



Padziļinātais kurss Angļu valoda II augstākajā mācību satura apguves līmenī

Valsts pārbaudes darba paraugs

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Valsts pārbaudes darba paraugs ir izstrādāts Eiropas Sociālā fonda projektā "Kompetenču pieeja mācību saturā" (turpmāk – Projekts).

Valsts pārbaudes darbu satura, programmu un paraugu izstrādi Projektā vadīja

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Valsts pārbaudes darba parauga izstrādi un sagatavošanu publicēšanai Projektā vadīja

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Ievads

Valsts pārbaudes darba (turpmāk – VPD) mērķis ir novērtēt skolēnu sniegumu svešvalodā atbilstoši Ministru kabineta 2019. gada 3. septembra noteikumu Nr. 416 “Noteikumi par valsts vispārējās vidējās izglītības standartu un vispārējās vidējās izglītības programmu paraugiem” (turpmāk – standarts) 2. pielikumam “Plānotie skolēnam sasniedzamie rezultāti valodu mācību jomā” augstākajā mācību satura apguves līmenī, kā arī iegūt datus skolēnu snieguma un apgūtā mācību satura izvērtēšanai, metodisko ieteikumu izstrādei, pedagogu profesionālās pilnveides plānošanai u. tml.

Svešvalodas augstākā līmeņa VPD novērtē skolēnu sniegumu angļu valodā receptīvajās un produktīvajās darbībās, to savstarpējā mijiedarbībā, kā arī starpniecībās darbībās. VPD pārbauda skolēnu spēju saprast un lietot literāro valodu, runājot un rakstot par sev zināmām un nezināmām tēmām, ar kurām saskaras sabiedriskajā, mācību vai ar darba vidi saistītā jomā.

1. Valsts pārbaudes darba parauga uzdevumi

Iepazīsties ar norādījumiem!

Valsts pārbaudes darbā veicamo uzdevumu skaits, iegūstamo punktu skaits un paredzētais izpildes laiks.

VPD daļa	Valoddarbības prasme	Maksimālais iegūstamo punktu skaits	Uzdevumu skaits	VPD daļas īpatsvars (%)	Izpildes laiks (min)
Rakstveida daļa	Lasīšana	25	5	25	60
	Klausīšanās	25	3	25	30
	Rakstīšana	20 x 1,25 = 25	1	25	80
Mutvārdu daļa	Runāšana	25	1	25	10–12 (+20 min gatavošanās laiks)
	Kopā	100	10	100	200

- Darbu veic ar tumši zilu vai melnu pildspalvu! Ar zīmuli rakstītais netiek vērtēts.
- Raksti salasāmi! Atbildes raksti tieši tām paredzētajās vietās!
- VPD laikā skolotājs skaidrojumus par uzdevumiem nesniedz.
- VPD paraugā izmantotie teksti adaptēti atbilstoši tā mērķim.
- VPD laikā pie skolēniem no brīža, kad viņiem ir pieejams VPD materiāls, līdz darba norises beigām nedrīkst atrasties ierīces (planšetdators, piezīmjdators, viedtālrunis, viedpulkstenis u. c. saziņas un informācijas apmaiņas līdzekļi), kuras nav paredzētas izmantošanai VPD norises laikā.

READING

The Reading part consists of five tasks. Task 1 assesses your ability to read a longer text in order to identify the main idea, opinion, purpose and find specific information. Tasks 2–4 focus on comprehension across three texts of different genres which discuss the same topic. They assess your ability to understand and compare information across texts, read for detailed understanding, opinion and attitude, as well as draw inferences. Task 5 tests your ability to understand details and the main ideas and draw the necessary information from the text based on its context. You have 60 minutes to complete the tasks.

Task 1 (8 points)

You and your friend are making a presentation about future jobs. Your friend has researched an article 'Automation is making human labor more valuable than ever' and started to write out the main points. Read the article and circle the correct option (A, B, C or D) to finish what your friend has started. The answers must be based on the text.

AUTOMATION AND HUMAN LABOR

Because the present economy is based on automation, it's only logical to believe that the future will be shaped by it as well. Every week, it seems like a new research or opinion article is published regarding the job-killing potential of robotics and artificial intelligence. However, our collective fixation with job-stealing robots may lead us to overestimate the extent of automation's influence. Human labor is considered a signal of luxury in many service businesses. As a result, demand for labor-intensive services is increasing at the same time that robots are destroying manufacturing jobs.

Signs of this can be found all around us. There's Etsy, an online marketplace whose key selling point is that its items aren't mass-produced. Restaurants featuring organic, locally sourced products, frequently from smaller, less automated farms, are on the rise. These are all cases where greater automation is technologically possible, but companies are using their lack of automation as a selling point. They're doing this because customers like the feeling of a personal connection to the farmers, brewers, and artisans who make the products they're buying.

In coffee shops, inefficiency is seen as a sign of wealth. Because of that there is an ongoing trend for baristas to take their time when making coffee. "Amid customer complaints that the Seattle-based coffee chain has reduced the fine art of coffee making to a mechanised process with all the romance of an assembly line, Starbucks baristas are being told to stop making multiple drinks at the same time". A Starbucks barista in Minnesota griped that the new rules had "doubled the amount of time it takes to make drinks in some cases." This isn't only bad for the workers; it may also be inconvenient for customers by causing longer, slower queues.

But Starbucks management came to an important realization about their business: Customers don't go to Starbucks just to get a cup of coffee — in the end, there are lots of cheaper and faster ways to get the beloved drink. People go to Starbucks because they enjoy the experience. And that experience has a crucial performative dimension. They want to feel as if their barista gave their cup a special attention.

And Starbucks isn't even the fanciest of coffee shops in town. Serious coffee snobs prefer visiting boutique coffee shops that provide exotic fair-trade beans. The process of making coffee at these stores is often even more elaborate and labor-intensive than at Starbucks. And because these shops are often smaller and don't have the Starbucks brand pulling in customers, baristas tend to serve fewer customers — resulting in higher prices.

But a lot of coffee lovers are not bothered by it. They believe that finely prepared artisanal coffee is superior to mass-market coffee and are willing to pay top dollar for it. This helps to explain why there continues to be a big market for people to make coffee.

Coffee is not the most important industry in the United States. However, comparable trends may be observed over huge areas of the American economy. One way to see this is by looking at the US Labor Department's projections of the fastest-growing occupations in the United States between 2014 and 2024. A bunch of slots are taken up by therapists and caretakers: physical therapists and their aides and assistants, occupational therapy aides and assistants, home health aides. In some cases, growing demand is driven by an aging population with greater need for personal care. But that's not the whole story.

In a sense, it's possible to automate many aspects of these jobs. Instead of having a therapist come to your home, someone could send you a video demonstrating therapy techniques. A website could ask the patient questions and recommend exercises. If these resources proved insufficient, the patient could hop onto a videoconferencing app for some personal advice.

For someone in need of assistance, this type of semi-automated therapeutic service is undoubtedly preferable to nothing. But it's a lot worse than having a face-to-face meeting with a human being who gives you their undivided attention.

Indeed, talking about “automating” this kind of job seems like a category error. “Therapy” delivered by an app or even a robot is a different kind of service, just as coffee delivered by a vending machine is a different kind of service than a cup of coffee prepared by a human barista. Over time, technological advancements have slowly extracted inefficiencies from manufacturing processes. However, in some industries talking to other people will always be of crucial value.

(Based on: Lee, Timothy B. *Automation is making human labor more valuable than ever* [online]. 2016, September 26.

Available at: <https://www.vox.com/a/new-economy-future/manual-labor-luxury-good>)

1. The consequences of the automation of jobs can be described as being

- A correctly evaluated by people.
- B played down by people.
- C exaggerated by people.
- D ignored by people.

2. Companies are using manual labor because

- A it is rather costly to automate jobs in coffee shops.
- B it gives an advantage over regular coffee shops.
- C it increases the efficiency of coffee shops.
- D it is uncommon to use machines in coffee shops.

3. Some people who work in coffee shops

- A are not excited by the new coffee making process.
- B take their time making a cup of coffee without complaining.
- C miss the time before the process was mechanized.
- D think that making only one cup a time is beneficial.

4. People choose to go to coffee shops like Starbucks

- A to get the fastest service.
- B to get a better quality coffee.
- C to connect with other visitors.
- D to feel important and cared for.

5. In the USA many future professions are predicted to be

- A connected with the growing demand of technologies.
- B jobs that require heavy manual labor.
- C occupations that require looking after people.
- D in the ever-growing catering industry.

6. The automation of jobs

- A is beneficial for the customers.
- B seems inappropriate in some spheres.
- C does not change the service you receive.
- D is the best solution for everyone.

7. The author's aim is to

- A provide the readers with all of the benefits of automation.
- B give the readers a warning about the future of automation.
- C persuade the readers to trust the process of automation.
- D explain to the readers the real-life implications of automation.

8. The author of the article would probably agree that

- A the automation of jobs is highly beneficial.
- B the automation of jobs is likely to be unnecessary.
- C the automation of jobs requires too many resources.
- D the automation of jobs could be problematic.

For Tasks 2–5, read the three texts (A, B and C) discussing different aspects of music.

MUSIC

TEXT A

It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether you are like Mrs. Munt, and tap surreptitiously when the tunes come—of course, not so as to disturb the others—or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint, and holds the full score open on his knee; or like their cousin, Fraulein Mosebach, who remembers all the time that Beethoven is *echt Deutsch*; or like Fraulein Mosebach's young man, who can remember nothing but Fraulein Mosebach: in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings. It is cheap, even if you hear it in the Queen's Hall, dreariest music-room in London, though not as dreary as the Free Trade Hall, Manchester; and even if you sit on the extreme left of that hall, so that the brass bumps at you before the rest of the orchestra arrives, it is still cheap.

"Whom is Margaret talking to?" said Mrs. Munt, at the conclusion of the first movement. She was again in London on a visit to Wickham Place.

Helen looked down the long line of their party, and said that she did not know.

"Would it be some young man or other whom she takes an interest in?"

"I expect so," Helen replied. Music enwrapped her, and she could not enter into the distinction that divides young men whom one takes an interest in from young men whom one knows.

"You girls are so wonderful in always having—Oh dear! one mustn't talk."

For the Andante had begun—very beautiful, but bearing a family likeness to all the other beautiful Andantes that Beethoven had written, and, to Helen's mind, rather disconnecting the heroes and shipwrecks of the first movement from the heroes and goblins of the third. She heard the tune through once, and then her attention wandered, and she gazed at the audience, or the organ, or the architecture. Much did she censure the attenuated Cupids who encircle the ceiling of the Queen's Hall, inclining each to each with vapid gesture, and clad in sallow pantaloons, on which the October sunlight struck. "How awful to marry a man like those Cupids!" thought Helen. Here Beethoven started decorating his tune, so she heard him through once more, and then she smiled at her Cousin Frieda. But Frieda, listening to Classical Music, could not respond. Herr Liesecke, too, looked as if wild horses could not make him inattentive; there were lines across his forehead, his lips were parted, his *pince-nez* at right angles to his nose, and he had laid a thick, white hand on either knee. And next to her was Aunt Juley, so British, and wanting to tap. How interesting that row of people was! What diverse influences had gone to the making! Here Beethoven, after humming and hawing with great sweetness, said "Heigho," and the Andante came to an end. Applause, and a round of "wunderschoning" and pracht volleying from the German contingent. Margaret started talking to her new young man; Helen said to her aunt: "Now comes the wonderful movement: first of all the goblins, and then a trio of elephants dancing"; and Tibby implored the company generally to look out for the transitional passage on the drum.

(from 'Howards End' by E. M. Forster, 1910)

TEXT B

'Earworm melodies with strange aspects' – what happens when AI makes music

12 January 2018 by Kevin Casey

The first full-length mainstream music album co-written with the help of artificial intelligence (AI) was released on 12 January, 2018, and experts believe that the science behind it could lead to a whole new style of music composition.

Popular music has always been fertile ground for technological innovation. From the electric guitar to the studio desk, laptops and the wah-wah pedal, music has the ability to absorb new inventions with ease. Now, the release of *Hello World*, the first entire studio album co-created by artists and AI could mark a watershed in music composition.

Stemming from the FlowMachines project, funded by the EU's European Research Council, the album is the fruits of the labour of 15 artists, music producer Benoit Carré, aka Skygge, and creative software designed by computer scientist and AI expert François Pachet. Already Belgian pop sensation Stromae and chart-topping Canadian chanteuse Kiesza have been making waves with the single *Hello Shadow*.

The software works by using neural networks – artificial intelligence systems that learn from experience by forming connections over time, thereby mimicking the biological networks of people's brains. Pachet describes its basic job as 'to infer the style of a corpus (of music) and generate new things'. A musician firstly provides 'inspiration' to the software by exposing it to a collection of songs. Once the system understands the style required it outputs a new composition. 'The system ... analyses the music in terms of beats, melody and harmony,' said Pachet, 'And then outputs an original piece of music based on that style.'

The design challenge with this software was to make it adapt to the creative workflow of musicians without becoming a nuisance. 'The core problem was how to do that so that it takes into account user constraints. Why? Because if you compose music, actually you never do something from scratch from A to Z,' said Pachet. He outlines a typical scenario where the AI software generates something and only parts of it are useful but the musician wants to keep it in, drop the rest and generate new sounds using the previous partial output. It's a complex requirement, in other words.

'Basically, the main contribution of the project was to find ways to do that, to do that well and to do that fast,' said Pachet. 'It was really an algorithmic problem.' As creative workers driven by intuition, musicians need direct results to maintain their momentum. A clunky tool with ambivalent results would not last long in a creative workflow. Pachet is satisfied that his technical goal is completed and that the AI will generate music 'quickly and under user constraints'.

After years of development and refinement, the AI music tool now fits on a laptop, such as to be found in any recording studio, anywhere. In the hands of music producer Carré, the application became the creative tool that built *Hello World*.

Adapted from "Earworm melodies with strange aspects" – what happens when AI makes music by Kevin Casey available at <https://ec.europa.eu/research-and-innovation/en/horizon-magazine/earworm-melodies-strange-aspects-what-happens-when-ai-makes-music>

This article was originally published in *Horizon*, the EU Research and Innovation magazine, used under CC-BY 4.0.

TEXT C

"Music" is one of the most difficult terms to define, partially because beliefs about music have changed dramatically over time just in Western culture alone. If we look at music in different parts of the world, we find even more variations and ideas about what music is. Definitions range from practical and theoretical (the Greeks, for example, defined music as "tones ordered horizontally as melodies and vertically as harmony") to quite philosophical (according to philosopher Jacques Attali, music is a sonoric event between noise and silence, and according to Heidegger, music is something in which truth has set itself to work). There are also the social aspects of music to consider. As musicologist Charles Seeger notes, "Music is a system of communication involving structured sounds produced by members of a community that communicate with other members" (1992, p.89). Ethnomusicologist John Blacking declares that "we can go further to say that music is sound that is humanly patterned or organized" (1973), covering all of the bases with a very broad stroke. Some theorists even believe that there can be no universal definition of music because it is so culturally specific.

Although we may find it hard to imagine, many cultures, such as those found in the countries of Africa or among some indigenous groups, don't have a word for music. Instead, the relationship of music and dance to everyday life is so close that the people have no need to conceptually separate the two. According to the ethnomusicologist Bruno Nettl (2001), some North American Indian languages have no word for "music" as distinct from the word "song." Flute melodies too are labeled as "songs." The Hausa people of Nigeria have an extraordinarily rich vocabulary for discourse about music, but no single word for music. The Basongye of Zaire have a broad conception of what music is, but no corresponding term. To the Basongye, music is a purely and specifically human product. For them, when you are content, you sing, and when you are angry, you make noise (2001). The Kpelle people of Liberia have one word, "sang," to describe a movement that is danced well (Stone, 1998, p. 7). Some cultures favor certain aspects of music. Indian classical music, for example, does not contain harmony, but only the three textures of a melody, rhythm, and a drone. However, Indian musicians more than make up for a lack of harmony with complex melodies and rhythms not possible in the West due to the inclusion of harmony (chord progressions), which require less complex melodies and rhythms.

