

Bijlage HAVO
2013

tijdvak 1

Engels

Tekstboekje

To swear or not to swear

- 1 **SIR**, LOSING YOUR rag seems to be the order of the week. There have been reports of Susan Boyle, the star of *Britain's Got Talent*, launching four-lettered tirades in her London hotel. And the Manchester United manager, Sir Alex Ferguson, showed a bit of the fire that had been lacking from his team in the Champions League final when he dismissed a journalist's "bloody stupid question" in the post-match press conference in Rome.
- 2 It is often said that obscenities and temper tantrums from public figures coarsen our culture and set a bad example to children. All, doubtless, true. But consider, for a moment, a world in which every figure in public life is a model of decency, in which no famous person ever loses their temper. Civil? Yes. Boring? Beyond belief.
- 3 The truth is that we need some grit in the oyster. It does us good to see people in the public eye flying off the handle from time to time. Britain's got talent, but it also needs a bit of industrial language too, occasionally.

Kevin Brown, Birmingham

The International Independent, 2009

Marathon hypocrisy

by Charles Armstrong

The treatment of disabled spectators at the London Marathon was hypocritical at best, and in violation of equal access laws at worst.

The attitude of the organisers to spectators in wheelchairs can be seen from the first page of the spectators' guide: "If you find yourself at one of the busier areas it can be frustrating ... especially if you have to deal with pushchairs or wheelchairs."

Disabled spectators were kept away from the busier areas, which also happened to be the places where, like everyone else, they would most like to be, for example near the finish. The disabled spectators' guide suggested a spot between Miles 21 and 22. How would non-handicapped people feel if they were recommended to watch four miles from the finish?

At all the busy spots (including within miles of the finish) the coverage of the railings with advertisement banners was continuous. People in wheelchairs could not see through these banners. I watched in horror near the finish where security refused to move just one of these thousands of banners for 10 minutes so a little boy in a wheelchair could see his friends go by in the mini marathon, an hour before the main race. Equal access rights imply the right to a decent view in a decent spot, just like everyone else. Surely one railing in every 20 in busy areas could be left banner-free with a disabled priority sticker!

The Independent, 2009

Can we trust the forecasts?

by weatherman Michael Fish

There is little you do in life that isn't connected with the weather – what you are going to wear, what you are going to eat, how many blankets you have on the bed. That's why it's so important. And weather forecasts may be a matter of life and death – thousands of lives are saved every year by people taking notice of weather forecasts. In the US, 5, the weather is far more severe than here. They have hurricanes and tornadoes that thankfully we don't get in the UK – although there may be some horrendous weather in this country, too.

In the UK, the weather is a national institution. One always talks about it. However, it's 6 that people complain if the Met Office get their forecasts wrong. For a start, these forecasts are only what are called probability forecasts. Besides, these seasonal weather forecasts are not really designed for the general public but mostly for commercial organisations. Electricity generating plants, for example, want to know if temperatures are going to be above or below average so they can plan their maintenance.

Having said that, the seasonal forecast from the Met Office is worth more than a horoscope. A lot of blame has to lie with the 7 who misinterpret the forecasts. I can recall the ridiculous headlines when this summer's forecast was issued, saying it



was going to be a sweltering summer when the Met Office just said that it was going to be slightly above average. A few years ago, when I was still working at the Met Office, the winter prospects said it was going to be a mild winter with one or two snowy spells. The next day the headline in one national newspaper said, “White Christmas on the way”. 8, it's hardly surprising that people think the forecasts are worse than they actually are.

Making predictions about the weather actually gets more 9 every year. It's amazing to me how the accuracy of the forecasts has improved. When I started at the Met Office, you were lucky if you got an accurate 36-hour forecast. Now it's easy to get 10- to 15-day forecasts and more often than not they are right. But if you are planning to take your holidays in the UK you will just have to take pot luck.

The Guardian, 2009

Take a Bow-Wow

Inside of a Dog: What Dogs See, Smell and Know

by Alexandra Horowitz
354pp, Simon & Schuster, £9.99

(1) Even in the middle of a busy modern city, we're surrounded by all kinds of animals that share our space and our food, but only one of them bothers to study us. To rats, crows and cockroaches, we might be a source of tasty snacks, but we're mostly an irritation and sometimes a threat. Dogs are different. They inspect our actions, interpret our emotions and, over time, learn how to please us and control us, persuading us to provide them with food, shelter and a nice warm basket. Alexandra Horowitz describes dogs as "anthropologists¹ among us", and in this engaging book she studies them with the same intensity and affection that they devote to us.

(2) Horowitz, who is a psychologist studying dog behaviour, began her career observing rhinos and bonobos, which are apparently much more respectable subjects for a young graduate. Scientists aren't interested in dogs because they are "so familiar, so understood". Then she took a camera to her local park to film other people's dogs and, sitting through hours of footage, realised that she was watching "a complex dance requiring mutual cooperation, split-second communications and assessments of each other's abilities and desires. The slightest turn of a head or the point of a nose now seemed directed, meaningful."

(3) The heart of Horowitz's work is an empathetic quest to experience the world from a dog's perspective. First, she asks us to imagine relying on smell rather than sight as our primary sense. Dogs have exceptionally sensitive nostrils, so they can 12 fear, anxiety or sadness. Then she works through the other senses, pausing to explain how a dog's retina works differently from ours – and thus why dogs don't watch TV – and what barking might mean. She reminds us of one obvious but easily forgotten difference between our perspective and a dog's: they are much closer to the ground. When we yell at dogs for jumping up at us, we're failing to understand that they're simply trying to reach our level and make eye contact.



