

Bijlage HAVO
2015

tijdvak 2

Engels

Tekstboekje

Tekst 1

INBOX

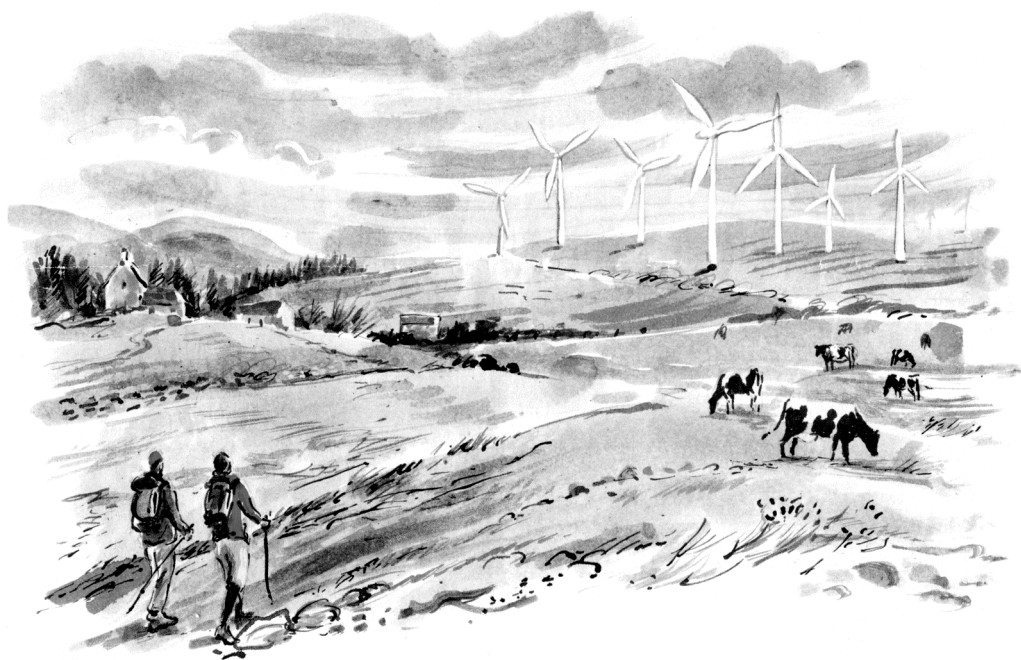
Living off her wall

I read with much interest your article (on street-artist Swoon) glamorising vandalism. Swoon seems unaware that not everyone wants to see people painting or writing over everything because they can't 1 a need for expressing their self-indulgence. I'm fine with seeing a bare wall for what it is – a thing of texture, colour etc., rendered beautiful by light, a product of honest work and collaboration by planners, architects, bricklayers... I wish those with such artistic leanings would stick to canvas. If it stimulates others, sell it to them. If it appeals only to you, keep it or give it to your mum for Christmas. What next? Celebrating people who try and build on the green belt because it looked too boring as it was?

Jason Moran, Enfield

Time Out, 2011





Winds of Change

- 1 High on a blustery hill right in the middle of Scotland sits a towering wind turbine, whipping up 2.5 megawatts of energy a year for the national grid. There are another 14 white giants in the same wind farm, but look closely and you'll see this one is different: adorned with marker-pen doodles and signatures all round its base. It is a people's turbine and its power belongs wholly to the community of Fintry.
- 2 The 300-plus households in this rural village are set fair on their course to become a zero-carbon, zero-waste community. When the wind-farm developer came knocking at the door of the community council seeking backing for its new development, Fintry rejected the standard benefits package in favour of far bigger aspirations. It took four years of negotiation but they pulled it off.
- 3 The 5 the deal is that the village gets to use none of its own renewable power: the structure of the national grid makes that impossible. What the wind turbine grinds out for the 550 villagers is cash. The money all goes into the Fintry Development Trust (FDT), set up to reduce the village's energy use and carbon emissions.
- 4 They hired an energy adviser to help residents shift to more sustainable heating methods and have also helped fund a new biomass boiler for the sports club. But FDT is also turning its attention to other issues. For instance, a community car club has been launched. Even before it was fully operational three villagers ditched their second cars in favour of the club. Says one villager: "A community is a good level at which to tackle climate change. If your neighbour is putting in a geothermal pump, it makes it much easier for you to follow – you are not exposing yourself to the risk of something new and scary."