Although the exact definition of music varies widely even in the West, music contains melody, harmony, rhythm, timbre, pitch, silence, and form or structure. What we know about music so far...

- Music is comprised of sound.
- Music is made up of both sounds and silences.
- Music is *intentionally* made art.
- Music is humanly organized sound (Bakan, 2011).

A working definition of music for our purposes might be as follows: music is an intentionally organized art form whose medium is sound and silence, with core elements of pitch (melody and harmony), rhythm (meter, tempo, and articulation), dynamics, and the qualities of timbre and texture.

(Based on: Sarrazin, Natalie (2016). *Music and the Child* [online].

Available at <https://open.umn.edu/opentextbooks/textbooks/283> Open SUNY, used under CC BY-NC-SA)

Task 2 (7 points)

Decide which text (A, B and C) each question refers to. Write the corresponding letter (A, B or C) next to the question. You can use each letter more than once.

Which text

1.	seeks to explore a concept?	
2.	would be most useful for someone considering new approaches to writing music?	
3.	illustrates the potential of music to evoke different reactions?	
4.	describes a problem-solving process?	
5.	discusses music as a reflection of society?	
6.	contrasts personal responses to music?	
7.	implies that music and language are connected?	

Task 3 (1 point)

Which sentence best summarizes the idea that can be inferred from the three texts? Circle the correct answer.

- A People from different cultures might have a different emotional response to music.
- B Classical music is likely to become obsolete due to new approaches to music composition.
- C Music is a universal means of expression that has entered various areas of people's lives.

Task 4 (4 points)

Tick (V) four (4) conclusions that can be drawn from the three texts (A, B and C).

A	Western cultures agree on a shared definition of music.	
B	Helen seems to be less engaged in the music during the Andante.	
C	The shortcomings of using AI in music production are difficult to overcome, delaying its introduction.	
D	Some cultures merge the concept of music with related activities.	
E	The use of harmony in music is universal.	
F	Scientists are sceptical about the implementation of AI in the music industry.	
G	The AI developers came up with a viable tool that supports the creative process.	
H	The performance of Beethoven's Symphony No. 5 was accompanied by a ballet.	
I	A limitation on the use of AI in composing music is the nature of the creative process.	

Task 5 (5 points)

The extract below contains information from texts A, B and C. Complete it with the exact words or phrases (maximum 4 words) from the texts (A, B and C). Write the word or phrase in the gap.

Music represents an enjoyable activity in and of itself, but its influence goes beyond simple amusement. Some researchers tend to stress the practical aspect of music, seeing it as a means of (1)_____. (Seeger, 1992:89). At the same time, music can provide a peak emotional experience. For example, in his renowned novel 'Howards End' Forster refers to Beethoven's Fifth Symphony as (2) '_____ ' that people have ever encountered and endows it with the power to create (3) _____ imagery. While most cultures consider music to be a uniquely (4) _____, the release of Hello World, the first AI-assisted album, once again proved that music has the ability to embrace (5) _____ .

LISTENING

The Listening part consists of three tasks. Task 1 assesses your ability to follow a conversation between two speakers, understand detailed information and the speakers' point of view in a social setting. Task 2 focuses on understanding and inferring the speakers' attitudes and opinions, while Task 3 assesses your ability to follow a lecture, understand opinions, listen for and transform specific information. You will hear each recording twice.

Task 1 (8 points)

You are planning to go on an exchange programme to another country and you want to find out about people's experiences in different countries. Listen to the interview in which David is speaking about his experience in Finland and read the questions. For questions 1-8 choose which option (A, B or C) is correct, according to the interview. You will hear the interview twice.

A FRENCHMAN IN FINLAND



Audio file: https://bit.ly/ANGII_Task1

1. The purpose of the interview is to talk about
A the role of English as a native language.
B the difficulties of French natives learning English.
C the use of English as a shared language.
2. Which statement is true about David upon his arrival to Finland?
A David could communicate in Finnish in a simple manner.
B David was not able to communicate in Finnish.
C David had quite a good command of Finnish.
3. What did the interviewer consider to be strange?
A David studied in a language different from his mother tongue.
B David could use only English as his main language in Finland.
C David is a Frenchman who speaks English while living in Finland.
4. If David had decided to learn Swedish,
A he would have needed to relocate to Sweden.
B he would have been limited in his location choices.
C he would not have been able to work in Finland.
5. Which statement is true, according to the interview?
A David could live in Finland and only use English.
B David needed to learn Swedish to keep living there.
C David had to learn Finnish to get a promotion.
6. Why did David continue to use English at work?
A He felt he could express himself in a better manner.
B His co-workers found his Finnish too simple.
C He thought English sounded more convincing.
7. If you used English in a German university,
A German students would consider it to be the norm.
B German students would only respond in German.
C German students would consider it to be unusual.
8. David thinks learning Finnish is difficult because
A Finns expect foreigners to speak Finnish well.
B Finns would usually switch to English.
C Finns think that foreigners sound childish.

(Based on: Saarland University, 2017. *A Frenchman in Finland (RoPeCast #109)*. [podcast] RoPeCast.

Available at: <https://youtu.be/tH91MulRjOA> [Accessed 8 December 2021])

Task 2 (8 points)

Listen to a discussion about the author J.R.R. Tolkien and his works. The two speakers, Philip and Johanna, discuss two questions. Listen and decide which two aspects each speaker mentions in their answers. Choose and circle two answers in each section. An example has been given. You will hear the discussion twice.

J.R.R. TOLKIEN



Audio file: https://bit.ly/ANGII_Task2

Example:

Which is true about question 1? (choose 2 answers)

- ☒ A Johanna mentions one of Tolkien's works.
- ☐ B Johanna inquires about Tolkien's taste.
- ☒ C Johanna inquires about the reasons for the popularity of a certain work.
- ☐ D Johanna mentions a claim that is assumed to be false.
- ☐ E Johanna is asking a rhetorical question.

Which is true about the answers to question 1? (choose 2 answers for each speaker)

1.1. Philip	<ul style="list-style-type: none"> A implies that reading fantasy makes people more broad-minded. B expresses his attitude towards the Harry Potter series. C mentions Tolkien's outlook on life. D suggests that Tolkien's works remind us about our roots. E does not give a definite answer to the question.
1.2. Johanna	<ul style="list-style-type: none"> A mentions her personal preferences. B believes fantasy has a soothing effect on people. C supports Philip's opinion. D opposes Philip's opinion. E suggests there are stereotypes regarding the fantasy genre.

Which is true about the answers to question 2? (choose 2 answers for each speaker)

2.1. Philip	<ul style="list-style-type: none"> A criticizes another famous author. B implies Tolkien was unfairly criticized when the book (The Lord of the Rings) was published. C mentions damaging stereotypical thinking. D suggests that engaging in fantasy can be a distraction from everyday problems. E suggests that critically appraised works are usually appealing to readers.
2.2. Johanna	<ul style="list-style-type: none"> A believes people should be more educated about music. B implies that she is trying to avoid bias. C is open to various genres in literature. D expresses her fear of people being narrow-minded. E mentions having been criticised for her opinions.

(Based on: Johanna (2021, August 3). *Discussing The Lord of the Rings and J.R.R. Tolkien with Philip Chase* [Video]. YouTube. URL https://www.youtube.com/watch?v=J5qa9L9VQGI&ab_channel=Johanna)

Task 3 (9 points)

You will hear Liz Corbin, an editor of the BBC Reality Check programme, giving a talk on fake news. For questions 1-9, complete the notes on the talk with a word or short phrase (no more than 4 words) from the talk. The task starts with an example (0). You will hear the talk twice.

FAKE NEWS



Audio file: https://bit.ly/ANGII_Task3

Example: The speaker describes the problem she is going to discuss as (0) knotty.

One of the reasons for people to dislike the term 'fake news' could be its (1) _____.

The speaker decides to be less (2) _____ while trying to define fake news.

The speaker assumes it is important to consider how the (3) _____ defines fake news.

The first two types of fake news the speaker discusses are:

- information fabricated for (4) _____.
- (5) _____.

The speaker refers to the news found online as (6) _____.

The speaker provides an illustration of how people believe a piece of news even though it is labelled as (7) _____.

Mistakes in reporting are not considered fake news provided they are (8) _____.

If some people choose not to (9) _____ with the news, they might wrongly treat it as fake.

(Based on: Corbin, L., 2018. *Is it true? Why questions about the news are changing*. [podcast] University of Oxford Podcasts. Available at: <https://podcasts.ox.ac.uk/it-true-why-questions-about-news-are-changing> [Accessed 6 December 2021], used under CC BY-NC-SA 2.0 UK)

WRITING

The writing task assesses your ability to write a clear, well-structured essay in which you develop an argument which expands and supports a point of view, based on your analysis of the provided input text or texts.

Write an essay on **one** of the following tasks (A or B).

Task A

A journal has a column which encourages young people to read literary masterpieces of the past. You have read an extract from 'The Iron Heel' by Jack London and would like to recommend it to other readers.

Write an essay in which you:

- introduce the issue raised in the extract;
- justify its relevance to the modern-day reader;
- summarize the key points and emphasise the significance of the issue to the modern-day reader.

Support your arguments with relevant examples from the extract. Do not copy directly from the text but you can **summarize**, **paraphrase** and **quote** the ideas from it.

Write your answer in **300–350** words. You have 80 minutes to complete the task.

The Iron Heel by Jack London is a dystopian novel published in 1906. The main text of the novel is based on a manuscript written by Avis Everhard, the wife of leading revolutionary, Ernest Everhard.

THE IRON HEEL

In the extract Avis is talking to Percy Layton, a journalist friend of hers.

The three local newspapers rejected my [Avis'] communication, likewise did the two weeklies.

I [Avis] got hold of Percy Layton. He was a graduate of the university, had gone in for journalism, and was then serving his apprenticeship as reporter on the most influential of the three newspapers. He smiled when I asked him the reason the newspapers suppressed all mention of Jackson or his case.

"Editorial policy," he said. "We have nothing to do with that. It's up to the editors."

"But why is it policy?" I asked.

"We're all solid with the corporations," he answered. "If you paid advertising rates, you couldn't get any such matter into the papers. A man who tried to smuggle it in would lose his job. You couldn't get it in if you paid ten times the regular advertising rates."

"How about your own policy?" I questioned. "It would seem your function is to twist truth at the command of your employers, who, in turn, obey the behests of the corporations."

"I haven't anything to do with that." He looked uncomfortable for the moment, then brightened as he saw his way out. "I, myself, do not write untruthful things. I keep square all right with my own conscience. Of course, there's lots that's repugnant in the course of the day's work. But then, you see, that's all part of the day's work," he wound up boyishly.

"Yet you expect to sit at an editor's desk some day and conduct a policy."

"I'll be case-hardened by that time," was his reply.

"Since you are not yet case-hardened, tell me what you think right now about the general editorial policy."

"I don't think," he answered quickly. "One can't kick over the ropes if he's going to succeed in journalism. I've learned that much, at any rate." And he nodded his young head sagely.

"But the right?" I persisted.

"You don't understand the game. Of course it's all right, because it comes out all right, don't you see?"

"Delightfully vague," I murmured; but my heart was aching for the youth of him, and I felt that I must either scream or burst into tears.

I was beginning to see through the appearances of the society in which I had always lived, and to find the frightful realities that were beneath. There seemed a tacit conspiracy against Jackson, and I was aware of a thrill of sympathy for the whining lawyer who had ingloriously fought his case. But this tacit conspiracy grew large. Not alone was it aimed against Jackson. It was aimed against every workingman who was maimed in the mills. And if against every man in the mills, why not against every man in all the other mills and factories? In fact, was it not true of all the industries?

from 'The Iron Heel' by Jack London (1908)

Task B

A journal has a column which invites young people to explore the impact of technology on different spheres of life and share their findings. You have read a research article on the impact of technology on the music industry and would like to recommend it to other readers. Write an essay in which you:

- introduce the topic and summarize the issues mentioned in the text;
- discuss the implications of these issues for the quality of music;
- conclude with predictions of future developments in the music industry and recommend the article to other readers.

Support your arguments with relevant examples from the extract. Do not copy directly from the text but you can **summarize**, **paraphrase** and **quote** the ideas from it.

Write your answer in **300–350** words. You have 80 minutes to complete the task.

TECHNOLOGICAL CHANGES IN MUSIC

The advent of MP3 technology in the late 1990s along with the diffusion of the Internet triggered several important changes in the music industry. First, starting with the appearance of Napster in 1999, consumers obtained the ability to access and download high-quality digital recordings via peer-to-peer file sharing without payment to the rights holders. The ease of transferring and downloading music without payment fundamentally weakened copyright protection and the recorded music industry's appropriability regime, making it much more difficult for record companies to protect their content. Since then, while illegal file sharing has given way to legal sales via iTunes and other digital platforms, new digital revenue has not offset declining physical revenue, triggering the collapse of revenue in the recorded music industry (e.g., Oberholzer-Gee and Strumpf 2007, Rob and Waldfogel 2006, Liebowitz 2006, Zentner 2006, Blackburn 2004). Thus, the technological changes have heightened the difficulty for the record labels, both majors and independents, to generate and capture the traditional levels of revenue from their music products. This, in turn, creates challenges in funding the large investments to discover "new-to-the-world" talent in the traditional ways.

But technological changes have simultaneously offered low-cost ways to produce, distribute, and promote music. Where traditional sound recordings required costly studio equipment, an artist can now create a high-fidelity recording using inexpensive and widely available computers and software (e.g., a Mac with Garageband). The diffusion of the Internet—and digital retailing—offers an inexpensive way to distribute music (Bourreau et al. 2012). Labels need not produce physical copies, nor do they need to make them ubiquitously available near consumers in the event the music becomes popular. Finally, other aspects of digitization can reduce the costs of promotion. Internet radio, including Pandora, Last.fm, rdio, Spotify, and others offer lower cost alternatives to terrestrial radio for acquainting consumers with new music. Internet radio stations broadcast a wider variety of music than terrestrial stations, allowing promotion for many more artists. A growing coterie of reviewers makes their views available online. Consumers have access to information on far more new music than they encountered through traditional promotional machinery (Waldfogel 2015).

Knopper (2009, p. 246) describes the process and the changes to the process triggered by the new technologies:

An artist who wanted to make a record needed studio time—and that cost money, which meant a sizable loan from the label. An artist who wanted to get a single onto the radio playlist needed connections—and that usually meant a label executive who had the money to hire an independent promoter. An artist who wanted to sell millions of copies of a record needed a big-time distributor with the clout to push CDs into big stores like Best Buy or Target—and that meant one of the major labels' own subsidiaries like WEA or CEMA. Today it's not necessary to hook up with a label to do all these things. An artist can make a record cheaply, and professionally, using software like Pro Tools. An artist can forgo the radio, building buzz and exposure online via do-it-yourself websites like MySpace, viral videos on YouTube, or any number of social networking services from Facebook to Garageband.com. As for distribution, who needs crates, trucks, warehouses, stores, or even the discs themselves? Artists can follow Radiohead's example and simply distribute the music essentially free online.

Adapted from Mary J. Benner, Joel Waldfogel (2016) The Song Remains the Same? Technological Change and Positioning in the Recorded Music Industry. *Strategy Science* 1(3):129-147.

