the diagnosis. The robotic moment is not a point in history but a threshold in ethics. It is the decision we make to put our faith in technology as the antidote to human frailty, when acceptance of frailty is what makes us human.

(Adapted from theguardian.com)

0. **The main point of the Furby experiment was to...**
 - A. determine what made the Furby robot so popular.
 - B. evaluate people's responses to various objects.
 - C. show that people prefer interacting with robots.
1. **According to Turkle, human interaction may soon be replaced by robots as a result of...**
 - A. being exposed to robots fulfilling social roles.
 - B. robots having become more human like.
 - C. the unpredictable nature of human beings.
2. **The peculiar effect of technology highlighted by the writer relates to the...**
 - A. amount of data people send out over the internet.
 - B. growing attraction many have to alternative realities.
 - C. intrigue people have with social media platforms.
3. **In Turkle's robot companion experiment, the level of the emotional tie was most affected by...**
 - A. how advanced and complex the robot companion was.
 - B. the age of the subjects and level of parental experience.
 - C. the amount of time spent with the robot companion.
4. **"The Eliza effect" refers to the...**
 - A. application of human qualities on non-human objects.
 - B. contrast between animate and inanimate objects.
 - C. rise in production of robots that are more lifelike.
5. **Today, the aim of studies related to artificial intelligence is to...**
 - A. create machines that are full replicas of humans.
 - B. improve the manufacturing of mechanical devices.
 - C. show that approximating human traits is sufficient.
6. **In her research into web addiction, Turkle found that...**
 - A. addiction to technology varies across different age groups.
 - B. eventually it's technology that dictates our behaviour.
 - C. technology is generally valued as an organisational tool.
7. **According to the review, web-savvy children...**
 - A. are subject to societal pressure to post their experiences.
 - B. don't mind who views the things they put online.
 - C. feel that trying to maintain their privacy is pointless.
8. **In the final paragraph, the writer's main concluding point is that...**
 - A. human interaction has declined as a result of the internet.
 - B. society needs to act more responsibly in the technological age.
 - C. Turkle failed to recognize the positive aspects of technology.

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	B								

TASK 2

Read the text and complete each numbered space (9-16) with the SENTENCE (A-L) that fits best from the sentence box. There are THREE extra sentences. Answer (0) is an example. Write your answers in the ANSWER BOX. (1 item= 0.8)

WHY IS THE EMPLOYMENT GAP FOR PEOPLE WITH DISABILITIES SO CONSISTENTLY WIDE?



Employment rates for people with disabilities go up and down, but never very much. (0) B, and resists nearly every effort to narrow it.

But it's not much of a mystery why so comparatively few disabled people have good and stable paid jobs. (9) _____, at least to disabled people themselves and specialists who study the problem.

As this year's National Disability Employment Awareness Month ends, there is at least some rare good news. (10) _____. Specifically, people with disabilities seem to be entering the job market and getting jobs at a slightly higher rate than non-disabled people.

But positive news like this for disability employment is always relative. (11) _____, at least as long as reliable statistics have been tracked. And despite clear signs of recent progress, the employment gap for people with disabilities is still very wide.

So why is this gap so wide? There is no single or simple answer. (12) _____. None of them are particularly mysterious or hidden. And some of them might be easy to change, given enough priority and political will.

Non-disabled people tend to view the negative effects of disabilities as much worse than they really are. And disabled people still struggle to be seen as capable and valuable employees. (13) _____. Even under ideal conditions of accessibility and social acceptance, most disabilities require specific kinds of planning, equipment, and physical and emotional endurance that non-disabled people simply don't need to worry about.

Sometimes, the problem isn't about the work, or disabilities themselves, but outside factors that hold disabled people back from reaching their full potential. (14) _____. Millions of disabled people exist in a vast gray area between total financial self-sufficiency and complete reliance on benefits. They can work and get a job, but it won't pay enough to meet their higher expenses, or provide health insurance adequate to meet their disability-related needs. If they earn too much from a job, or save too much at any given time, they risk losing benefits they need to live and function. (15) _____.

