**Today you are going to have a lesson in the Bulgakov museum. You will have to complete different tasks. At the end of the lesson you will write your own review of The Master and Margarita.**

**Task 1.** Head for the museum from “Mayakovskaya” metro station along Bolshaya Sadovaya Street. Pay attention to what cultural institutions you meet along the way. Write down their names.

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**Task 2.** We are in a typical communal flat of Moscow’s 30-s. Woland is a foreigner. Let’s show him around and make acquainted with people’s life at that time. Label the plan with the rooms.



1. \_\_\_\_\_\_\_\_\_\_\_\_\_

2. \_\_\_\_\_\_\_\_\_\_\_\_\_

3. Bulgakov's room

4. \_\_\_\_\_\_\_\_\_\_\_\_\_

5. \_\_\_\_\_\_\_\_\_\_\_\_\_

6. \_\_\_\_\_\_\_\_\_\_\_\_\_

7. \_\_\_\_\_\_\_\_\_\_\_\_\_

8. \_\_\_\_\_\_\_\_\_\_\_\_\_

9. \_\_\_\_\_\_\_\_\_\_\_\_\_

**Task 3.** Now we are in the communal kitchen. Read the description of the objects. Find these objects in the kitchen, fill in the table.

*Sieve, frying pan, samovar, teapot, saucepan, colander.*

|  |  |
| --- | --- |
| 1)  | a) a [large](https://dictionary.cambridge.org/dictionary/english/large) [metal](https://dictionary.cambridge.org/dictionary/english/metal) [container](https://dictionary.cambridge.org/dictionary/english/container) used, [especially](https://dictionary.cambridge.org/dictionary/english/especially) in Russia, to [heat](https://dictionary.cambridge.org/dictionary/english/heat) [water](https://dictionary.cambridge.org/dictionary/english/water) for [tea](https://dictionary.cambridge.org/dictionary/english/tea) |
| 2) | b) a [bowl](https://dictionary.cambridge.org/dictionary/english/bowl) with [small](https://dictionary.cambridge.org/dictionary/english/small) [holes](https://dictionary.cambridge.org/dictionary/english/hole) in it, used for [washing](https://dictionary.cambridge.org/dictionary/english/washing) [food](https://dictionary.cambridge.org/dictionary/english/food) or for [emptying](https://dictionary.cambridge.org/dictionary/english/empty) [food](https://dictionary.cambridge.org/dictionary/english/food) into when it has been [cooked](https://dictionary.cambridge.org/dictionary/english/cooked) in [water](https://dictionary.cambridge.org/dictionary/english/water) |
| 3)  | c) a [flat](https://dictionary.cambridge.org/dictionary/english/flat) [metal](https://dictionary.cambridge.org/dictionary/english/metal) [pan](https://dictionary.cambridge.org/dictionary/english/pan) with a [long](https://dictionary.cambridge.org/dictionary/english/long) [handle](https://dictionary.cambridge.org/dictionary/english/handle), used for [frying](https://dictionary.cambridge.org/dictionary/english/fry) [food](https://dictionary.cambridge.org/dictionary/english/food) |
| 4)  | d) a [deep](https://dictionary.cambridge.org/dictionary/english/deep), round [pan](https://dictionary.cambridge.org/dictionary/english/pan) with [straight](https://dictionary.cambridge.org/dictionary/english/straight) [sides](https://dictionary.cambridge.org/dictionary/english/side), usually with a [handle](https://dictionary.cambridge.org/dictionary/english/handle) and a [lid](https://dictionary.cambridge.org/dictionary/english/lid), used for [cooking](https://dictionary.cambridge.org/dictionary/english/cooking) things over [heat](https://dictionary.cambridge.org/dictionary/english/heat) |
| 5)  | e) a [tool](https://dictionary.cambridge.org/dictionary/english/tool) consisting of a [wood](https://dictionary.cambridge.org/dictionary/english/wood), [plastic](https://dictionary.cambridge.org/dictionary/english/plastic), or [metal](https://dictionary.cambridge.org/dictionary/english/metal) [frame](https://dictionary.cambridge.org/dictionary/english/frame) with a [wire](https://dictionary.cambridge.org/dictionary/english/wire) or [plastic](https://dictionary.cambridge.org/dictionary/english/plastic) [net](https://dictionary.cambridge.org/dictionary/english/net) [attached](https://dictionary.cambridge.org/dictionary/english/attached) to it. You use it either to [separate](https://dictionary.cambridge.org/dictionary/english/separate) [solids](https://dictionary.cambridge.org/dictionary/english/solid) from a [liquid](https://dictionary.cambridge.org/dictionary/english/liquid), or you [rub](https://dictionary.cambridge.org/dictionary/english/rub) [larger](https://dictionary.cambridge.org/dictionary/english/large) [solids](https://dictionary.cambridge.org/dictionary/english/solid) through it to make them [smaller](https://dictionary.cambridge.org/dictionary/english/small) |
| 6)  | f) a [container](https://dictionary.cambridge.org/dictionary/english/container) for making and [serving](https://dictionary.cambridge.org/dictionary/english/serving) [tea](https://dictionary.cambridge.org/dictionary/english/tea) with a [handle](https://dictionary.cambridge.org/dictionary/english/handle) and a [shaped](https://dictionary.cambridge.org/dictionary/english/shaped) [opening](https://dictionary.cambridge.org/dictionary/english/open) for [pouring](https://dictionary.cambridge.org/dictionary/english/pour) |