Country Living, 2011

France versus England



adapted from a blog by Max Wooldridge, Travel Mail writer

Why can't the UK be more like France? Sacre bleu, non! I hear you cry.

- 1 This blog is not sponsored by the French Tourist Board. This one comes straight from the heart. Each week, tour operators send me information about cycling breaks in the UK and bang on about how great they are. My reaction is the same: thanks, but no thanks. A cycling break in the UK simply won't feel like a holiday. To me, it's a contradiction in terms. Holidays should be relaxing affairs, not anxiety-fests in which you worry what's coming around the next corner. Will the next car that passes clip my ankle? Or bustle me into a hedgerow? Cycling in cities is deemed cool so much so that every self-respecting mid-life crisis male now treats himself to a six-grand carbon fibre road bike instead of a BMW motorbike. Despite the successes of British cyclists like Mark Cavendish and Bradley Wiggins, the UK is still not a particularly fun place to ride a bike.
- 2 It has nothing to do with the weather, as I love cycling in the rain and the cold. The problem is the mentality of many British drivers who tend to see cyclists as pests. In Belgium, Holland, Italy and France bicycles are an integral part of the culture, and drivers have an in-built respect for cyclists. 8 Britain's best professional cyclists base themselves abroad, where they are assured of better road conditions and a positive cycling culture.
- 3 When it comes to holidays, it's France for me every time. Nowhere else gets a look-in, and not just because some of the happiest days of my life have been spent on a bicycle there. This positive discrimination is based on 20 years of cycling in France. My infatuation has a lot to do with the countryside, and its sleepy villages; the waft of fresh patisserie smells as you set off in the morning

and the mid-afternoon clank of *boules* as you reach your destination. But it has a lot more to do with the general welcoming attitude you get on two wheels, even when your accent exposes you as a *rosbif*.

- 4 The French drive like nutters on motorways reserved for cars but slow down to a snail's pace through towns. When I cycle in the Pyrenees cars often wait five minutes behind me until the road straightens and it is safe to overtake. Events like this are virtually unthinkable in the UK, where waiting for a cyclist is an affront, or slowing down for one a sign of failure. I won't take a cycling holiday in the UK until I feel safer on the roads. Until that changes, it's France for my cycling holidays every time.