Employers, disability professionals, and disabled people themselves need to recognize that while people with all kinds of disabilities have much in common. (16) _____. The reasons for such high and persistent unemployment among people with disabilities aren't simple. No single great reform or social change is likely to be revolutionary enough to "move the needle" by itself.

On the other hand, we know the pressure points fairly well. Addressing any of them can help.

(Adapted from: forbes.com)

SENTENCE BANK

A.	Advocate groups are pushing government to put more funding into these types of benefit programs
B.	And it seems like the employment gap between disabled and non-disabled people has always been massive
C.	Employment rates for people with disabilities have never been credibly close to those of non-disabled people
D.	In fact, the barriers are fairly obvious
E.	Instead, it is likely to be a combination of factors
F.	It's a poverty trap
G.	Moreover, employers are beginning to see the true value of hiring a person with disabilities
H.	On the other hand, most disabilities really do make at least some things harder to do
I.	The most familiar example is the limits on monthly earning and saving to maintain eligibility for benefits like Social Security, Medicaid, and Medicare
J.	These employment opportunities for disabled people have continued to grow over the years
K.	They face a wide range of different barriers when it comes to employment
L.	U.S. employment statistics over the last several months show an improvement in employment rates for people with disabilities

ANSWER BOX

GAP	0	9	10	11	12	13	14	15	16
SENTENCE	B								

Marks 2: _____ /6.4

TASK 3

Read the text. Match each question (17-25) to the paragraph (A-E) that it refers to. Each paragraph may be used more than once. Question (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

THE STUNNING GRANDEUR OF SOVIET-ERA METROS

A. It was a cold day in December 2014, and I was waiting for the train at Shchukinskaya, a station on the Moscow Metro. Though the subway trains in Moscow are celebrated for their punctuality, this particular train was running late, giving me longer than usual to gaze at the scenery around me. There, in a utilitarian station not typically celebrated for its beauty, I noticed the uniformly sculpted aluminum panels along the track. Their patterning was mesmerizing. I snapped a few quick photographs. A moment later, my train arrived. I boarded a car along with the rest of the crowd and departed the station. My experience at Shchukinskaya was a fleeting and seemingly insignificant event, and yet it launched me on a project that I had been considering for years — one that would occupy more than half a decade of my professional life.



- B.** Between 2014 and 2020, I photographed all of the existing Soviet-era metros, ultimately visiting more than 770 stations in 19 cities. My goal was to create as close to a full archive of the metros as I possibly could. It wasn't just the individual stations that captured my imagination — though many are undeniably stunning in their own right. Rather, it was the entire underground system, both in Moscow and extending out to other former Soviet cities that inspired me. I was also drawn to record countless details: lamps, benches, tiles, ornaments, mosaics, staircases, elevators and other handmade artworks of marble or wood.
- C.** For a long time, the project seemed impossibly daunting. The number of stations felt endless, each full of transecting passengers and decorative features. The Moscow Metro alone, which opened in 1935 and serves as a propagandistic model of Soviet might, has more than 200 stations and spans hundreds of miles. And yet the beauty and grandeur of the stations propelled me ever onward — to visit the next, and the next, and the next.
- D.** Capturing many of the stations devoid of passengers imbued the photographs with a sense of timelessness. But doing so wasn't easy; it meant that most of these pictures had to be taken either before 6 a.m. or after 11 p.m. Restrictions on photography, once commonplace in Russia and throughout the former Soviet Union, have changed dramatically, even in the last decade. Still, metro authorities weren't always pleased with my presence. More than 50 times, inside various stations, I was told that photography was not permitted. Once, in Tashkent, I was forced to hand over my camera's memory card. Often the project felt like a game of cat and mouse. At certain moments I felt like a criminal, despite the fact that my only intentions were to capture the stations' beauty. There were, however, welcome exceptions. At Elektrozavodskaya, a stop in Moscow, a policeman offered tips on how to capture the station's most stunning facets. He also gave me the contact information for metro staff who could help adjust the lighting.
- E.** Many couldn't understand why a seemingly tedious project centered on such common spaces would be interesting for me. These stations, after all, were places that most commuters passed through every day — by necessity more than choice. But sometimes a passer-by, seeing me see a station they've seen a thousand times, would notice something anew, something I'd aimed my camera at: a beautiful ceiling, a carved handrail, an ornately decorative lamp. And then, I knew, they understood.