Citation: (Benner and Waldfogel, 2016)

Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SPEAKING

The speaking part consists of two parts. In Part 1 you will need to deliver a 5-minute long structured talk on a topic. You will be given a specific question and some material on the topic to analyse and evaluate. You should use the question and material to prepare your talk. You will be given 20 minutes to plan your talk and select relevant arguments. You can use paper and a pen to make notes. In Part 2 the examiner will ask you three questions on the input materials, your talk and other topic-related aspects.

Paper 1

Prepare a 5-minute talk on the topic "Does digital footprint matter?"

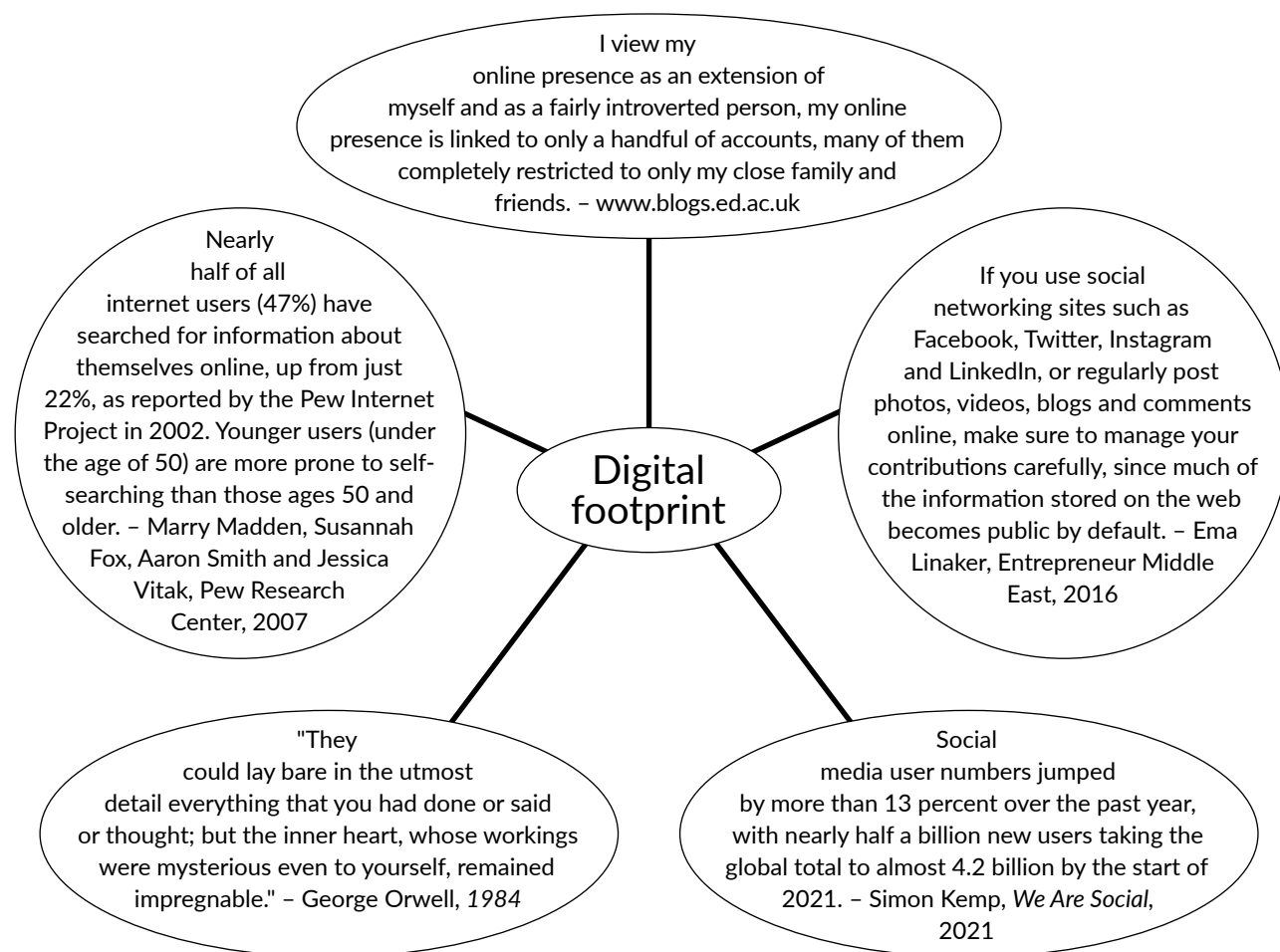
Read the materials below and select **at least three points** and opinions which you will **use** to support your argument. You can use other ideas as well, but you must discuss the ideas you selected from the material.

In your talk:

- introduce the topic and outline the structure of your talk;
- present your arguments, supporting them with the information from the material provided;
- draw conclusions on the topic.

After your talk you will answer three questions and justify your opinion.

You have 20 minutes to prepare your talk. You can make notes on the paper.



Paper 2

Prepare a 5-minute talk on the topic "The many faces of happiness".

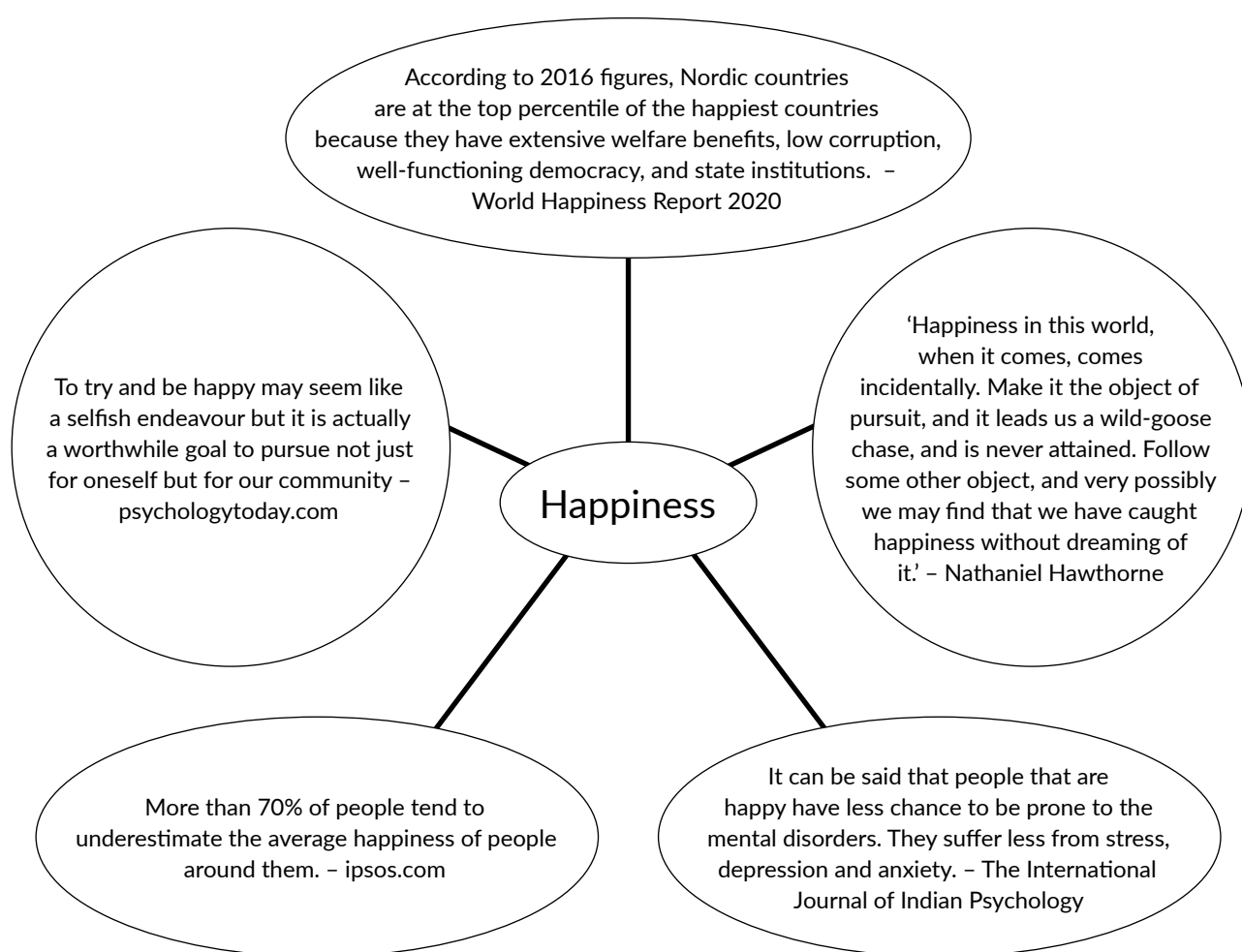
Read the materials below and select **at least three points** and opinions which you will **use** to support your argument. You can use other ideas as well, but you must discuss the ideas you selected from the material.

In your talk:

- introduce the topic and outline the structure of your talk;
- present your arguments, supporting them with the information from the material provided;
- draw conclusions on the topic.

After your talk you will answer three questions and justify your opinion.

You have 20 minutes to prepare your talk. You can make notes on the paper.



Skolotāja materials

Paper 1

Ask the student three questions after the talk:

1. What criteria did you use to select the most relevant information for your talk? Why?
2. What issue does Orwell's quote raise?
3. What could help young people develop their digital literacy? How?

Paper 2

Ask the student three questions after the talk:

1. What criteria did you use to select the most relevant information for your talk?
2. What issue does Hawthorne's quote raise?
3. Why is happiness difficult to define?

2. Vērtēšanas kritēriji

Receptīvo darbību pārbaudes uzdevumos (lasīšanas un klausīšanās valoddarbības prasmes) vērtē rakstīta teksta nozīmi, nevis formu (piemēram, pareizrakstības kļūdas, kas nerada pārpatumus, netiek ņemtas vērā).

Produktīvajos pārbaudes darbos (rakstīšana un runāšana) skolēna sniegumu vērtē atbilstoši izstrādātajiem vērtēšanas kritērijiem (1.–2. tabula).

1. tabula. Rakstīšanas uzdevuma vērtēšanas kritēriji (20 punkti).

Vērtēšanas kritēriji	Snieguma apraksts, punkti					
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Teksts neatbilst uzdevuma nosacījumiem./ Teksta apjoms nesasniedz 150 vārdus.	Daļēji uzdevuma nosacījumiem atbilstošs teksta saturs, pārstāstot informāciju no iedevuma un/vai savas personiskās pieredzes. Pārraksta iedevuma tekstu.	Pārsvārā uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu, pamatojot savu viedokli ar atsevišķiem piemēriem no piedāvātā teksta, kas tikai daļēji atklāj autora pozīciju. Iedevuma saturs ir daļēji integrēts tekstā, dažreiz izmantojot iedevuma oriģinālos formulējumus un secību.	Uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu. Autora pozīcija nav pārliecinoša, bet ir pamatota ar atbilstošiem argumentiem un piemēriem no iedevuma. Iedevuma saturs ir pietiekami integrēts tekstā, izmantojot citātus, parafrāzi vai kopsavilkumu.	Uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu. Autora pozīcija ir skaidra un pamatota ar izvērstiem, pārliecinošiem argumentiem un piemēriem ar atsaucēm uz konkrētiem teksta fragmentiem, raksturojot tos. Iedevuma saturs ir integrēts tekstā, izmantojot citātus, parafrāzi vai kopsavilkumu.	Uzdevuma nosacījumiem pilnībā atbilstošs teksta saturs ir papildināts ar iedevuma analīzi. Autora pozīcija ir skaidra un pamatota ar izvērstiem, pārliecinošiem argumentiem un atsaucēm uz mērķtiecīgi izvēlētiem teksta fragmentiem, raksturojot/komentējot tos. Iedevuma saturs ir mērķtiecīgi integrēts tekstā, izmantojot citātus, efektīvu parafrāzi vai apkopojumu.
Organizācija un tekstveide		Teksts daļēji strukturēts, saistītāji vārdi un rindkopas daļēji atbilst teksta uzbūves principiem un satura izklāstam.	Pārsvārā strukturēts teksts; saistītāji vārdi un rindkopas daļēji atbilst teksta uzbūves principiem un satura izklāstam.	Loģiski strukturēts teksts; saistītāji vārdi un rindkopas pārsvārā atbilst teksta uzbūves principiem un satura izklāstam.	Skaidrs un loģiski strukturēts teksts; saistītāji vārdi un rindkopas pilnībā atbilst teksta uzbūves principiem un satura izklāstam.	Skaidrs, loģiski strukturēts un līdzsvarots teksts; saistītāji vārdi un rindkopas pilnībā atbilst teksta uzbūves principiem un uztveri atvieglojošam satura izklāstam.
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība		Ierobežots savu vārdu krājums un vienkāršas gramatiskās struktūras, kas bieži atkārtojas.	Pietiekams vārdu krājums, lai izteiktos vienkāršā veidā, lietojot gramatiskās pamatstruktūras.	Pietiekami bagāts vārdu krājums un kompleksas gramatiskās struktūras, kas pārsvārā izmantotas atbilstoši kontekstam.	Bagāts vārdu krājums un kompleksas gramatiskās struktūras, kas izmantotas atbilstoši kontekstam.	Ļoti bagāts vārdu krājums un daudzveidīgas kompleksas gramatiskās struktūras ļauj atklāt smalkas nozīmes atšķirības un valodas nianšes, kā arī izvērstas pārdomas.
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)		Valodas lietojums ir kļūdainš, kas dažreiz traucē saprast rakstīto.	Valodas lietojums ir samērā precīzs un pareizs, kļūdas netraucē saprast rakstīto.	Valodas lietojums ir pārsvārā precīzs un pareizs, atsevišķas nesistemātiskas kļūdas netraucē saprast rakstīto.	Valodas lietojuma precizitāte un pareizība ir diezgan augsta, nepieļauj kļūdas, kas rada pārpatumus.	Valodas lietojuma precizitāte un pareizība ir nemainīgi augsta. Kļūdas ir retas un grūti pamanāmas.
	0 punkti	1 punkts	2 punkti	3 punkti	4 punkti	5 punkti

2. tabula. Runāšanas uzdevumu vērtēšanas kritēriji (25 punkti).

Vērtēšanas kritēriji		Snieguma apraksts, punkti					
Uzdevuma izpilde (10 punkti)	Sagatavotā runa (runas organizācija, argumentācija un iedevumu izmantošana)	Nolasa iedevuma tekstus vai savus pierakstus.	Ietver dažus uzdevuma nosacījumus. Sniedz galvenokārt atsevišķus, savstarpēji nesaistītus apgalvojumus. Uzskaita atsevišķus faktus un viedokļus no iedevumos piedāvātās informācijas.	Dalēji izpilda uzdevuma nosacījumus. Runa ir daļēji strukturēta, runas daļas ir saistītas vienkāršā veidā. Pārstāsta informāciju no iedevumos piedāvātās informācijas un/vai savas personiskās pieredzes.	Izpilda visus uzdevuma nosacījumus. Runa ir pietiekami strukturēta, runas daļas ir saistītas. Izteiktais viedoklis ir pamatots. Apkopo iedevumos piedāvāto informāciju.	Pilnībā izpilda visus uzdevuma nosacījumus. Runa ir strukturēta, runas daļas ir loģiski saistītas. Izteiktais viedoklis ir pamatots ar izvērstiem argumentiem un piemēriem. Apkopo un salīdzina iedevumos piedāvāto informāciju.	Pilnībā izpilda visus uzdevuma nosacījumus. Runa ir skaidri strukturēta, runas daļas ir līdzsvarotas, loģiski saistītas. Izteiktais viedoklis ir pamatots ar izvērstiem, pārliecinošiem argumentiem un piemēriem. Analizē un izvērtē iedevumos piedāvāto informāciju, formulējot secinājumus.
	Mijiedarbība informācijas nodošanā (jautājumu izpratne un atbildes uz jautājumiem)	Nesniedz atbildes uz jautājumiem.	Atbild uz dažiem jautājumiem, izmantojot atsevišķus vārdus un vienkāršas frāzes.	Atbild uz dažiem jautājumiem. Sniedz īsas, konkrētas atbildes, dažreiz pamato ar piemēriem un argumentiem.	Atbild uz visiem jautājumiem. Pamato un skaidro savu pozīciju ar atbilstošiem argumentiem, tomēr atbildēs trūkst pietiekamas precizitātes vai izvērsuma.	Precīzi atbild uz visiem jautājumiem. Pamato un skaidro savu pozīciju ar atbilstošiem un izvērstiem argumentiem.	Brīvi un precīzi atbild uz visiem jautājumiem. Pamato un skaidro savu pozīciju ar pārliecinošiem un izvērstiem argumentiem.