dailymail.co.uk, 2012

An invitation for kids to be cruel

adapted from an article by Nancy McDermott

- 1 By now, millions of people across the world have viewed the latest internet hit 'Making the Bus Monitor Cry', which is a video of a slew of vile, verbal abuse against 68-year-old New York bus monitor Karen Klein from four 13-year-old boys. It is hard to know what is more shocking: the methodical cruelty with which the children ply their insults; or the grandmother's inability to respond effectively to the humiliating onslaught. Childish cruelty is allegedly old news, but, recorded and broadcast across the world, it is still jarring. Not only is the video footage completely at odds with the way we usually like to regard children — as innocents in need of protection — but their willingness and, most of all, their success at targeting an adult is unsettling.
- 2 Karen Klein was, we're told, another victim in a nation in the grip of a bullying epidemic. Writing in *Slate Magazine*, Jeremy Stahl argues that the problem is buses, because the enclosed space and enforced togetherness creates a mob mentality that spurs bullies. Charles Blow, writing in the *New York Times*, linked the incident to US political culture: '[It is] a remarkably apt metaphor for this moment in the American discourse in which hostility has been drawn out into the sunlight.' He claims the boys represent 'that part of society that sees the weak and vulnerable as worthy of derision and animosity.'
- 3 These responses to the Karen Klein incident betray a real confusion, not just about the nature of bullying but about adulthood itself. 'Bullying' is most often understood as a situation in which a powerful person or a group behaves aggressively towards someone with less power. This hopelessly broad definition might apply to anything from international affairs to hockey, but even by these standards, it does not apply to what occurred on the school bus.
- 4 It is easy to forget in an age when so many adults find it hard to keep children under control that adults are inherently more powerful than children. Adults bear both rights and responsibilities for making and acting on their own decisions. Children, in contrast, have no real autonomy. The little they do have is 15 the adults in their lives. And rightly so: children lack both the experience and the maturity to be held legally or morally accountable for their actions.
- 5 To suggest that adults like Karen Klein are capable of being bullied by children represents an abdication of the responsibilities of adulthood itself. In situations like the one on the bus, the individuals in charge derive their power to protect children and to keep them in line from all adults. When solidarity between adults is strong, it doesn't much matter if someone like Karen Klein is not personally authoritative because kids understand that they will still be held accountable by

the other adults in their lives: teachers, parents, etc. In this case, 16. The boys taunting her seemed confident that there was little possibility of being held accountable by anyone.

- 6 The seventh graders who taunted Klein did not do it because they had no empathy or awareness of bullying, or because they were overcome by a claustrophobic mob mentality, or because they are worse than children anywhere else. They behaved the way they did because none of the people or institutions responsible for guiding them in their journey to adulthood 17 clear standards of behaviour. The sad truth is that unless we wake up and recognise this phenomenon for what it is, and start letting children know where they stand, behaviour like that on the bus will continue.

spiked-online.com, 2012

The Britishisation of American English

based on an article by **Cordelia Hebblethwaite**

- 1 There is little that irks British defenders of the English language more than Americanisms, which they see creeping insidiously into newspaper columns and everyday conversation. But bit by bit British English is invading America too.
- 2 "**Spot on** — it's just ludicrous!" snaps Geoffrey Nunberg, a linguist at the University of California at Berkeley. "You are impersonating an Englishman when you say **spot on**. **Will do** — I hear that from Americans. That should be put into quarantine," he adds. And don't get him started on **the chattering classes** — its overtones of the elitist British class system make him quiver. It is not so much the masses who use these terms, says Geoffrey Nunberg, as arrogant snobs. Journalists and other media types, like advertising agencies, are the worst offenders, in his view. "The words trickle down rather than trickle up," he says.
- 3 His revulsion at the drip, drip, drip of Britishisms — to use an American term — crossing the Atlantic, is not shared by everyone. "I enjoy seeing them," says Ben Yagoda, professor of English at the University of Delaware. "It's like being a birdwatcher. If I find an American saying one, it makes my day." Last year Yagoda set up a blog dedicated to spotting the use of British terms in American English. So far he has found more than 150 — from **cheeky** to **chat-up** and **sell-by date**.
- 4 Kory Stamper, Associate Editor for Merriam-Webster, whose dictionaries are used by many American publishers and news organisations, agrees that more and more British words are entering the American vocabulary. For instance, there has been an increase, says Stamper, in the use of **ginger** as a way of describing someone with red hair. She sees this as clearly tied to the publication in the US of the first Harry Potter book. Dozens of words and phrases were changed for the American market, but **ginger** slipped through, as did **snog** (meaning "to kiss amorously") — though that has not proved so popular.
- 5 British TV shows like Top Gear, Dr Who, and Downton Abbey may be another reason more British words are slipping in, says Yagoda, as well as the popularity (and easy access via the internet) of British news sources, such as The Guardian, The Economist, The Daily Mail and the BBC. Still, the "balance of payments" language-wise is very much skewed the other way — with Americanisms used far more in Britain than the other way round, says Nunberg. We are not seeing a radical change to the

American language, says Jesse Sheidlower, American editor at large of the Oxford English Dictionary — rather a "very small, but noticeable" trend. And though a few people feel offended by the use of British words in American English, they are in the minority, he adds. "In the UK, the use of Americanisms is seen by some as a sign that culture is going to hell. But Americans think all British people are posh anyway, so no one would mind."

bbc.co.uk, 2012

Why is growing resistance to antibiotics so very serious?