(Adapted from nytimes.com)

In which section does the writer talk about ...?	
0.	an unlikely source of assistance
17.	causing others to question their work
18.	challenges to getting the desired shot
19.	finding something unexpectedly interesting
20.	getting others to gain a fresh perspective
21.	having doubts about being able to complete their objective
22.	spending time appreciating something due to a rare occurrence
23.	the symbolic nature of the metro stations
24.	the details that sparked their interest
25.	their task being made easier

ANSWER BOX										
QUESTION	0	17	18	19	20	21	22	23	24	25
SECTION	D									

Marks 3: _____/7.2

TASK 1	TASK 2	TASK 3	TOTAL
			_____/20

TASK 1

RAFAEL BEHR'S BOOK REVIEW OF *ALONE TOGETHER* BY SHERRY TURKLE

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	B	C	B	A	A	C	B	C	B

TEXT

Why do so many of us prefer simulated relationships to real ones? Is reliance on technology altering what it means to be human? The Furby is a fluffy robot toy that was popular in the late 90s. It looks part owl, part hamster and is programmed to respond to human attention. It has no intelligence, but it can fake attachment. In an intriguing psychological experiment, subjects are asked to take a Furby, a Barbie doll and a live gerbil and hold them upside down in turn. The rodent writhes in obvious discomfort and people quickly release it. The Barbie doesn't react and can be inverted indefinitely. The Furby says "Me scared" in a convincingly infantile voice. People ignore the plea, but only for a few moments. **They know the toy has no feelings, but the simulation is enough to provoke empathetic urges (0).**

The test is one of many cited by Sherry Turkle in *Alone Together* as evidence that humanity is nearing a "robotic moment". We already filter companionship through machines; the next stage, she says, is to accept machines as companions. Soon, robots will be employed in "caring" roles, entertaining children or nursing the elderly, filling gaps in the social fabric left where the threads of community have frayed. **Meanwhile, real-world interactions are becoming onerous. Flesh-and-blood people with their untidy impulses are unreliable (1),** a source of stress, best organised through digital interfaces – iPads, Facebook.

Plainly, technology is doing peculiar things to us. The average American teenager sends thousands of text messages every month, and spends hours each day on Instant Messenger and Facebook. None of these things existed a generation ago. Adults are matching the pace of digitisation set by their children. **Millions of us appear to find simulations of life more alluring than life (2).** We are training ourselves to fear a world unmediated by computers.

The argument in *Alone Together* unfolds in two halves. The first section deals with objects that imitate living things. Turkle's subjects, mostly children and the elderly, are given robot companions for varying lengths of time. Universally, a bond is formed. The Furby exerts a hold over anyone who nurtures it for a few weeks. **More sophisticated models provoke deep emotional connections (3).** Scientists developing the latest robots report feelings of pseudo-parental attachment. They hate leaving the machines "alone" in empty laboratories at night.

The machines are still primitive, nowhere near the Hollywood version of sociable androids. But people have always had an extraordinary capacity to project human traits on to inanimate objects. It only takes a bit of interactivity before our minds go a step further and start projecting consciousness. In Turkle's observations, the difference between playing with a doll and playing with a robot is the difference between pretence and belief. **Even when a replica behaves implausibly, we compensate, filling the gaps in its repertoire with imagined feelings. Turkle calls this "the Eliza effect", after an early experiment in intelligent software (4).**

An alarming revelation in *Alone Together* is how close we are to putting this effect into mass production. Pet robots are already available to comfort lonely residents of care homes. Mechanical nurses are on the way. Research into artificial intelligence used to be about trying to make computers as clever as people, but in recent years the focus has shifted. **Engineers now know that the machine only needs to act clever and people will play along (5).**

The second half of the book deals with our addiction to the web. Turkle has interviewed people of all ages and from a wide range of social backgrounds and finds identical patterns of compulsive behaviour. **We start with the illusion that technology will give us control and end up controlled (6).** We get Blackberries to better manage our email, but find ourselves cradling them in bed first thing in the morning and last thing at night. Children compete with mobile phones for their parents' attention.