Vērtēšanas kritēriji		Snieguma apraksts, punkti					
Vārdu krājums, gramatika, valodas plūdums un izruna (15 punkti)	Valodas bagātība (valodas apjoms, diapazons)	Valodas lietojums nepietiekams, lai novērtētu.	Lieto ierobežotu vārdu krājumu un vienkāršas un vienvēdīgas struktūras, lai izteiktos par doto kontekstu.	Lieto pietiekamu vārdu un struktūru krājumu, lai spētu izteikties vispārīgi un aprakstoši, un/vai pārmērīgi izmanto iedevuma leksiku.	Lieto saziņas situācijai piemērotus valodas līdzekļus. Pietiekams vārdu krājums, lai spētu brīvi izteikties par dažādiem tematiem, reti kad meklē vārdus vai izsakās aprakstoši.	Izmanto piedāvātajai saziņas situācijai atbilstošus un daudzveidīgus valodas līdzekļus. Ir bagāts vārdu krājums, lai spētu sniegt skaidru salīdzinājumu, izteiktu argumentētu viedokli, īpaši nemeklējot vārdus.	Izmanto piedāvātajai saziņas situācijai atbilstošus un daudzveidīgus valodas līdzekļus. Ir ļoti bagāts vārdu krājums, kas ļauj izteikties skaidri, neierobežojot sakāmā saturu.
	Valodas līdzekļu lietojuma pareizība (gramatiski pareizs un leksiski precīzs valodas lietojums)		Izmanto biežāk lietotos valodas līdzekļus ar kļūdām, kuras dažreiz traucē uztvert teikto.	Diezgan pareizi izmanto biežāk lietotos valodas līdzekļus, kļūdas netraucē saziņai.	Pārsvarā pareizi lieto dažādus valodas līdzekļus, nedaudzās kļūdas un pārtēkšanās netraucē saziņai.	Pārsvarā runā gramatiski pareizi un leksiski precīzi. Nav kļūdu, kas rada pārpratumus.	Runā ar nemainīgi augstu valodas pareizību un precizitāti. Kļūdas ir retas, gandrīz nemanāmas un parasti tiek tūlīt izlabotas.
	Valodas plūdums (izruna, uzsvare, ritms un intonācija)		Runā ar biežām pauzēm, izmantojot atsevišķus izteikumus. Izrunas kļūdas var kavēt izpratni.	Runā ar vilcināšanos, dažreiz meklējot vārdus. Izrunas kļūdas netraucē uztvert domu.	Runā diezgan tekoši. Izvēloties piemērotus izteikumus, iespējamas pauzes nevieta. Izrunā pieļaujamās nelielas kļūdas.	Runā tekoši. Pauzes ir pamatotas. Izruna un intonācija pārsvarā mērķvalodai atbilstoša.	Bez grūtībām izsakās spontāni un raiti. Izruna un intonācija atbilstoša mērķvalodai un saziņas situācijai.
		0 punkti	1 punkts	2 punkti	3 punkti	4 punkti	5 punkti

3. Valsts pārbaudes darba paraugā iekļauto uzdevumu raksturojums

Lai nodrošinātu VPD atbilstību izvirzītajam mērķim – pārbaudīt standartā noteikto SR apguvi un iegūt iespējami reprezentatīvus datus par skolēnu sniegumu valsts pārbaudes darbā, katrs VPD uzdevums tiek raksturots vairākās kategorijās (3.–6. tabula).

3. tabula. Lasīšana.

Uzd.	Sasniedzamais rezultāts	Standarta SR kods	SR grupa	Izziņas darbības līmenis (SOLO)
1.	Analizē saziņas situācijā izmantotos valodas līdzekļus, lai noteiktu tās kontekstu.	VS.A.1.1.2.	Demonstrē izpratni par:	I–II
	Mērķtiecīgi meklē un kritiski izvērtē informāciju svešvalodā, lai analizētu teksta saturu.	VS.A.1.2.1.	• dažādiem teksta veidiem un tekstveides līdzekļiem, kas veido teksta funkcionālo stilu;	
	Salīdzina dažādus viedokļus par pētāmo objektu, formulē secinājumus, loģiski tos pamato.	VS.A.1.2.2.	• teksta organizācijas, vienotības un saskaņotības principiem.	
	Analizē citu cilvēku rīcību un emocijas, lai uztvertu attieksmes, tieši vai netieši izteiktus viedokļus.	VS.A.1.2.3.		
	Pamana un analizē sociolingvistiskos elementus svešvalodā dažādos tekstos.	VS.A.2.1.1.		III
	Kritiski izmanto daudzveidīgas teksta uztveres stratēģijas savu mērķu sasniegšanai.	VS.A.2.2.1.		
	Nosaka un analizē tekstveides līdzekļus, kas veido teksta funkcionālo stilu.	VS.A.2.2.4.	Uztver un analizē runātā un rakstītā teksta saturu un struktūru.	
2.–4.	Izvērtē dažādu morfēmu lomu vārda nozīmes un funkcijas izmaiņā, lai atklātu nezināmo vārdu nozīmi.	VS.A.3.2.2.		III
	Analizē vārdu lomu, vārdu saskaņošanas un saistījuma veidus.	VS.A.3.2.3.	Uztver, analizē un izvērtē runātā un rakstītā teksta saturu un struktūru.	
5.	Analizē formālo un neformālo izteiksmes līdzekļu atbilstību valodai un situācijai.	VS.A.3.3.2.		III–IV
	Mērķtiecīgi meklē informāciju, kritiski to izvērtē pēc noteiktiem kritērijiem, lai izmantotu savā darbībā.	VS.A.1.2.1.	Uztver, analizē un izvērtē runātā un rakstītā teksta saturu un struktūru.	
	Kritiski izmanto daudzveidīgas teksta uztveres stratēģijas savu mērķu sasniegšanai.	VS.A.2.2.1.		
	Kritiski izvēlas un prasmīgi izmanto dažādus tekstu veidus. Analizē sakarības pētāmo tekstu uzbūvē un dažādu informācijas attēlošanas veidu priekšrocības.	VS.A.2.2.2.	legūst, kritiski izvērtē, pārveido un ētiski izmanto informāciju.	
	Analizē un kritiski izvērtē dažādu tekstu informācijas kvalitāti, lai to atbildīgi izmantotu savu mērķu sasniegšanai.	VS.A.2.2.3.		

4. tabula. Klausīšanās.

Uzd.	Sasniedzamais rezultāts	Standarta SR kods	SR grupa	Izziņas darbības līmenis (SOLO)
1.	<p>Analizē saziņas situācijā izmantotos valodas līdzekļus, lai noteiktu tās kontekstu.</p> <p>Salīdzina dažādus viedokļus par pētāmo objektu, formulē secinājumus.</p> <p>Analizē citu cilvēku rīcību un emocijas, pamatojoties uz verbālo komunikāciju, lai uztvertu attieksmes, tieši vai netieši izteiktus viedokļus.</p> <p>Pamana un analizē sociolingvistiskos elementus svešvalodā dažādos tekstos.</p> <p>Kritiski izmanto daudzveidīgas teksta uztveres stratēģijas savu mērķu sasniegšanai.</p> <p>Izvērtē dažādu morfēmu lomu vārda nozīmes un funkcijas izmaiņā, lai atklātu nezināmo vārdu nozīmi.</p> <p>Analizē formālo un neformālo izteiksmes līdzekļu atbilstību valodai un situācijai.</p>	VS.A.1.1.2.	<p>Demonstrē izpratni par:</p> <ul style="list-style-type: none"> • daudzveidīgu valodas lietojuma kontekstu; • valodas līdzekļu atbilstību saziņas situācijai; • valodas lietošanas sociokulturāliem noteikumiem; • valodas fonētiskās, gramatiskās un leksiski semantiskās struktūras normām. 	I-II
		VS.A.1.2.2.		
		VS.A.1.2.3.		
2.		VS.A.2.1.1.	<p>Uztver un analizē runātā un rakstītā teksta saturu un struktūru.</p>	III
		VS.A.2.2.1.		
		VS.A.3.2.2.		
3.	<p>Mērķtiecīgi izvērtē informāciju pēc noteiktiem kritērijiem, lai izmantotu savā darbībā.</p> <p>Kritiski izmanto daudzveidīgas teksta uztveres stratēģijas savu mērķu sasniegšanai.</p> <p>Prasmīgi izmanto dažādus tekstu veidus un dažādus informācijas attēlošanas veidus.</p> <p>Analizē un kritiski izvērtē dažādu tekstu informācijas kvalitāti, lai to atbildīgi izmantotu savu mērķu sasniegšanai.</p>	VS.A.3.3.2.	<p>Uztver, analizē un izvērtē runātā un rakstītā teksta saturu un struktūru.</p> <p>legūst, kritiski izvērtē, pārveido un ētiski izmanto informāciju.</p>	III-IV
		VS.A.1.2.1.		
		VS.A.2.2.1.		
		VS.A.2.2.2.		
		VS.A.2.2.3.		

5. tabula. Rakstīšana.

Sasniedzamais rezultāts	Standarta SR kods	SR grupa	Izziņas darbības līmenis (SOLO)
Izmantojot svešvalodas zināšanas, salīdzina dažādus viedokļus par pētāmo objektu, apraksta sava pētījuma rezultātus, formulē secinājumus un loģiski tos pamato.	VS.A.1.2.2.	Demonstrē izpratni par: <ul style="list-style-type: none"> daudzveidīgu valodas lietojuma kontekstu; valodas līdzekļu atbilstību saziņas situācijai; valodas lietošanas sociokulturāliem noteikumiem; dažādiem teksta veidiem un tekstveides līdzekļiem, kas veido teksta funkcionālo stilu; teksta organizācijas, vienotības un saskaņotības principiem; valodas fonētiskās, gramatiskās un leksiski semantiskās struktūras normām; formālo un neformālo izteiksmes līdzekļu atbilstību valodai un situācijai. 	I-II
Analizē un apraksta savu un citu cilvēku rīcību un emocijas dažādos kontekstos.	VS.A.1.2.3.		
Kritiski izmanto daudzveidīgas teksta uztveres stratēģijas savu mērķu sasniegšanai.	VS.A.2.2.1.		
Analizē un kritiski izvērtē dažādu tekstu (t. sk. runāto) informācijas kvalitāti un avotu ticamību, lai atbildīgi izmantotu to savu tekstu veidošanā svešvalodā.	VS.A.2.2.3.		
Pārliecināti plāno un veido dažādus tekstus svešvalodā, izceļot svarīgākos argumentus. Noformē tekstu atbilstoši akadēmiskā stila prasībām.	VS.A.2.3.1.		
Publisko paša radītus savām akadēmiskajām interesēm atbilstošus tekstus.	VS.A.2.3.4.		
Ievēro apgūstamās valodas rakstu normas.	VS.A.3.2.1.	legūst, kritiski izvērtē, pārveido un ētiski izmanto informāciju.	III-IV
Izvērtē dažādu morfēmu lomu vārda nozīmes un funkcijas izmaiņā un radoši izmanto morfēmas sava vārdu krājuma paplašināšanā.	VS.A.3.2.2.	Producē un publisko strukturētu runātu un rakstītu tekstu auditorijai kontekstam un komunikatīvajam nolūkam piemērotā valodā un stilā.	III-IV
Lieto interpunkciju atbilstoši saziņas mērķim.	VS.A.3.2.5.		
Ievēro gramatiskās likumsakarības rakstos. Izmanto dažādus teikuma veidus, ievērojot žanra un stila specifiku.	VS.A.3.3.1.	Problēmrisināšana: <ul style="list-style-type: none"> plānveidīgi, secīgi un kritiski izvērtē un īsteno teksta izpēti – definē problēmu, izvēlas uzdevuma veikšanas stratēģijas, veic informācijas analīzi un sintēzi, formulē un loģiski pamato secinājumus; mērķtiecīgi izmanto iegūto informāciju, idejas, pārdomas savos mutvārdu un rakstveida tekstos, piešķirot tiem jaunu nozīmi atbilstoši citai vai jaunai saziņas situācijai un kontekstam; noformē un nodod informāciju auditorijai piemērotā valodā un stilā. 	III-IV

6. tabula. Runāšana.

Sasniedzamais rezultāts	Standarta SR kods	SR grupa	Izziņas darbības līmenis (SOLO)
Analizē saziņas situācijā izmantotos valodas līdzekļus, lai noteiktu un aprakstītu tās sociopolitisko kontekstu.	VS.A.1.1.2.	Demonstrē izpratni par:	I–II
Kritiski izvērtē informāciju pēc noteiktiem kritērijiem, lai izmantotu savā radošajā darbībā.	VS.A.1.2.1.	<ul style="list-style-type: none"> • daudzveidīgu valodas lietojuma kontekstu; 	
Izmantojot svešvalodas zināšanas, salīdzina dažādus viedokļus par pētāmo objektu, apraksta sava pētījuma rezultātus, formulē secinājumus un loģiski tos pamato.	VS.A.1.2.2.	<ul style="list-style-type: none"> • valodas līdzekļu atbilstību saziņas situācijai; • valodas lietošanas sociokulturāliem noteikumiem; 	
Analizē un apraksta savu un citu cilvēku rīcību un emocijas dažādos kontekstos.	VS.A.1.2.3.	<ul style="list-style-type: none"> • dažādiem teksta veidiem un tekstveides līdzekļiem, kas veido teksta funkcionālo stilu; 	
Lieto atbilstošas saziņas stratēģijas, lai panāktu vienošanos.	VS.A.1.2.5.	<ul style="list-style-type: none"> • teksta organizācijas, vienotības un saskaņotības principiem; 	
Formulē un izklāsta argumentus, savācot pierādījumus un formulējot secinājumus.	VS.A.1.2.6.	<ul style="list-style-type: none"> • valodas fonētiskās, gramatiskās un leksiski semantiskās struktūras normām; 	
Kritiski izmanto daudzveidīgas teksta uztveres stratēģijas savu mērķu sasniegšanai.	VS.A.2.2.1.	<ul style="list-style-type: none"> • formālo un neformālo izteiksmes līdzekļu atbilstību valodai un situācijai. 	
Kritiski izvēlas un prasmīgi izmanto dažādus tekstu veidus. Analizē sakarības pētāmo tekstu uzbūvē un dažādu informācijas attēlošanas veidu priekšrocības.	VS.A.2.2.2.	legūst, kritiski izvērtē, pārveido un ētiski izmanto informāciju.	III–IV
Analizē un kritiski izvērtē dažādu tekstu (t. sk. runāto) informācijas kvalitāti un avotu ticamību, lai atbildīgi izmantotu to savu tekstu veidošanā svešvalodā.	VS.A.2.2.3.	Producē un publisko strukturētu runātu un rakstītu tekstu auditorijai kontekstam un komunikatīvajam nolūkam piemērotā valodā un stilā.	III–IV
Pārliecinoši plāno un veido dažādus tekstus svešvalodā, izceļot svarīgākos argumentus.	VS.A.2.3.1.	Problēmrisināšana:	III–IV
Publisko paša radītus savām akadēmiskajām interesēm atbilstošus tekstus. Lieto piemērotus valodas izteiksmes līdzekļus, lai atbildētu uz jautājumiem.	VS.A.2.3.4.	<ul style="list-style-type: none"> • plānveidīgi, secīgi un kritiski izvērtē un īsteno teksta izpēti – definē problēmu, izvēlas uzdevuma veikšanas stratēģijas, veic informācijas analīzi un sintēzi, formulē un loģiski pamato secinājumus; 	
Ievēro apgūstamās valodas runas normas.	VS.A.3.2.1.	<ul style="list-style-type: none"> • mērķtiecīgi izmanto iegūto informāciju, idejas, pārdomas savos mutvārdu un rakstveida tekstos, piešķirot tiem jaunu nozīmi atbilstoši citai vai jaunai saziņas situācijai un kontekstam; 	
Izvērtē dažādu morfēmu lomu vārda nozīmes un funkcijas izmaiņā un radoši izmanto morfēmas sava vārdu krājuma paplašināšanā.	VS.A.3.2.2.	<ul style="list-style-type: none"> • noformē un nodod informāciju auditorijai piemērotā valodā un stilā. 	
Saziņā sistēmiski izmanto svešvalodas izrunu, uzsvarus, ritmu un intonāciju, t. sk. izsakot dažādas emocijas un attieksmi. Lieto pauzes atbilstoši saziņas mērķim.	VS.A.3.2.5.		
Ievēro gramatiskās likumsakarības runā. Izmanto dažādus teikuma veidus, ievērojot žanra un stila specifiku.	VS.A.3.3.1.		
Analizē formālo un neformālo izteiksmes līdzekļu atbilstību valodai un situācijai.	VS.A.3.3.2.		