- 1 THE danger posed by growing resistance to antibiotics is as great as 'terrorism' and 'climate change', the government's chief medical officer for England has said. Dame Sally Davies warned that routine operations could become 'deadly' within 20 years if people lose the ability to fight off infection and called on the pharmaceutical industry to research and develop new forms of antibiotics.
- 2 As the threat from one form of bacteria is brought under control, other bugs take its place. Hospital infections from *MRSA* and *C.difficile* have fallen sharply — by up to 80 per cent — in the past ten years. But they have been replaced by other bacteria such as *E.coli* and *klebsiella*, which are now the most 'frequent agents' of hospital-acquired infection in the UK. Dr Ibrahim Hassan, a consultant microbiologist at Wythenshawe Hospital in Manchester, says he is seeing more and more cases where patients have infections that are resistant to antibiotics. "You don't have too many options in terms of treatment," he said. "In some hospitals we see patients come in with an infection for which there is no effective antibiotic."
- 3 Antibiotics have been 25 too readily, explains microbiologist Professor Valerie Edwards-Jones. "Today, GPs are less likely to do so," she says, "but for many years they were dished out recklessly, resulting in resistance to their effects. Adding antibiotics to animal feed was disastrous," she adds, "because it introduced the drugs into the food chain and increased the opportunity for resistance. Over time, micro-organisms are able to mutate until they can survive exposure to the drugs."
- 4 The drug industry hasn't developed a new class of antibiotics since the late 1980s and there are very few new antibiotics in the pipeline. "The pharmaceutical industry needs to be incentivised to create new drugs," says Davies. "Making antibiotics is not viewed as profitable. We may have to work with the pharmaceutical companies in public-private partnerships, and we may have to do some development of antibiotics on a public basis." She adds that if no action is taken we will find ourselves in an almost 19th century environment where people die from infection when they undergo standard surgery. Operations such as hip replacements would become far more risky and treatments that suppress the immune system such as chemotherapy and organ transplants would become almost impossible.
- 5 Clearly, the medical profession needs new and effective antibiotics. But Edwards-Jones says the war against bacteria starts at home with basic

hygiene. She also urges more awareness of the appropriate use of antibiotics — for instance, the fact that people need to be told 95 per cent of sore throats are caused by viruses — for which antibiotics are useless. Davies says there needs to be more education of doctors, nurses and vets, so that they know the risks and advantages of prescribing antibiotics and think about that balance. She also believes medical professionals need to spend time with patients explaining why they're not prescribing the drugs.

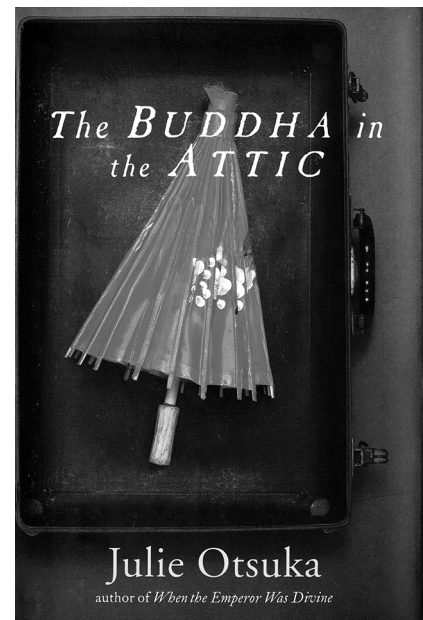
theweek.co.uk, 2013

Tekst 7

De volgende tekst is het begin van de roman The Buddha in the Attic geschreven door Julie Otsuka (2011)