In pairs, discuss, what dishes the residents of this communal flat could cook using these items.

**Task 4.** Study the documents of the tenants' association of the house number 10 on Bolshaya Sadovaya, located in the kitchen. Determine the social composition of the inhabitants of the house. Which social group is the largest?

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**Task 5.** Study the list of the residents of the flat number 50. What was M.A. Bulgakov's professional activity according to the list?

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**Task 6.** Now it’s time to make acquaintance with the neighbours. Look at this modelled building with a yard. This is house № 10 in Bolshaya Sadovaya street! Here you can turn on the lights in every flat using the switches and see who lives there.

Now, imagine you are one of the people living in the house. Choose a number of a flat. Look at the description on the stand. Complete a profile about your new personality. Invent any additional facts. Now, talk to as many people as you can, meet them and find out about their life! Ask questions and express interest. In your turn, answer their questions about you and tell about yourself.

**Personal Profile**

**Name** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Age** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Family** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Background**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Occupation**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Task 7.** Here you can see two reviews of *The Master and Margarita* from goodreads.com. Read them and decide which one is more convincing.

**Review A**

**BOnnie** rated it **\*\*\*\*\***

The first time I read *The Master and Margarita* many years ago I saw it as a diamond in the rough. Rereading it now, I can see how brilliant that diamond really is.

It's difficult to explain the effect of this book. There is such a wild oscillation in it that swings us back and forth between two worlds: the world of Moscow – a wild circus with the devil Woland as ringmaster – and the world of Yershalaim (Jerusalem). These are fictional reinventions that retain a basic truth.

But perhaps there is one other world that Woland wreaks havoc with: the one we live in. He takes our ideas and gives them a wild spin. The scenes with Pontius Pilate are poignant, and speak of the power of "goodness". Jesus is stripped of mythology and becomes Yeshua Ha-Nozri, a gifted and kindly person. His story here gives some insight into how that truly good man inspired a new religion. Miracles not required: these are reserved for the devil and his retinue, who make merry with the citizens of Moscow – fair game, whenever their hearts show the slightest crack of hypocrisy.

This novel as a whole can be seen through the story of Pontius Pilate, the book within the book. He is a man who has been hardened almost completely. His encounter with Yeshua opens the possibility of redemption, something he had not even realized was needed.

The tension builds as we go from the present to ancient past, from gritty reality to the magically surreal, from high farce to beautiful allegory.

**Review B**

**Linda** rated it **\*\***

Hmmm... I just don't think this book was for me. I started reading it quite enthusiastically, loved the outrageous odd happenings that puzzled me and made me want to read further, excitedly embraced the appearance of the black cat and his crazy antics and remarks, but about halfway through the book all the fantastical elements of the story started to wear thin with me. I found myself reading more quickly just to get through it, and that's never a good sign. By the last quarter of the book, I had lost enough interest to not want to try and figure out how all the pieces fit together. I have a general sense of what happened, but there is a deeper meaning here that I did not attempt to figure out.

**Task 8.** Use the ideas from the exercise above to write your own review of *The Master and Margarita* (write 100–150 words).

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