PIELIKUMI

1. pielikums.

Lasišanas uzdevumu atbildes angļu valodas augstākā līmeņa valsts pārbaudes darba paraugā.

READING

Task 1

AUTOMATION AND HUMAN LABOR

Key:

1.	C/ exaggerated by people
2.	B/ it gives an advantage over regular coffee shops
3.	A/ are not excited by the new coffee making process
4.	D/ to feel important and cared for
5.	C/ occupations that require looking after people
6.	B/ seems inappropriate in some spheres
7.	D/ explain to the readers the real-life implications of automation
8.	D/ the automation of jobs could be problematic

MUSIC

Task 2

Key:

Which text

1.	seeks to explore a concept?	C
2.	would be most useful for someone considering new approaches to writing music?	B
3.	illustrates the potential of music to evoke different reactions?	A
4.	describes a problem-solving process?	B
5.	discusses music as a reflection of society?	C
6.	contrasts personal responses to music?	A
7.	implies that music and language are connected?	C

Task 3

Key:

C. Music is a universal means of expression that has entered various areas of people's lives.

Task 4

Key:

A	Western cultures agree on a shared definition of music.	
B	Helen seems to be less engaged in the music during the Andante.	V
C	The shortcomings of using AI in music production are difficult to overcome, delaying its introduction.	
D	Some cultures merge the concept of music with related activities.	V
E	The use of harmony in music is universal.	
F	Scientists are sceptical about the implementation of AI in the music industry.	
G	The AI developers came up with a viable tool that supports the creative process.	V
H	The performance of Beethoven's Symphony No. 5 was accompanied by a ballet.	
I	A limitation on the use of AI in composing music is the nature of the creative process.	V

Task 5

Key:

	Key	Rejected
1.	communication	
2.	the most sublime noise	
3.	vivid	profound
4.	human product	
5.	technological innovation / new inventions (with ease)	

2. pielikums.

Klausīšanās uzdevumu atbildes un teksti angļu valodas augstākā līmeņa valsts pārbaudes darba paraugā.

LISTENING

Task 1

LANGUAGES

Key:

1.	C/ the use of English as a shared language
2.	B/ David was not able to communicate in Finnish.
3.	C/ David is a Frenchman who speaks English while living in Finland.
4.	B/ he would have been limited in his location choices.
5.	A/ David could live in Finland and only use English.
6.	A/ He felt he could express himself in a better manner.
7.	C/ German students would consider it to be unusual.
8.	B/ Finns would usually switch to English.

Transcript:

A: David is not an Englishman, not an American. Born and raised in France, in a small town and what I would like to talk to you is about English as a Lingua Franca, so as a means of communication for people with different backgrounds. Let me start off by asking you how much Finnish did you speak when you first came to Finland?

B: Absolutely none. I had no idea. Maybe I knew "Kiitos", so "thank you".

A: So, English was your language of [communication].

B: [Survival] Yes, it was the [the] only language I could use to communicate there.

A: So that is kind of a strange situation, isn't it? Um, you are a Frenchman who even has again a different background with a dad from Croatia. Your educational language is French. You live in Finland in the Swedish-speaking region of that country, and suddenly your main language is English. Isn't that strange?

B: Well, I must say that it wasn't the first time it happened to me. Before that, I was living in Jordan and even before that in Hungary. So, I had to deal with the exact same situation before. The difference was that the language that I needed to learn in order to change that situation wasn't so easy to learn. So, I was presented with a choice. Keep using English, which was definitely a possibility. Um. Learn Swedish, but it meant that I had to stay in that very small area. And learn Finnish.

A: Of course, you finally decided to learn Finnish...

B: Eventually, yes.

A: ... but you were saying sticking to English would have been an option. Really? Is it that widespread in Finland?

B: Yeah, you can live in Finland and never use Finnish...

A: Mhm..

B: ... or only the basic words because everybody speaks English, almost everybody, and when they don't, they will find someone who does. To help you so, so you can very well live in [uh] in this country without speaking the language.

A: Are there people who do that?

B: Yes, many. I would say yes.

A: So, a lot of your colleagues do that?

B: Well, I did that for a while myself. The first years [uh] and [uh] at work, even I kept choosing English mostly, for instance, meetings. I expressed myself in English because [I] that way I was ensuring that I was saying exactly what I wanted to say and also there is always the issue of sounding a little childish or uneducated in a [in a] foreign language that you don't really speak fluently, so using English is a matter of keeping the upper hand in a conversation.

A: What about the students? I mean, in a German university, you would choose, students would consider it strange to be addressed in anything else than German, at least regularly. What about the students in Finland? Are they used to that or do they feel they want to be addressed in their mother tongue?

B: They're used to it. No one assumes that a foreigner speaks Finnish, no one. And [um] and one of the biggest challenges when you try to learn the languages is that people will answer in English anyway.

Task 2

J.R.R.TOLKIEN

Key:

1.1. Philip	D. suggests that Tolkien's works remind us about our roots. E. does not give a definite answer to the question.
1.2. Johanna	A. mentions her personal preferences. C. supports Philip's opinion.
2.1. Philip	C. mentions damaging stereotypical thinking. D. suggests that engaging in fantasy can be a distraction from everyday problems.
2.2. Johanna	B. implies that she is trying to avoid bias. E. mentions having been criticised for her opinions.

Transcript:

Johanna: Sure, so one question is, why is *Lord of the Rings* largely universally embraced while so many other works of Tolkien's contemporaries do not receive the claim at the same levels?

Philip: Yeah, well, I think it's tough to say why a certain work comes at the right time and triggers this huge reaction. There are very few in the history of literature you can point to and say, wow, this really had a big effect on genre. I mean more recently I guess for for you know more the YA level of the genre you have the Harry Potter books which made a huge I mean... Whatever you think of them now I mean there's no arguing about how important that impact she had on the genre there for a long time, so and lots of people grew up loving those books. So, why do certain books have this you know right time right place I guess there's that but there's also something I think about *The Lord of the Rings* that calls to us you and I both experienced that when we read these books, we experienced that elation, we experienced that that sense of transcendence and we experienced a great deal of sorrow and joy in the beauty of Middle Earth. Why does Middle Earth call to us so strongly? What did Tolkien envision here that is so appealing to so many people? And I think it has a lot to do with our own longings, our own innermost desires and I think it has something to do with our evolution as a species because Tolkien is tapping into something very very very old here and something that we kind of got out of tune with or out of touch with because of industrialization and capitalism. We kind of removed ourselves further and further from nature in some ways and that is something that Tolkien taps into very much. There's a very rural agrarian sort of bias in in Tolkien's work that I think is important. What do you think? How would you answer that question?

Johanna: I just think it's fascinating because that journey and that seeking how it you know how it sort of echoes to the past and I know I've heard you say before that that's something that is very distinct about the fantasy genre is that it is sort of an echo of the past or leading to the past where is maybe sci-fi might be to the future. And I mean I think that definitely makes me think of the romantic era a little bit, like, what you said. That's why I always say that I feel like I'm like a romantic at heart because I love the romantic era for all of those elements like the nature and fantasy and mystery and realizing

that the world is much more vast, or the universe is much more vast than, like, we would have thought before maybe in the enlightenment era or the classical era. I think that that all those things definitely apply and it's something that seems universal and doesn't seem to be going away. It seems to be just as relevant today.

So maybe I'll go to another question, why do many in academia even now scoff at Tolkien's works as unliterary. Is that true?

Philip: Fantasy can't absolutely capture the array of of human experiences and and that is a very important thing. There's this false distinction that we make through labels. Labels like a genre fiction which is... It's it's disdainful unfortunately and we could talk about literature as if only certain type of story is somehow worthy of criticism and I I think that this is a disservice both to the genre fiction and the literature because it denies the fact that there are some important themes that you can wrestle with through something like fantasy but it also denies the fact that the greatest stories are entertaining they're fun they're they're great you know there there are these great plays by this guy called Shakespeare, for example, you know.

Yes there's some really cool philosophy in there but he also tells very crude jokes and there's violence. We somehow, I think, falsely associate with lower kinds of of of writing so and it it really it I think that every story has the capacity to enlighten us and entertain us and, yes, some stories will tend more toward the enlightening, they really delve into the themes and everything but those stories tend to be kind of boring if they don't have some entertainment element to them and you know did some stories are much more about entertainment and and, you know, just getting lost in the story and and escapism and there's nothing wrong with that. But, you know, for me personally I also do like to read a story that has some themes in it that I can wrestle with and and that sort of thing. So I think a lot of times it's just like you're a classic bully who likes to feel good by putting somebody else down and that's academic bullies being mean to genre fiction, you know. That's a knee jerk reaction that's not a very thoughtful response and it's a false response in in the sense that you are denying the complexity that actually exists by applying this label. So.

Johanna: Yeah, yeah, I mean, I was thinking about that for myself too 'cause I think there have definitely been times where I had to call... I've been called out and I called myself out on being a bit of a musical snob. And I think the more that I have learnt about music, which, what do I know, I really don't know anything... The more you know, the more you realize you don't know. I just try not to see it that way any more, like, I open my mind up.

Philip: Yeah, thank you so much Joanna for this really fun discussion. I had a really great time.

Task 3

FAKE NEWS

	KEY	ACCEPTED	REJECTED
1.	political connotations	political background/origins	intent
2.	academic		
3.	audience		
4.	political (or commercial) gain	financial gain	
5.	state propaganda		
6.	comment		biased
7.	satire		fantasy
8.	unintentional		
9.	agree		

Transcript:

The title of my presentation is fairly straightforward or the first part of it anyway. "Is it true?" I think we are really back to the very basic tenants... tenets of journalism. "Is it true?"

Let's get straight into this, well the knotty problem. What is fake news? I think everybody thinks 'I know what it is'. I think everybody in this room probably has an opinion about it, thousands of pages have been written about what it is and what it isn't. The BBC has its own definition of fake news we describe it as a range of dis- or misinformation including the misuse of data. But at its heart is the intent to deceive. Governments in the E. U., for instance, have their own views about what fake news is. And as I said, many people have tried to avoid the term altogether because of the political connotations. So essentially the definition of fake news is judgment-based. And, therefore, I think, despite the location of this talk I'd rather not be academic about it. I think it's more helpful to think about what the audience thinks fake news is and that is a much broader definition.

So I've tried to divide fake news up into different types. The easiest to understand is the stories that are completely invented for political or commercial gain. Then there is state propaganda. And by this I mean the deliberate misinformation spread by government or a state actor. And that differs from spin. This is something me and my team deal with every day both from politicians and anyone with a product or an idea to sell.

Another major form is the misuse or use of.. misused or doctored images. Huge problem on social media where pictures and videos go viral.

Much of what you see on the internet isn't news, it's comment. Extremely biased or unbalanced articles which were written like news articles. The Canary is a good example on the left of politics in the U. K and I'm sure you're familiar with many others from your home countries and I'm really looking forward to hearing about them.

Finally, there's one that we often forget – satire. Itself satire is not news. It's not fake news. It can be a funny and light-hearted way of looking at the news. There's nothing wrong with it, but do you remember that story about the pope's supporting Donald Trump? That's fake news started on a website which openly admitted that most of its articles are satire or pure fantasy, but that didn't stop it spreading by people believing it. So if we know what is fake news what isn't fake news.

Journalistic mistakes. Let's not pretend they don't happen. Some are minor, some are more serious but so long as they are unintentional and the item has been produced in good faith, they are mistakes and they should be dealt with accordingly. Many countries including the U. K. have elaborate regulation to deal with this including self-regulation for handling complaints and making corrections but remember fake news is about the intention to deceive, errors are generally unintentional. News you don't agree with is not fake news. And this is why even the best news organizations around the world are getting accused of being so called fake news. What's going on and the impact it has, I think, it's very well summed up in this quote from one of President Reagan's former speechwriters. You might have heard it before, I think it's very powerful. "Here is the fact of the age: people believe nothing. They think everything is spin and lies. The minute a government says A is true, half the people on earth know A is a lie. And when people believe nothing, as we know they will believe anything."

3. pielikums.

Rakstīšanas uzdevumu vērtēšanas piemēri angļu valodas augstākā līmeņa valsts pārbaudes darba paraugā.

Task A

A journal has a column which encourages young people to read literary masterpieces of the past. You have read an extract from 'The Iron Heel' by Jack London and would like to recommend it to other readers.

Write an essay in which you:

- introduce the issue raised in the extract;
- justify its relevance to the modern-day reader;
- summarize the key points and emphasise the significance of the issue to the modern-day reader.

Support your arguments with relevant examples from the extract. Do not copy directly from the text but you can **summarize**, **paraphrase** and **quote** the ideas from it.

Write your answer in **300–350** words. You have 80 minutes to complete the task.

The Iron Heel by Jack London is a dystopian novel published in 1906. The main text of the novel is based on a manuscript written by Avis Everhard, the wife of leading revolutionary, Ernest Everhard.

THE IRON HEEL

In the extract Avis is talking to Percy Layton, a journalist friend of hers.

The three local newspapers rejected my [Avis'] communication, likewise did the two weeklies.

I [Avis] got hold of Percy Layton. He was a graduate of the university, had gone in for journalism, and was then serving his apprenticeship as reporter on the most influential of the three newspapers. He smiled when I asked him the reason the newspapers suppressed all mention of Jackson or his case.

"Editorial policy," he said. "We have nothing to do with that. It's up to the editors."

"But why is it policy?" I asked.

"We're all solid with the corporations," he answered. "If you paid advertising rates, you couldn't get any such matter into the papers. A man who tried to smuggle it in would lose his job. You couldn't get it in if you paid ten times the regular advertising rates."

"How about your own policy?" I questioned. "It would seem your function is to twist truth at the command of your employers, who, in turn, obey the behests of the corporations."

"I haven't anything to do with that." He looked uncomfortable for the moment, then brightened as he saw his way out. "I, myself, do not write untruthful things. I keep square all right with my own conscience. Of course, there's lots that's repugnant in the course of the day's work. But then, you see, that's all part of the day's work," he wound up boyishly.