COME, JAPANESE

ON THE BOAT we were mostly virgins. We had long black hair and flat wide feet and we were not very tall. Some of us had eaten nothing but rice gruel as young girls and had slightly bowed legs, and some of us were only fourteen years old and were still young girls ourselves. Some of us came from the city, and wore stylish city clothes, but many more of us came from the country and on the boat we wore the same old kimonos we'd been wearing for years — faded hand-me-downs from our sisters that had been patched and redyed many times. Some of us came from the mountains and had never before seen the sea, except for in pictures, and some of us were daughters of fishermen who had been around the sea all our lives. Perhaps we had lost a brother or father to the sea, or a fiancé, or perhaps someone we loved had jumped into the water one unhappy morning and simply swum away; and now it was time for us, too, to move on.



ON THE BOAT the first thing we did — before deciding who we liked and didn't like, before telling each other which one of the islands we were from, and why we were leaving, before even bothering to learn each other's names — was compare photographs of our husbands. They were handsome young men with dark eyes and full heads of hair and skin that was smooth and unblemished. Their chins were strong. Their posture, good. Their noses were straight and high. They looked like our brothers and fathers back home, only better dressed, in gray frock coats and fine Western three-piece suits. Some of them were standing on sidewalks in front of wooden A-frame houses with white picket fences and neatly mowed lawns, and some were leaning in driveways against Model T Fords. Some were sitting in studios on stiff high-backed chairs with their hands neatly folded and staring straight into the camera, as though they were ready to take on the world. All of them had promised to be there, waiting for us, in San Francisco, when we sailed into port.

ON THE BOAT, we often wondered: Would we like them? Would we love them? Would we recognize them from their pictures when we first saw them on the dock?

Erica Pearl: 'I get paid to spot bad cooking and service'

- 1 One evening I was eating in a restaurant that had just opened. The owner came over and asked my opinion of the meal. I told him exactly what I thought: that the menu was confusing, that many of the dishes were drowning in sauces, that the staff didn't seem able to explain the cuisine they were serving. The following day he called me and asked if I wanted a spotting job. Like a mystery shopper employed by department stores, a food spotter is hired to find out what restaurants are actually like for the paying customers they depend on. Within a couple of weeks I was spotting several times a week, hired by restaurants ranging from huge chains to sole proprietors.
- 2 There is a downside to all those free meals. The reports I prepare can be upwards of 18 tedious pages, and I can't take notes during the meal because it would draw attention. Chefs and house managers are often thin-skinned, and my feedback is rarely 34.
- 3 Then there's the 35. I've eaten my way through entire menus, often ordering enough for twice the number of people at my table. Though it makes for tasty leftovers it kills my figure, so I make it a rule to walk at least 15 blocks to and from any restaurant. Another rule I keep in mind is that it's a taste, not a trough. Just because it's on my plate doesn't mean I have to finish it.
- 4 I admit I'm a culinary executioner of sorts. 36, I love food spotting because it enhances my regard for chefs and quells any desire I ever had to own a restaurant. But it doesn't make me want to cook better. It makes me not want to cook at all.