Those children, meanwhile, are absorbed in the digital world in a way that older generations, with memories of analogue living, can barely comprehend. This digital generation also expects everything to be recorded. In any social situation, there are phones with cameras that relay personal triumphs and humiliations straight to the web. **Turkle's interviews debunk the myth that web-savvy kids don't care about privacy. Rather, they see it as a lost cause (7).** The social obligation to be part of the network is too strong even for those who resent the endless exposure. Teenagers perform on the digital stage, suppressing anxiety about who is lurking in the audience.

Turkle is a psychoanalyst by training and her instinct is to describe unfamiliar social habits as pathologies. She tends to revel in the more neurotic cases among her subjects and to gloss over happier experiences of technology, although she rarely lets clinical jargon infect her prose. The focus on psychology also neglects wider social and economic forces. Western civilisation was probably on a trajectory of atomisation, loneliness and narcissism before the invention of the internet. But that does not invalidate the diagnosis. **The robotic moment is not a point in history but a threshold in ethics (8).** It is the decision we make to put our faith in technology as the antidote to human frailty, when acceptance of frailty is what makes us human.

(Adapted from: theguardian.com/books/2011/jan/30/alone-together-sherry-turkle-review, adapted, 30/01/2011, 876 words)

TASK 2

WHY IS THE EMPLOYMENT GAP FOR PEOPLE WITH DISABILITIES SO CONSISTENTLY WIDE?

ANSWER BOX

GAP	0	9	10	11	12	13	14	15	16
SENTENCE	B	D	L	C	E	H	I	F	K

DISTRACTORS: A, G, J

TEXT

Employment rates for people with disabilities go up and down, but never very much. **And it seems like the employment gap between disabled and non-disabled people has always been massive (0)**, and resists nearly every effort to narrow it.

But it's not much of a mystery why so comparatively few disabled people have good and stable paid jobs. **In fact, the barriers are fairly obvious (9)**, at least to disabled people themselves and specialists who study the problem.

As this year's National Disability Employment Awareness Month ends, there is at least some rare good news. **U.S. employment statistics over the last several months show an improvement in employment rates for people with disabilities (10)**. Specifically, people with disabilities seem to be entering the job market and getting jobs at a slightly higher rate than non-disabled people.

But positive news like this for disability employment is always relative. **Employment rates for people with disabilities have never been credibly close to those of non-disabled people (11)**, at least as long as reliable statistics have been tracked. And despite clear signs of recent progress, the employment gap for people with disabilities is still very wide.

So why is this gap so wide? There is no single or simple answer. **Instead, it is likely to be a combination of factors (12)**. None of them are particularly mysterious or hidden. And some of them might be easy to change, given enough priority and political will.

Non-disabled people tend to view the negative effects of disabilities as much worse than they really are. And disabled people still struggle to be seen as capable and valuable employees. **On the other hand, most disabilities really do make at least some things harder to do (13)**. Even under ideal conditions of accessibility and social acceptance, most disabilities require specific kinds of planning, equipment, and physical and emotional endurance that non-disabled people simply don't need to worry about.

Sometimes, the problem isn't about the work, or disabilities themselves, but outside factors that hold disabled people back from reaching their full potential. **The most familiar example is the limits on monthly earning and saving to**

maintain eligibility for benefits like **Social Security, Medicaid, and Medicare (14)**. Millions of disabled people exist in a vast gray area between total financial self-sufficiency and complete reliance on benefits. They can work and get a job, but it won't pay enough to meet their higher expenses, or provide health insurance adequate to meet their disability-related needs. If they earn too much from a job, or save too much at any given time, they risk losing benefits they need to live and function. **It's a poverty trap (15)**.