"Yet you expect to sit at an editor's desk some day and conduct a policy."

"I'll be case-hardened by that time," was his reply.

"Since you are not yet case-hardened, tell me what you think right now about the general editorial policy."

"I don't think," he answered quickly. "One can't kick over the ropes if he's going to succeed in journalism. I've learned that much, at any rate." And he nodded his young head sagely.

"But the right?" I persisted.

"You don't understand the game. Of course it's all right, because it comes out all right, don't you see?"

"Delightfully vague," I murmured; but my heart was aching for the youth of him, and I felt that I must either scream or burst into tears.

I was beginning to see through the appearances of the society in which I had always lived, and to find the frightful realities that were beneath. There seemed a tacit conspiracy against Jackson, and I was aware of a thrill of sympathy for the whining lawyer who had ingloriously fought his case. But this tacit conspiracy grew large. Not alone was it aimed against Jackson. It was aimed against every workingman who was maimed in the mills. And if against every man in the mills, why not against every man in all the other mills and factories? In fact, was it not true of all the industries?

from 'The Iron Heel' by Jack London (1908)

Student 1 (416 words)

In the given extract, a vital issue that has been discussed is the lobbying implications on freedom of the press. The whole passage talks about Avis's attempt to publish a communication but she has been turned away by every publisher because the topic does not align with the interests of corporations that sponsor them. If not all topics are allowed to be represented, then how do you know what the truth is?

As we live in the 21st century, it is crucial that the news is unbiased and touches upon the most controversial topics. However, consumers are often overwhelmed with information that comes from all around the world. An average European citizen reads a big part of their news from the United States, which is as well the premise of the London's novel, the news from the states is biased depending on the publisher and who is contributing to the publishing houses. It is no secret that you can read on two different well-established news sites an article about the same topic but the information in each will be polar opposite, furthermore, both views are treated as truth depending on their target demographics. As Percy Layton says "Of course it's all right, because it comes out all right" and it is alright because people tend to be ignorant and blindly follow what they are being told without second-guessing it if it aligns with their values.

The people that are in charge of the publishing houses have their agenda, they have strings with politics, friends, and their own interests as such they are well aware of what they are doing with the news. In the extract, the journalist Everhard mentions the fact that his consciousness is clean because he publishes only truthful information but that does not absolve him of the fact that he knows that something is wrong. The accountability should be put on the publishers, the writers, and the people who know the facts to challenge the fake news.

To sum up, in modern days some people have so much money and influence that they can sway, bend and erase the truth. They can redefine the facts and present them as honest news. This can lead people to act upon the presented information, for example, treating serious illness with homeopathy or denying the fact that human rights are under a threat to mention the latest moments when news has failed people. There is always a possibility that a written dystopian novel can become a reality.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu. Autora pozīcija ir skaidra un pamatota ar izvēršiem, pārliecinošiem argumentiem un piemēriem ar atsaucēm uz konkrētiem teksta fragmentiem, raksturojot tos (novērojama katram argumentam). Iedevuma saturs ir integrēts tekstā, izmantojot citātus, parafrāzi vai kopsavilkumu. Otrā argumenta nepietiekams izvērsums neļauj konkrētajam tekstam iegūt 5 punktus.	4
Organizācija un tekstveide	Skaidrs un loģiski strukturēts teksts; saistītāji vārdi un rindkopas pilnībā atbilst teksta uzbūves principiem un satura izklāstam. Iztirzājuma daļā novērojams, ka pirmais arguments ir daudz izvērstāks par otru, tādējādi tekstam pietrūkst līdzsvarojuma. Tāpat arī teksta saistījums otrajā rindkopā varētu būt nedaudz veiksmīgāks, kā arī ir jāpieliek pūles, lai izsekotu argumentu prezentācijai.	4
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Ļoti bagāts vārdu krājums un daudzveidīgas kompleksas gramatiskās struktūras ļauj atklāt smalkas nozīmes atšķirības un valodas nianšes, izteikt izvērstas pārdomas. Lai gan divās vietās tekstā vērojams vietniekvārdu <i>we</i> un <i>you</i> lietojums, kas pēdējā gadījumā tiek papildināts ar klišeisku frāzi <i>it is no secret</i> un noslēguma rindkopā <i>can</i> tiek lietots visos teikumos, tomēr pamatā vārdu krājuma un struktūru lietojums ir veiksmīga akadēmiska teksta prasībām atbilstošs.	5
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojuma precizitāte un pareizība ir nemainīgi augsta. Lai gan kļūdas var būt retas un grūti pamanāmas, šajā tekstā to faktiski nav. Izņēmums ir, piemēram, neveikla vārdu kārtība teikumā <i>'It is no secret that you can read on two different well-established news sites an article about the same topic but the information in each will be polar opposite'</i> .	5
Kopā		18

Student 2 (314 words)

In today's world a lot of things are determined by money. Everyone wants to make enough money to live a nice life and provide for their family. For the most part it is alright, but in the case of journalism we can not really trust everything we read if the reporter have been paid to write specific information.

It is not only the reporters fault, that we might read wrong information, it is also editor's fault and we often only complain about the reporter and not the editor of the text.

The lack of true and confirmed information on the internet is a big problem in today's society. As it is written in the text, big cooperations, who own newspapers or news websites on the internet, command their employees to write or not to write specific information, which clearly confirms, that this is a real problem.

"But my heart was aching for the youth of him, and I felt that I must either scream or burst into tears" was what the person talking to the journalist felt after the interview. This proves the point again and also shows how little we acknowledge this fact. In the modern days we all know that this problem exists, but we still trust a lot of things we hear on the internet. Even though there are even courses that help you realize which information should be trusted.

It is not quite clear if people are easier to manipulate nowadays, as in the past; because previously there was only the big cooperations, who could write something that would reach a lot of people, but nowadays almost every person can make a statement, but on the other hand if you convince one person then he would convince others also.

In conclusion everyone needs to be really careful when accepting new information. People who control the information, also control the world.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu. Autora pozīcija ir pamatota ar atbilstošiem argumentiem un piemēriem no iedevuma, bet trūkst atbilstošas un / vai izvērstas argumentācijas (argumenti ir virspusēji vai nepabeigti). Iedevuma saturs ir pārsvarā pietiekami integrēts tekstā, izmantojot citātus, parafrāzi vai kopsavilkumu.	3
Organizācija un tekstveide	Loģiski strukturēts teksts; saistītājpārdo un rindkopas pārsvarā atbilst teksta uzbūves nosacījumiem un satura izklāstam. Vērojamas viena teikuma vai nepilnvērtīgas rindkopas, kā arī neprecīzs saistītājpārdo lietojums (Piemēram, <i>Even thou</i> , <i>as</i> un pārmērīgi lietotais <i>but</i>). Samērā grūti izsekot argumentiem un to pamatojumam, jo rindkopās vērojams organizācijas trūkums.	3
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Pietiekami bagāts vārdu krājums un kompleksas gramatiskās struktūras (novērojamas gan ļoti vienkāršākas, gan sarežģītākas), kas pārsvarā izmantotas atbilstoši kontekstam. Vērojams klišeju un/vai vienkāršoju lietojums (<i>a big problem / a real problem / we all know that this problem exists / big cooperations / Everyone wants to make enough money</i>), kā arī biežs vietniekvārda <i>we</i> lietojums, kas liecina par personisku, nevis akadēmisku komunikācijas veidu.	3
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojums ir pārsvarā precīzs un pareizs, nedaudzās nesistemātiskās kļūdas netraucē saprast rakstīto. Novērojama viena sistemātiska kļūda – piederības pareizrakstībā (<i>today's world / reporters fault</i>), pāris pareizrakstības kļūdas (arī biežāk sastopamos vārdos, piemēram, <i>nowdays</i>), atsevišķas gramatikas kļūdas vienkāršākās struktūrās (<i>if the reporter have / the big cooperations, who</i>) un atsevišķu vārdu neprecīzs lietojums (saistītājpārdos un <i>cooperations</i>). Tas kopumā liecina, ka valodas lietojums ir pārsvarā precīzs un pareizs.	3
Kopā		12

Student 3 (381 word)

Newspapers throughout history have closely monitored what information their journalists can and can't write about as to not upset their readers or associates. Nowadays it's less of an issue, though it is still very visible in media.

A big issue is the influence of monetary gain on the content newspapers choose to publish. It is no secret that newspapers will censor themselves in favor of the advertisers helping fund it as the journalist Percy Layton freely admitted by stating "If you paid advertising rates, you couldn't get any such matter into the papers." Nowadays such practice is still very common and you will not see newspapers or websites discuss their advertisers in a bad light unless if the particular medium goes on to suffer large financial losses due to not addressing it, but in most cases they still choose to say on the side of their advertisers if they do not see long-term consequences.

Of course, news agencies have the goal of making money in most instances, so it is no surprise that they will stick to protecting whichever side will benefit them the most, but you could argue that this hugely takes away from the both creative and moral freedom of their journalists who happen to be one of the most valuable assets of their companies. This arises issues for people trying to find their way to the top of the journalist industry while writing about topics they themselves find important. The interviewer, too, tried to uncover the true feelings on this matter from Layton, but when asked what he thinks, she replied "I don't think, one can't kick over the ropes if he's going to succeed in journalism. I've learned that much, at any rate." Now you can still see writers leaving big publishing companies in favor of creative freedom, which points to it still being a large issue.

Nowadays press freedom and freedom of speech are topics often brought up which over time might lead to news publications opting to censor their content less, but it is still an issue. News publications are still seen favoring monetary gain and journalists still don't have the freedom they should. Combating these would take a lot of time, but it is important to continue discussing it so progress is made.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu. Autora pozīcija ir pamatota ar atbilstošiem argumentiem un piemēriem no iedevuma, tomēr argumenti, kas izmantoti abās rindkopās, atkārtojas pēc būtības (nauda). Ievadā un otrajā esejas rindkopā trūkst argumentācijas izvērsuma. Iedevuma saturs ir pietiekami integrēts tekstā, izmantojot tikai citātus.	3
Organizācija un tekstveide	Loģiski strukturēts teksts; rindkopas pārsvarā atbilst teksta uzbūves principiem un satura izklāstam. Skolēns ir izvēlējies saistīt tekstu, izmantojot dažādas struktūras, kas vairumā gadījumu ir noticis veiksmīgi. Tomēr trūkst norādes uz esejas nobeigumu.	3
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Bagāts vārdu krājums un kompleksas gramatiskās struktūras, kas izmantotas atbilstoši kontekstam. Vērojama atkārtošanās vai vienkāršoju lietojums atsevišķos gadījumos (piemēram: <i>issue</i> / <i>nowadays</i> / <i>bad</i>), jo pietrūkst sinonīmu un vietniekvārda <i>you</i> lietojuma.	4
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojums ir pārsvarā precīzs un pareizs, nedaudzās nesistemātiskās kļūdas netraucē saprast rakstīto. Pārsvarā vērojamas diezgan uzkrītošas pareizrakstības kļūdas, kas atsevišķos gadījumos tomēr varētu būt arī neuzmanības kļūdas. Novērojamas atsevišķas kļūdas vārdu izvēlē (piemēram: <i>'This arises issues for people trying to find'</i>), kas šķiet saistās ar dzimtās valodas ietekmi. To var novērot arī atsevišķu struktūru izvēlē (piemēram, <i>'A big issue is the influence of monetary gain on the content newspapers choose to publish'</i>). Tekstā ir īsās formas (<i>can't</i> , <i>don't</i>).	3
Kopā		13

Student 4 (351 word)

Journalism is supposed to tell truth, reviele topics as they are, discover who is right and who is not. Or is it? In the extract provided from 'The Iron Heel' by Jack London the protagonist, who seems to be an elderly man, or at least with experience of writing, combats against the reality of journalism, which is also the reality of the real world. His texts were rejected by three local newspapers but then he got a chance to talk with an up-coming editor of one newspaper who also rejected the protagonist.

The problem revealed itself in a conversation with Percy Layton, a graduate from university who had gone in for journalism. The protagonist started asking young man's opinion about the issue of rejection, but instead of bright lights in the eyes and a desire to change the current course of the world, which usually is so appealing to young people, he noticed nothing. In fact he saw a complete obeity to to the curent regime.

"I haven't anything to do with that" is the first problem of the text. Complete unwillingness to act not only underlines the laziness of young generation, but questions the whole existence of the future world. But can we judge this complete inactivity of young people?

The problem of naivete is also discussed in the text. Of course it's all right, because it comes out all right, don't you see? We say that youth is openminded. But is it really? If they trust everything they hear or see and don't question a thing.

This opens the third problem. The question: what is the truth? The young man said: "I myself, do not write untruthful things." How does one now that he is telling the truth if it is such lucide thing?

These issues are relevant to this day. People do not like to question things, because it asks for additional brain strength. It is always easier to live with the current way of how life goes and listen to one earnest orator. Because it provides an illusion of security and stability.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Daļēji uzdevuma nosacījumiem atbilstošs teksta saturs, pārstāstot informāciju no teksta, izvēloties atsevišķus izvilkumus no iedevuma un nesaskatot kopainu – teksta galveno problēmjautājumu. Ir mēģinājums izvirzīt problēmjautājumu un atklāt savu pozīciju, bet viedoklis nav pamatots.	1
Organizācija un tekstveide	Pārsvarā strukturēts teksts; saistītāji vārdi un rindkopas daļēji atbilst teksta uzbūves principiem un satura izklāstam. Teksts sastāv no maziem domu graudiem, kas nav pienācīgi organizēti.	2
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Pietiekami bagāts vārdu krājums, bet samērā vienveidīgas patstāvīgi veidotās gramatiskās struktūras, kas pārsvarā izmantotas atbilstoši kontekstam. Tekstā ir ievērojamas sarunvalodas stila pazīmes. Tomēr vārdu krājums pilnībā neatbilst kontekstam, jo autors ir novirzījies no tēmas.	3
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojums ir pārsvarā precīzs un pareizs, nedaudzās nesistemātiskās kļūdas netraucē saprast rakstīto. Novērojamas uzkrītošas pareizrakstības kļūdas. Valodas stils vietām nav akadēmiskam stilam atbilstošs.	3
Kopā		9

Task B

A journal has a column which invites young people to explore the impact of technology on different spheres of life and share their findings. You have read a research article on the impact of technology on the music industry and would like to recommend it to other readers. Write an essay in which you:

- introduce the topic and summarize the issues mentioned in the text;
- discuss the implications of these issues for the quality of music;
- conclude with predictions of future developments in the music industry and recommend the article to other readers.

Support your arguments with relevant examples from the extract. Do not copy directly from the text but you can **summarize**, **paraphrase** and **quote** the ideas from it.

Write your answer in **300–350** words. You have 80 minutes to complete the task.

TECHNOLOGICAL CHANGES IN MUSIC

The advent of MP3 technology in the late 1990s along with the diffusion of the Internet triggered several important changes in the music industry. First, starting with the appearance of Napster in 1999, consumers obtained the ability to access and download high-quality digital recordings via peer-to-peer file sharing without payment to the rights holders. The ease of transferring and downloading music without payment fundamentally weakened copyright protection and the recorded music industry's appropriability regime, making it much more difficult for record companies to protect their content. Since then, while illegal file sharing has given way to legal sales via iTunes and other digital platforms, new digital revenue has not offset declining physical revenue, triggering the collapse of revenue in the recorded music industry (e.g., Oberholzer-Gee and Strumpf 2007, Rob and Waldfogel 2006, Liebowitz 2006, Zentner 2006, Blackburn 2004). Thus, the technological changes have heightened the difficulty for the record labels, both majors and independents, to generate and capture the traditional levels of revenue from their music products. This, in turn, creates challenges in funding the large investments to discover "new-to-the-world" talent in the traditional ways.