Erica Pearl is a pseudonym

Financial Times, 2011

Swept along by waves of energy



MUSICAL **AMERICAN IDIOT**

MAYFLOWER THEATRE
SOUTHAMPTON: TOURING

- 1 A rock musical can never be quite as thrilling as a rock gig. The constraints of theatrical production will compromise the raw immediacy of a great live performance: simply, you can't script spontaneity. And this applies particularly when the music is by a band as headbangingly nuts as US punk-pop pranksters Green Day.
- 2 But *American Idiot*, based on the band's 2004 album of the same name, works because it's such a terrific show, bursting with vitality and lit with flashes of visual invention (the appearance in mid-air of what seems to be a burka-clad angel is jaw-dropping). Though the central characters are never fleshed out and the plot's a bit thin, you're swept along by waves of mayhem and energy — and some great tunes.
- 3 After more than 400 performances on Broadway (where it won two Tony awards), the show kicked off a UK tour in Southampton. The 20-strong company, young, well-drilled and impressively limber, fill the stage with relentless exuberance, while the onstage band reproduce the rattle and hum of Green Day with precision and panache.
- 4 And, in the end, it's the musical numbers, from protest songs to anthems for doomed youth, that are the stars of this rollicking, thunderous but frequently moving show.

Tour details: americanidiotthemusical.co.uk

adapted from an article by **Marc Lee**

Daily Telegraph, 2012

Tekst 10

Capitalism: A Love Story

Xan Brooks

(1) The bankrobbers caught on a security camera at the start of *Capitalism: A Love Story* are a forlorn and feeble bunch. We see a shabby old man in a Hawaiian shirt, and a 12-year-old boy wearing a balaclava. The real crooks, however, are the banking CEOs who recently got away with \$700bn of public money.

(2) Michael Moore's documentary drew tumultuous applause at the Venice film festival in 2009. The film shows that the real villain, of course, is capitalism itself. In America the top 1% of the population control 95% of the wealth.



(3) *Capitalism: A Love Story* is by turns crude and sentimental, passionate and inspiring. It shows a simple moral universe inhabited by good little guys and evil big ones, and the force of its argument proves hard to resist.

(4) Moore has done a fine job in finding out the human stories behind the headlines. None of these is so horrifyingly absurd as the tale of the privatised youth detention centre in Pennsylvania, run with the help of a crooked local judge, who railroaded kids through his court for a cut of the profits. Some 6,500 children were later found to have been wrongly convicted for such minor offences as smoking pot and "throwing a piece of steak at my mom's boyfriend". The subsequent bill for their imprisonment went directly to the taxpayer.

(5) No doubt, Moore had concluded, well in advance of making this documentary, that capitalism is both un-Christian and un-American, an evil that deserves not regulation but elimination, but no matter. There is something energising — even moving — about the sight of him setting out to prove it all over again. Like a detective he gathers the evidence, takes witness statements from the victims and then starts harassing the guilty parties. "I need some advice!" Moore shouts to some hastening Wall Street trader who has just left his office. "Don't make any more movies!" the man shoots back. Moore chuckles at that, but the last laugh is his. This, more than any other, is the movie they will wish he had never embarked on.

guardian.co.uk, 2009

Science solves 'Italian Job' cliffhanger

By Steve Connor, Science Editor

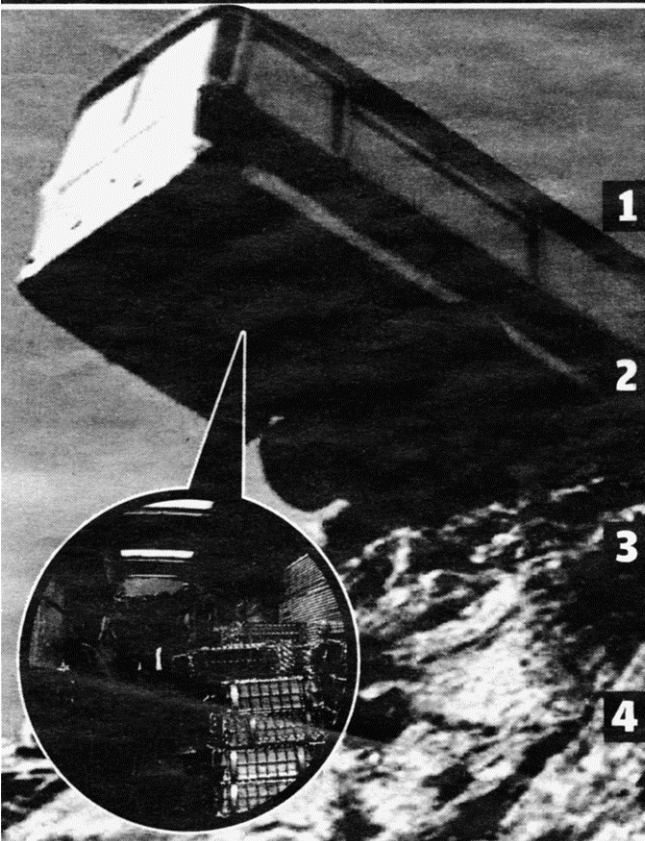
It was probably the greatest cliffhanger in cinema history, leaving fans of *The Italian Job* wondering how the mobster Charlie Croker could have liberated his gang — and the gold bullion — from a bus hanging dangerously over the edge of a mountain road.