Employers, disability professionals, and disabled people themselves need to recognize that while people with all kinds of disabilities have much in common. **They face a wide range of different barriers when it comes to employment (16)**. The reasons for such high and persistent unemployment among people with disabilities aren't simple. No single great reform or social change is likely to be revolutionary enough to "move the needle" by itself.

On the other hand, we know the pressure points fairly well. Addressing any of them can help.

(Adapted from: forbes.com/sites/andrewpulrang/2022/10/31/why-is-the-employment-gap-for-people-with-disabilities-so-consistently-wide/, 31/10/2022, 519 words)

TASK 3 THE STUNNING GRANDEUR OF SOVIET-ERA METROS

ANSWER BOX										
QUESTION	0	17	18	19	20	21	22	23	24	25
SECTION	D	E	D	A	E	C	A	C	B	D

TEXT

- A. It was a cold day in December 2014, and I was waiting for the train at Shchukinskaya, a station on the Moscow Metro. **Though the subway trains in Moscow are celebrated for their punctuality, this particular train was running late (22)**, giving me longer than usual to gaze at the scenery around me. There, **in a utilitarian station not typically celebrated for its beauty, I noticed the uniformly sculpted aluminum panels along the track (19)**. Their patterning was mesmerizing. I snapped a few quick photographs. A moment later, my train arrived. I boarded a car along with the rest of the crowd and departed the station. My experience at Shchukinskaya was a fleeting and seemingly insignificant event, and yet it launched me on a project that I had been considering for years — one that would occupy more than half a decade of my professional life.
- B. Between 2014 and 2020, I photographed all of the existing Soviet-era metros, ultimately visiting more than 770 stations in 19 cities. My goal was to create as close to a full archive of the metros as I possibly could. It wasn't just the individual stations that captured my imagination — though many are undeniably stunning in their own right. Rather, **it was the entire underground system, both in Moscow and extending out to other former Soviet cities, that inspired me (24)**. I was also drawn to record countless details: lamps, benches, tiles, ornaments, mosaics, staircases, elevators and other handmade artworks of marble or wood.
- C. **For a long time, the project seemed impossibly daunting. The number of stations felt endless, each full of transecting passengers and decorative features (21)**. The Moscow Metro alone, which opened in 1935 and **serves as a propagandistic model of Soviet might (23)**, has more than 200 stations and spans hundreds of miles. And yet the beauty and grandeur of the stations propelled me ever onward — to visit the next, and the next, and the next.
- D. **Capturing many of the stations devoid of passengers imbued the photographs with a sense of timelessness. But doing so wasn't easy (18)**; it meant that most of these pictures had to be taken either before 6 a.m. or after 11 p.m. **Restrictions on photography, once commonplace in Russia and throughout the former Soviet Union, have changed dramatically, even in the last decade. Still, metro authorities weren't always pleased with my presence (25)**. More than 50 times, inside various stations, I was told that photography was not permitted. Once, in Tashkent, I was forced to hand over my camera's memory card. Often the project felt like a game of cat and mouse. At certain moments I felt like a criminal, despite the fact that my only intentions were to capture the stations' beauty. There

were, **however, welcome exceptions. At Elektrozavodskaya, a stop in Moscow, a policeman offered tips on how to capture the station's most stunning facets (0).** He also gave me the contact information for metro staff who could help adjust the lighting.

- E. **Many couldn't understand why a seemingly tedious project centered on such common spaces would be interesting for me (17).** These stations, after all, were places that most commuters passed through every day — by necessity more than choice. **But sometimes a passer-by, seeing me see a station they've seen a thousand times, would notice something anew (20),** something I'd aimed my camera at: a beautiful ceiling, a carved handrail, an ornately decorative lamp. And then, I knew, they understood.

(Adapted from: [nytimes.com/2021/11/01/travel/soviet-era-metros.html](https://www.nytimes.com/2021/11/01/travel/soviet-era-metros.html), 01/11/2021, 569 words)