But technological changes have simultaneously offered low-cost ways to produce, distribute, and promote music. Where traditional sound recordings required costly studio equipment, an artist can now create a high-fidelity recording using inexpensive and widely available computers and software (e.g., a Mac with Garageband). The diffusion of the Internet—and digital retailing—offers an inexpensive way to distribute music (Bourreau et al. 2012). Labels need not produce physical copies, nor do they need to make them ubiquitously available near consumers in the event the music becomes popular. Finally, other aspects of digitization can reduce the costs of promotion. Internet radio, including Pandora, Last.fm, rdio, Spotify, and others offer lower cost alternatives to terrestrial radio for acquainting consumers with new music. Internet radio stations broadcast a wider variety of music than terrestrial stations, allowing promotion for many more artists. A growing coterie of reviewers makes their views available online. Consumers have access to information on far more new music than they encountered through traditional promotional machinery (Waldfogel 2015).

Knopper (2009, p. 246) describes the process and the changes to the process triggered by the new technologies:

An artist who wanted to make a record needed studio time—and that cost money, which meant a sizable loan from the label. An artist who wanted to get a single onto the radio playlist needed connections—and that usually meant a label executive who had the money to hire an independent promoter. An artist who wanted to sell millions of copies of a record needed a big-time distributor with the clout to push CDs into big stores like Best Buy or Target—and that meant one of the major labels' own subsidiaries like WEA or CEMA. Today it's not necessary to hook up with a label to do all these things. An artist can make a record cheaply, and professionally, using software like Pro Tools. An artist can forgo the radio, building buzz and exposure online via do-it-yourself websites like MySpace, viral videos on YouTube, or any number of social networking services from Facebook to Garageband.com. As for distribution, who needs crates, trucks, warehouses, stores, or even the discs themselves? Artists can follow Radiohead's example and simply distribute the music essentially free online.

Adapted from Mary J. Benner, Joel Waldfogel (2016) *The Song Remains the Same? Technological Change and Positioning in the Recorded Music Industry*. *Strategy Science* 1(3):129-147.
Citation: (Benner and Waldfogel, 2016)

Student 1 (389 words)

In the last decades, technology has developed and had a great influence on various lines of work including the music industry. This has led to positive and negative changes for the business and the people associated with it. These are the issues discussed in Benner and Waldfoegel's (2016) article titled "The Song Remains the Same? Technological Change and Positioning in the Recorded Music Industry", published by Strategy Science.

On the one hand, the article highlights some of the negative implications of technology in the music business. As one of the main issues, the authors name the creation of Napster, which allowed customers to freely download and share music with others. While the idea of sharing music seems to be positive, the main problems were its legal status and copyright issues, which weakened the companies' abilities to safeguard their music. However, programmes such as Napster have paved the way for the legal sales of sharing music via Spotify, iTunes, and other similar programmes. Nonetheless, the improvements have come with their own difficulties, as mentioned by Benner and Waldfoegel (2016), there are new complications for record companies "to generate and capture the traditional levels of revenue from their music products". This in turn creates complications to find new music creators.

On the other hand, there have been several positive influences that technology has brought to the music industry. One such example has been a lower production and distribution cost, which allows even more talented artists to create and share their music. The support that social media provides has also helped artists reach a bigger audience faster. Artists do not need to follow the traditional way of creating their music, which includes having a certain amount of money to invest, a record label, and getting their music to the radio. Nowadays, artists can create their music with available software programmes and later on make their art available online.

In conclusion, this article gives an insight into technological advances and their effects on the music business. Given the changes that have happened until now, in the future there could be even better advances and improvements that make it easier for artists to develop their music. Meanwhile, I would suggest reading this article to anyone who would like to find out more about the development in the music industry over the past few decades.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Lai gan teksta saturs ir loģisks un tematam atbilstošs, kā arī labi sasaistīts ar iedevumu, tomēr uzdevums bija apskatīt tehnoloģiju ietekmi uz mūzikas kvalitāti. Tieši pats kvalitātes aspekts tiek apskatīts tikai pastarpināti (atsevišķās vietās tiek tikai pieminēts un tālāk tiek zaudēts fokuss, piemēram, trešajā rindkopā mūzikas kvalitāte ir pieminēta sākumā, bet otrajā pamatojuma daļā autors aizvirzās citur). Autora pozīcija ir pamatota ar atbilstošiem argumentiem un piemēriem no iedevuma. Iedevuma saturs ir pietiekami integrēts tekstā, izmantojot citātus, parafrāzi vai kopsavilkumu. Varētu teikt, ka iedevums tiek izmantots pat nedaudz pārmērīgi, īpaši otrajā rindkopā. Pozitīvi, ka tiek ietverta rekomendācija lasīt rakstu citiem.	3
Organizācija un tekstveide	Skaidrs, loģiski strukturēts un līdzsvarots teksts; saistītātvārdu daudzveidība un rindkopas pilnībā atbilst teksta uzbūves principiem un uztveri atvieglojošam satura izklāstam.	5
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Ļoti bagāts vārdu krājums un daudzveidīgas kompleksas gramatiskās struktūras ļauj atklāt smalkas nozīmes atšķirības un valodas nianšes, izteikt izvērstas pārdomas.	5
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojuma precizitāte un pareizība ir nemainīgi augsta. Kļūdas ir retas un grūti pamanāmas (šajā piemērā kļūdu faktiski nav).	5
Kopā		18

Student 2 (267 words)

The invention of the internet, MP3s and many other file sharing networks in the nineties has completely changed the music industry. But has it also impacted the quality? In this essay I'm going to talk about how technology has made the music industry more accessible to everyone and see how it impacts the quality.

Firstly, the fact that more people can start to pursue their music career means that there is a bigger chance for talented people without the money to get recognised. As it is mentioned in the text, it is not that important to have a record label of a producer. The same goes for someone who wants to make music that may not be for everyone.

On the other hand, as technology opens the doors for talented people, it does the same for the music that is not so good. Nowadays everyone can upload their music on Soundclouds or Youtube. And there have been more, not even parodies, but more songs that seem to be made only for the purpose of being bad. Still it does not mean that the whole music in general is bad.

Lastly, the one thing that may not be as good since the internet is that everyone makes the same music because it will sell. The internet is full of trends and people follow them, so everyone has to make the same music so they can pay their rent.

In conclusion, I believe that the influence of the internet on the music industry has not been bad. It has made things different but that does not necessarily mean bad.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu. Autora pozīcija pārsvarā ir pamatota ar atbilstošiem argumentiem un piemēriem no iedevuma. Tomēr trūkst apkopojuma un iedevuma saturs arī nav pietiekami integrēts tekstā. Autors formulē pamatjautājumus un pārmaiņas mūzikas industrijā, skarot kvalitātes aspektu, apspriež sekas, bet trūkst izvērstāks pamatojums, par ko arī liecina neliels vārdu skaits.	3
Organizācija un tekstveide	Loģiski strukturēts teksts; saistītājpārdi un rindkopas pārsvarā atbilst teksta uzbūves principiem un satura izklāstam. Var vērot teikumus, kas sākas ar <i>and</i> un <i>but</i> . Nav visai veiksmīgs iztirzājuma plānojums.	3
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Pietiekami bagāts vārdu krājums un kompleksas gramatiskās struktūras, kas pārsvarā izmantotas atbilstoši kontekstam. Novērojama atkārtotāšanās un vienkāršoti izteicieni (piemēram, <i>bad</i> lietojums). Tomēr tekstā vērojama arī struktūru un izteicienu dažādība, kas skolēnam ļauj iegūt 3, nevis 2 punktus.	3
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojums ir pārsvarā precīzs un pareizs, nedaudzās nesistemātiskās kļūdas netraucē saprast rakstīto. Darba autors nav pieļāvis nozīmīgas leksikas vai gramatikas kļūdas, bet tekstā ir vērojamas vairākas pareizrakstības kļūdas – ' <i>complitely</i> ', ' <i>accessable</i> ', ' <i>persue</i> '. Kļūdas pamatā netraucē saprast rakstīto, bet ir uzkrītošas.	3
Kopā		12

Student 3 (240 words)

Reader was introduced to multiple ways how music has evolved. For starters it all started in late 1990s. Right along it – internet started becoming more known. Then “Napster” became popular. On one hand – it was great to users because you could get music for free. But on the other hand – it was major loss financially for record companies and producers. It was illegal way to get music. And it made harder for companies to keep their music safe. Due to major money loss they also lost money to produce new music and buy new equipment.

But there are also new changes that have benefited this industry – there are now new ways how to produce and record music cheaply – now you can make music even in your bedroom. All you need to do that is computer and app, which can edit your music. There are also less need to promote music – no special adds are not needed. Now multiple internet radios and streaming platforms, for example, Spotify offers great and cheap ways to customers help discover new music and have access to new information. The quality of music has only become better.

In the future music industry is only become more wider and bigger. More people are going to have access to music making and developing. Its also going to become more unique and interesting. I recommend this article to other people because it helps to understand musics evolution and change.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Saturs un uzdevuma izpilde (teksta atbilstība uzdevuma prasībām, iedevuma satura izpratne, izmantošana un integrēšana tekstā atbilstoši uzdevuma mērķim, argumentācija)	Pārsvārā uzdevuma nosacījumiem atbilstošs teksta saturs, izmantojot iedevumu, pamato savu viedokli ar atsevišķiem piemēriem no piedāvātā teksta, kas daļēji atklāj autora pozīciju, par ko liecina argumentācijas trūkums un nepietiekamais vārdu skaits. Iedevuma saturs ir daļēji integrēts tekstā, dažreiz izmantojot iedevuma oriģinālos formulējumus un secību.	2
Organizācija un tekstveide	Pārsvārā strukturēts teksts; saistītātvārdi un rindkopas daļēji atbilst teksta uzbūves principiem un satura izklāstam. Lai gan šķiet, ka katra rindkopa vairāk vai mazāk atbilst vienam no uzdevumā minētajiem apakšpunktiem, teksta dalījums ir drīzāk formāls un trūkst veiksmīgas pārejas no vienas rindkopas uz otru. Skolēns arī izmanto <i>and</i> un <i>but</i> , lai sāktu teikumus, nereti izvairās veidot garākus teikumus vai arī veiksmīgi nesavieno blakus esošas domas.	2
Valodas līdzekļu (vārdu krājuma un gramatisko struktūru) daudzveidība	Pietiekams vārdu krājums, lai izteiktos vienkāršā veidā, lietojot gramatiskās pamatstruktūras. Ievērojamas atkārtotās leksikas lietojumā. Teksts pamatā ir veidots no vienkāršiem teikumiem, piemēram, <i>‘It was illegal way to get music. And it made harder for companies to keep their music safe.’</i>	2
Valodas lietojuma pareizība un precizitāte (leksika, gramatika un pareizrakstība)	Valodas lietojums ir samērā precīzs un pareizs, kļūdas netraucē saprast rakstīto. Darba autors nav pieļāvis leksikas un pareizrakstības kļūdas. Ir ievērojamas kļūdas artikulu lietošanā – <i>‘on one hand’</i> , <i>‘it was illegal way’</i> , saskaņošanā – <i>‘there are also less need to promote music’</i> , darbības vārdu formveidošanā – <i>‘the quality of music has only become better’</i> , <i>‘in the future music industry is only become more wider and bigger’</i> (arī īpašības vārdu salīdzināmās pakāpes veidošana). Tomēr kļūdas netraucē saprast rakstīto.	2
Kopā		8

4. pielikums.

Runāšanas uzdevuma vērtēšanas piemēri angļu valodas augstākā līmeņa valsts pārbaudes darba paraugā.



Student 1 Paper 1 https://bit.ly/Student1_Paper1

Transcript

Student: So, hello, dear participants! Today I want to present you my presentation about what is digital footprint. In my presentation I want to touch upon three important points. First of all, I wanna talk about what is digital footprint. Then I wanna go on to talk why it is important and lastly, I want to talk about future implications. And now without further ado let us begin.

First of all, digital footprint ... so I guess we all know what is internet, we all use it and probably 99.9 % of you have used it at least once trying to check for trains or maybe finding something to buy online or you probably as most of the people used social media sites as Facebook, Instagram, Snapchat and so on. And as a name already states – 'digital' meaning that it lives online through computers, through networks. It lives somewhere in the cloud, somewhere that you can't see but it's still there and 'footprint' meaning that we leave something behind us when we use internet. My dear friend who wrote the blog and I love how he put his connection with digital footprint. To quote, 'I view my online presence as an extension of myself and as a fairly introverted person my online presence is linked to only a handful of accounts many many of them completely restricted to only my close family and friends.' I love it because he says that his digital footprint is quite small and he controls what is shown but for example for other people it might be bigger specially for influencers. There's so much information that you can find about them and for us regular people as well. And... regular people as well. So what we need to know, that it is something that we leave behind, when we are online.

So, secondly, why is it important to talk actually about the digital footprint? Well, kids these days start using the internet faster and faster. Already by the tender age of 4 and 5 years they already watch Youtube videos, they might comment and they already have some social media pages for their Instagrams, most popular, TikToks at this point and Facebook as well and if I would want to show what I did when I was 4, 5 years old, well, I would be quite, quite, quite, quite, quite, quite, quite embarrassed if someone found out that and already in... a few years ago when I was in seventh, eighth grade that as well was quite, quite embarrassing if someone would have filmed that or even if I would have filmed that and put it online for everyone to see. So because we never know what actually which people will actually find what we put out and in future maybe when I'm gonna go try to apply for a job or maybe even go further study and maybe go in politics and as such, people who might find what I put on or other people put from me online it might be bad and it might kind of hinder all my possibilities or employment status, as well. Then of course, there's also the possibility which... there's also the possibility that some people can use it quite badly the information that I have put online, for example, I found in a Digital Tattoo Webpage which is from university I think. It is shown that of course it's fun posting online but it can become unsafe and have a lasting impact on the digital identity of children when photo location, the personal information are shared. I wanna emphasise the idea of personal information that we share because we share locations, places, what we do all the day and we do it every day and quite a lot of people ... people we don't want might find them.

So lastly going to future implications. Of course, nobody knows what future holds but we can predict it. It can go in a positive way. Then maybe when maybe the laws, regulations become even harder and we as people who use interact we are in complete in charge what other people will see and what we put, who can get the information but as well it can have a negative impact, it can go in a negative way. It can go there that the laws and regulations become loose or completely disappear because again it goes down to money. If people can buy it, they can use it and as such or information might become as currency for data miners and, for example, there's a wonderful quote from George Orwell who wrote that wonderful book 1984. Quote, 'They could lay bare in the utmost detail everything that you had done or said or thought; but the inner heart, whose workings were mysterious even to yourself, remained impregnable.' As such it means that the government in his novel has complete, complete access to their life they know everything about them. Except maybe for what they think and what's in the heart of course but they can... they know everything, when they eat, when they wake up, when I go to sleep in a sense they can control them. And if we will not be kind a, if we will not fight for own our own rights

and for rights of our government that ... that limit that possibly of other people to get to our information, it might end up leading to this kind of dystopic future.

And to end it all, I want to answer my questions, the questions which I presented in the beginning of my presentation – yes, your digital footprint matter. It matters to your friends, maybe to random people who just wanna find information about you, it might matter to more important people who could one day give you a job or as well to people who might want to harm you. And remember, it is impossible to imagine how the information that you have left will be used against you in future. Thank you very much!

Teacher: I will ask you three questions. The first, what criteria do you use to select the most relevant information for your presentation?