The getaway complete, the robbers were celebrating on the road to Switzerland when the bus went into a skid leaving the gold bars at the back end of the vehicle, perfectly balanced against the weight of 10 people at the front, who were unable either to leave

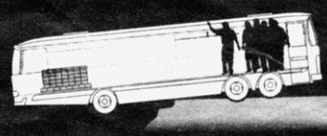
the bus or collect the loot. "Hang on a minute lads — I've got a great idea," says Croker, played by Michael Caine. But before he unfolded his plan, the film ended and viewers were left thinking up theories of how Croker and his gang could have extracted the stolen gold safely.

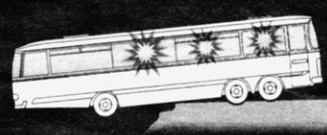
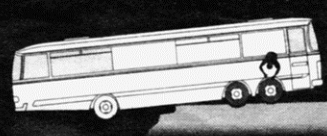
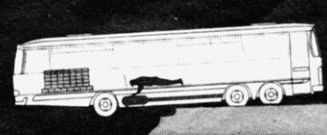
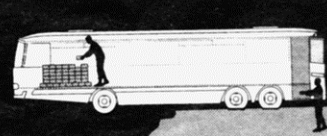
Now an IT specialist has come up with a solution, and won a competition organised by the Royal Society of Chemistry. John Godwin, of Godalming in Surrey, breaks down the task — which must take no longer than 30 minutes — into three steps.

How the gold – and the robbers – could have got to safety



Problem: Gold bars at one end of the bus, 10 people at the other



- 1** Middle window smashed out, others smashed inwards
- 2** Crew member leans out to deflate tyres, stabilising front of bus
- 3** Fuel tank emptied from inside, ridding weight from back of bus
- 4** Man able to bring rocks on board to build up ballast and allow gold to be retrieved


The first step involves punching out the third set of windows in the middle of the Bedford bus with the heel of Croker's shoe. This would relieve some weight from the back of the bus hanging over the cliff edge, but more importantly it would allow the crew to lean out and punch in the front windows, so the weight of the glass would not be lost from the front.

The next step is to lower one of the crew from the broken windows so that they can let down the front tyres, to reduce the vehicle's rocking motion and make the front end more stable.

The third stage is to open the access panel to the fuel tank, sited inside the bus halfway along its axis, and to drain the tank of its 36 gallons of petrol,

weighing nearly 140kg, which is stored under the rear floor. Once this fuel is drained, there should be enough weight in the front of the bus to allow one crew member to leave and bring back the necessary ballast to counter the effect of someone crawling along the floor to retrieve the gold bars, which could be piled up at the front end before being carefully removed, along with the crew.

Richard Pike, the society's chief executive, said that he received about 2,000 entries to the competition and many were ingenious, devious, sophisticated or just outrageous. Mr Godwin's prize is a holiday in Turin, the city where the 1969 film was made.

The International Independent, 2009