Student: Well I kind of worked it that, well, I have my topic of my presentation and then I decided what I want to put in my presentation how I'm going to structure it. Then I went all from all of the given material and I chose which points would best suit for which place in my presentation and those who kind of didn't align with my interests I left behind and concentrated on those who I really liked and could put in my points.

Teacher: Okay, thank you. Next. What issue does Orwell's quote raise?

Student: I think it raises the issue that at some point government or people who stand behind, who get the information might know completely everything about you and assess. Your kind of humanity is lost. But then again they can't really know what you're thinking and what you're feeling. As such it become ... you become divided because you kind of need to align with the expectations of government or what they want and how they control you but at the same time you have kind of feelings that it might not be the best way how to deal with that.

Teacher: And the last question, what could help young people develop their digital literacy?

Student: I think we definitely need to have ... I would say courses, not even courses, but you already in school really need to have a lesson that teaches you what you can do where you can do it and how you can do it and what can be the consequences if you don't follow your digital footprint and you leave it out, for example, accepting all the cookies so you all the information that you have people can know it who have that page and the search even after if you, for example, well in the worst case scenario, you have done something, the government wants to know about it more, not even the government but rather the court. They are able to get this information from the webpages. As such we wouldn't ... we kids... well teenagers as well as me really need to have some guidance into how we can raise and grow with our digital footprint so it wouldn't hinder us but would actually work for us rather than lead to bad consequences I would say.

Teacher: Thank you for your answers.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Sagatavotā runa (runas organizācija, argumentācija un iedevumu izmantošana)	Pilnībā izpilda visus uzdevuma nosacījumus. Runa ir skaidri strukturēta – ir skaidrs plāns, pārejas no viena punkta uz nākamo. Runas daļas ir līdzsvarotas, loģiski saistītas. Izteiktais viedoklis ir pamatots ar izvērstiem, pārliecinošiem argumentiem un piemēriem. Analizē un izvērtē iedevumos piedāvāto informāciju, formulējot secinājumus – atbild uz biļetē norādīto centrālo jautājumu.	5
Mijiedarbība informācijas nodošanā (jautājumu izpratne un atbildes uz jautājumiem)	Precīzi atbild uz visiem jautājumiem. Pamato un skaidro savu pozīciju ar atbilstošiem un izvērstiem argumentiem. Tomēr atbildēs trūkst pārliecinošu argumentu, piemēram, atbilde uz 1. jautājumu ir diezgan vispārīga; atbildei uz 2. jautājumu trūkst tālāku secinājumu / domas izvērsuma; 3. jautājumā ir skaidri jūtams, ka domu grūtāk noformulēt.	4
Valodas bagātība (valodas apjoms, diapazons)	Izmanto piedāvātajai saziņas situācijai atbilstošus un daudzveidīgus valodas līdzekļus – ciešamā kārtā, nosacījuma palīgteikumi, dažādas teikumu struktūras. Ir bagāts vārdu krājums, lai spētu sniegt skaidru salīdzinājumu, izteiktu argumentētu viedokli, īpaši nemeklējot vārdus. Novērojama neliela atkārtotības vai domas / vārdu pārformulēšana: <i>I think we definitely need to have ... I would say courses, not even courses, but you already in school really need to have a lesson...</i> ; tāpat novērojamas atsevišķas neformālas runas iezīmes, piemēram, <i>wanna, gonna</i> .	4
Valodas līdzekļu lietojuma pareizība (gramatiski pareizs un leksiski precīzs valodas lietojums)	Pārsvārā runā gramatiski pareizi un leksiski precīzi. Nav kļūdu, kas rada pārpratumus. Novērojamas atsevišķas neprecizitātes, kas netiek uzreiz izlabotas, bet citās līdzīgās situācijās valoda ir precīza: <i>I chose which points would best suit for which place in my presentation and those who kind of didn't align with my interests ... your digital footprint matter...</i> ; neprecīzi atsevišķi nosacījuma palīgteikumi, bet citi ir pareizi, norādot, ka skolēns tomēr prot tos veidot precīzi: <i>and if I would want to show what I did when I was 4, 5 years old, well, I would be quite ...</i> ; atsevišķās vietās neprecīza vārdu kārtība teikumā: <i>there's also the possibility that some people can use it quite badly the information that I have put online</i> .	4
Valodas plūdums (izruna, uzsvari, ritms un intonācija)	Bez grūtībām izsakās spontāni un raiti. Izruna un intonācija atbilstoša mērķvalodai un saziņas situācijai – ieturēta prezentācijas stilā. Vērojamas pāris neuzmanības kļūdas (piemēram, vārda 'digital' izruna runas beigās).	5
Kopā		22

**Student 2 Paper 1** https://bit.ly/Student2_Paper1**Transcript**

Student: The topic of my presentation is the digital footprint that we leave every time we use the internet. Every time we post, comment, like, share or do anything else on the internet we leave our information behind in the digital space. This is why in my speech I would like to discuss the positives and negatives of having a digital footprint providing some examples and also drawing conclusions.

Firstly, I would like to discuss the positive aspects that a digital footprint has, which is that it is a part of social media and can provide positive experiences among friends and relatives with the ability to share some important events from our lives. It gives an insight into our lives to those friends and relatives who might not have the opportunity to meet each other regularly. As well, it provides the option to share some more challenging aspects of life and help people get support from others in the digital space. This is also shortly touched upon in one of excerpts which mentions parents' ability to share some moments from their everyday lives whether it be a positive or negative experience. It could be sharing some milestones, for example, graduation or some challenges. Even such simple ones as maybe getting help with homework as it is mentioned in another excerpt from a blog post. A digital footprint is a part of ourselves, which is why we do need to be careful about how we use it, but at the same time it is something that helps us get in touch with people who wouldn't be able to connect with otherwise.

Secondly, I would like to highlight the negative aspects and even the possible dangers of a digital footprint. We must think about the information we leave in the digital space as one that can be accessed by anyone, similar to a history book about ourselves. All of the information we put out online can be seen and used by anyone who comes across it. This is something that we can read in the excerpt from Orwell's book *1984* where it is mentioned that in a sense even set out as a warning that people could be able to see everything that a person has ever done or set. And nowadays it is not just not just a possibility but a reality by posting all of our actions and thoughts on social media. It can even give people the opportunity to deduce others' opinions by surveying all the material that the person has posted. That is why we do need to think about how we use the internet and how it might affect us in the future. An example could be that one post the person has put on social media in their teens can be seen years later by their potential employees and influence their decision to hire this person or another example could be online bullying and how easy it is to hide behind your keyboard and write mean information about others.

I would like to conclude my presentation by stating that when it comes to the topic of digital footprints it is impossible to say whether it has only a negative or only a positive influence. We need to consider both sides of the story especially because there is a growing number of social media users. In light of this, people should start considering teaching proper use of the internet in schools and educating children and teens on the information they post and would like to share in a public space.

Teacher: Okay, the first question, what criteria did you use to select the most relevant information for your presentation?

Student: As I wanted to focus more on the experience of using social media, that is the information that I was looking for in these extracts, I did not put a big emphasis on statistics but more on the use of the internet and what is some people's experience in this case.

Teacher: Okay, next one then, what issue does Orwell's quote raise?

Student: It... it is in ...in a way a quote that warns about our future and raises the issue of the possibility to see and use everything that a person has ever done or said and if there is a lot of material available about a person so others can even try to understand what they think and maybe predict some actions in the future that this person could do. It also raises some serious safety concerns and privacy issues as this information's a lot there on the internet and that's why we need to maybe try to use less of it or be mindful of what we post on the internet.

Teacher: OK, and the last one, what could help young people develop their digital literacy?

Student: As I mentioned in my speech one of the possible solutions could be to teach digital literacy in school to help children and know how to use the internet from an early age. This can help avoid some bad experiences, however, it is very important that parents think about this issue as well and talk with their children. There could be another possible solution, for example, social media sites, so could provide some educational information when an app is downloaded or maybe before an account is created making sure that people first get to know this information and how to use the internet safely and only done access the apps or access their account and create one.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Sagatavotā runa (runas organizācija, argumentācija un iedevumu izmantošana)	Pilnībā izpilda visus uzdevuma nosacījumus. Runa ir strukturēta, runas daļas ir loģiski saistītas – ir skaidrs plāns, viegli izsekot pārejai no viena punkta uz nākamo. Izteiktais viedoklis ir pamatots ar izvēršiem argumentiem un piemēriem. Apkopo un salīdzina iedevumos piedāvāto informāciju, bet nedaudz pietrūkst argumentu daudzveidības, lai nonāktu pie plašākas analīzes un secinājumiem par tematu. Tāpēc arī runas garums nesasniedz 5 minūtes.	4
Mijiedarbība informācijas nodošanā (jautājumu izpratne un atbildes uz jautājumiem)	Precīzi atbild uz visiem jautājumiem. Pamato un skaidro savu pozīciju ar atbilstošiem un izvēršiem argumentiem. Atbildes uz pirmajiem diviem jautājumiem ir ļoti konkrētas, viegli uztveramas, bet tām pietrūkst izvērsuma.	4
Valodas bagātība (valodas apjoms, diapazons)	Izmanto piedāvātajai saziņas situācijai atbilstošus un daudzveidīgus valodas līdzekļus – novērojamas daudzveidīgas teikumu struktūras. Ir ļoti bagāts vārdu krājums, kas ļauj izteikties skaidri, neierobežojot sakāmā saturu – gandrīz nav vārdu atkārtotāšanās, izmanto izteicienus.	5
Valodas līdzekļu lietojuma pareizība (gramatiski pareizs un leksiski precīzs valodas lietojums)	Runā ar nemainīgi augstu valodas pareizību un precizitāti. Kļūdu faktiski nav.	5
Valodas plūdums (izrūna, uzsvari, ritms un intonācija)	Bez grūtībām izsakās spontāni un raiti. Izruna un intonācija atbilstoša mērķvalodai un saziņas situācijai.	5
Kopā		23

**Student 3 Paper 1**Audio: https://bit.ly/Student3_Paper1**Transcript:**

Student: I'm going to tell you what is the digital footprint is and how it can affect our everyday in future lives.

To begin with, I would like to mention that more than half of the all world's population has an internet account and by Simon Kemp data published in 2021 it says that almost 4.2 billion users were on social media by the start of 2021 and that means that every person that has access to the internet has searched something or commented or posted something.

Past actions that are done on the internet are called the digital footprint because everything you do online stays in the system and you cannot change everything even if you have a private account.

Have you ever googled your own name? Pew Research Center survey says that just under half of all users on the internet have searched their own name and also would like to share my own experience because I obviously search my own name too. First results that came up after googling my name and surname was my Instagram account and also my athletic website page. It was something I expected and then I scrolled down and found a few websites from 5 or 7 years ago where my names ... where my name and surname was mentioned, such as, running competition and Math Olympics results. What actually scared me was the... that Math Olympic website had my personal information, such as, my school name and my math teacher's name. Also somehow Google had my photos from running competitions on the websites that didn't mention my name. Even though I am very private internet user and I don't post a comment daily and almost never and I do not appear on other's profiles Google could came up with a lot of results that strangers could google my name and found on internet.

So I believe it is very important to think what you do online. You can think that your comments are funny but actually they may ... may be inappropriate so, for example, when in the future you will be getting a job interview, company's managers may search your own name and found something that you have done inappropriately. They wouldn't like your name to be associated with their businesses.

In conclusion, to my way of thinking people cannot and also shouldn't avoid internet at all and be scared of it. But they should be very careful about what they post and what would they do. Although I also think that government should provide an education in schools for about internet security.

Teacher: Okay, thank you! And now three questions. First, what criteria did you use to select the most relevant information for your presentation?

Student: I used three sources from the given information ... from the given page. The first source that I used was from the last year and also used my own experience. Okay so my criteria was, firstly, this is something that I also agree on, something about my my friends and I discussed before, like, how many users are on the internet and that Simon's Kemp survey said that it is 4.2 billion users and the other great criteria was a... I found one name Marry Madden that I heard before in some Youtube video so I decided this is a legit survey ... a legit information that I can use in my presentation because I trusted the source.

Teacher: Okay, next. What issue does Orwell's quote raise?

Student: Okay, so the issue that he raised in his quote was that... I will relate this to this topic about internet that everything that you do online stays in online. But it shows only these things that you have done, like, Coleman's photos. It doesn't show your insides because when we are meeting someone we are exploring other's mentality, mind-set and other things and when you post something you cannot actually provide all of the information about yourself so you may post something and people may think about you otherwise.

Teacher: Okey, and the last time. What could help young people develop their digital literacy?

Student: So I also mentioned in my presentation that I believe that government should provide some education in schools but also I think it should be talked more on social media about its security. Because I haven't seen any videos or any influencers that actually tell teenagers or young people – their followers to be ... to be careful about what they post and what they do. So maybe it should be talked more about social media. So more people should make TikToks or post on Instagram about it.

Vērtēšanas kritēriji	Snieguma apraksts	Punkti
Sagatavotā runa (runas organizācija, argumentācija un iedevumu izmantošana)	Izpilda visus uzdevuma nosacījumus. Runa ir pietiekami strukturēta, runas daļas ir saistītas, bet nav skaidru pāreju no viena punkta uz nākamo. Runai trūkst piemērotas ievada daļas, un runas plāns ir diezgan virspusējs. Tā kā tam trūkst izvērsuma, tas ierobežo argumentāciju, par ko liecina pilnībā neizmantotais runai atvēlētais laiks. Izteiktais viedoklis ir pamatots, bet cenšas izmantot savu personīgo pieredzi. Apkopo iedevumos piedāvāto informāciju.	3
Mijiedarbība informācijas nodošanā (jautājumu izpratne un atbildes uz jautājumiem)	Atbild uz visiem jautājumiem. Pamato un skaidro savu pozīciju ar atbilstošiem argumentiem, tomēr atbildēs trūkst pietiekamas precizitātes vai izvērsuma. Izņēmums ir 1. jautājums, kur atbilde ir skaidra un izvērsta; atbilde uz 2. jautājumu nav precīza, bet atbilde uz 3. jautājumu koncentrējas tikai uz vienu aspektu.	3
Valodas bagātība (valodas apjoms, diapazons)	Lieto saziņas situācijai piemērotus valodas līdzekļus. Lai gan runā var atrast arī sarežģītākas valodas struktūras, pārsvarā dominē vienkāršas vai arī vienveidīgas struktūras. Pietiekams vārdu krājums, lai spētu brīvi izteikties par dažādiem tematiem, reti kad meklē vārdus vai izsakās aprakstoši. Novērojama tendence pārformulēt domu vai atkārtoties.	3
Valodas līdzekļu lietojuma pareizība (gramatiski pareizs un leksiski precīzs valodas lietojums)	Pārsvarā pareizi lieto dažādus valodas līdzekļus, nedaudzās kļūdas un pārtēikšanās netraucē saziņai. Novērojamas atsevišķas kļūdas gan vienkāršās, gan sarežģītās struktūrās, bet tās nav sistemātiskas.	3
Valodas plūdums (izruna, uzsvari, ritms un intonācija)	Runā tekoši. Pauzes ir pamatotas. Izruna un intonācija pārsvarā mērķvalodai atbilstoša. Novērojamas atsevišķas izrunas neprecizitātes, bet vārdus var saprast.	4
Kopā		16

**DOMĀT.
DARĪT.
ZINĀT.**

Valsts izglītības satura centra īstenotā projekta "Kompetenču pieeja mācību saturā" mērķis ir izstrādāt, aprobēt un pēctecīgi ieviest Latvijā tādu vispārējās izglītības saturu un pieeju mācīšanai, lai skolēni gūtu dzīvei 21. gadsimtā nepieciešamās zināšanas, prasmes un attieksmes.

Projekts Nr. 8.3.1.1/16/I/002 Kompetenču pieeja mācību saturā



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