(4) Although this book certainly isn't a training manual, Horowitz offers all kinds of useful advice for dog owners. She neatly dismisses several of the simplistic theories that are often trotted out by trainers. Dogs aren't

wolves, she reminds us, and there's no need for us to dominate them or persuade them that we are their leaders. A dog in a family has almost nothing in common with a wolf in a pack, and behaving like the "pack leader" won't make a dog respect us. More likely, it'll just feel confused and bullied. Dogs, unlike wolves, are skilled observers and interpreters of human behaviour. They take their cues from their owners, following our wishes and learning how to use us to get what they want. They use us as their tools to solve the puzzles of closed doors and empty water dishes. **(5)** Most interestingly, Horowitz describes how dogs also learn to confirm our prejudices about other people. Dog owners often claim that their pet is a good judge of character;

in fact, when their dog greets a stranger with a wagging tail or raised hackles, it will be mimicking its owner's own unconscious signals, which it has gleaned through body language and smells. There's nothing wrong, says Horowitz, in allowing your dog to accept or veto your romantic partners; it will simply be confirming the choice that you have already made.


(6) Horowitz occasionally lapses into the awkwardness of an academic trying to befriend ordinary readers, but *Inside of a Dog* mostly manages to be entertaining and jargon-free, and will fascinate anyone who wants to know more about the internal workings of a dog's mind.

The Guardian, 2010

noot 1 anthropologists = scientists who study human behaviour

Airbrushing 'bad ads' from public life

Adapted from an article by Nathalie Rothschild

- 1 When, during the 2008 US presidential race, *Newsweek* published a picture of Republican vice presidential candidate Sarah Palin, conservatives over at Fox News were outraged. They claimed that while *Newsweek's* cover of Barack Obama had been flawless, the magazine had presented Palin in an unflattering light by *not* airbrushing her photograph. There was a clear message here, said Fox: showing Palin like this meant that she was denied the idealised, flattering presentation that the liberal media offered to their political favourites.
- 2 Airbrushing has become a controversial point: celebrities crave it, politicians apparently deserve it, and experts claim that it creates unrealistic images of perfection that impact on young people's self-esteem. And so a group of experts has bizarrely called on the UK Advertising Standards Authority (ASA) to 18 the use of airbrushing in ads aimed at teenagers and children.
- 3 This group of academics, doctors and psychologists has argued that airbrushed images promote unrealistic expectations of perfect body images. The group claims that these images encourage eating disorders and self-harm amongst girls in particular, but boys, too. The idea that altered images can do this, displays a rather crude understanding of how advertising affects people, and a complete disregard for the intellect of young people. Advertisements reflect ideals that are grounded in contemporary social relations, ideas about beauty and material needs. Such ideals cannot be airbrushed from society or negotiated by discussing what sort of pictures are acceptable and which are not.
- 4 The campaigners are looking for a quick fix to what they see as a damaging influence on young people's psyches and well-being. And what quicker fix is there than asking the ASA – the UK watchdog that spends its time considering complaints about ads from the public – to step in and “Do something”. The watchdog sees its role as keeping public space ‘safe’. But the red thread that runs through ASA's decisions is that it applies censorship on moralistic and prudish grounds in the name of avoiding offence. And so, if a bunch of experts can put their case convincingly to the moral custodians of the ASA, then they have a far greater chance of getting images removed from advertising billboards than they would if they tried to win public support for their cause.

- 5 This bizarre campaign shows up the futility of censorship as a means of fixing social problems (or alleged social problems). The experts believe that media images that depict ultra-thin, digitally altered women can apparently cause 'unhealthy dieting regimes, cosmetic surgery and extreme exercising'. No doubt there are many girls and boys who take drastic measures to alter their looks, but it is 21 to suggest that advertising can be held singularly responsible for everything from dietary choices to exercise habits and women's decisions to undergo cosmetic surgery. Yet the experts both vastly overstate how many young girls and boys are depressed about their physiques, and also vastly overstate the negative influence advertising has on young people. The fact that most – if not all – young people *know* that advertisers try to sell not just products but lifestyles and ideals means that they are not likely to be as naive about advertising images as these experts suggest.

- 6 Because some young people do have issues with their body image, perhaps the experts should peel their eyes away from glossy magazines and billboards for a minute and consider what effects the 'War on Fat' might be having on kids. The UK government campaign against obesity has done more to demonise chubbiness than any advertisement ever could. These days we have, for instance, lunchbox inspections and routine weighing of schoolkids. Talk about screwing up kids' minds and encouraging an unhealthy relationship to food and exercise...

- 7 It is true that, today, chubbiness is demonised and slimness is celebrated. But the misguided campaign against airbrushing does not have a fat chance of changing that, because it is focusing on the wrong thing. Instead, if successful, the anti-airbrushing campaign will severely slim down free expression in the world of advertising and reinforce the idea that – young or old – we are all victims and suckers who fall for the exaggerated images projected by guys in advertising.

www.spiked-online.com, 2009

Tekst 6

De volgende tekst is het begin van een column van Bill Bryson uit Notes from A Big Country (1999).

HOW TO HAVE FUN AT HOME



My wife thinks nearly everything about American life is wonderful. She loves having her groceries bagged for her. She adores free iced water and book-matches. She thinks home-delivered pizza is a central hallmark of civilization. I haven't the heart to tell her that waitresses in the States urge
5 everyone to have a nice day.

Personally, while I am fond of America and grateful for its many conveniences, I am not quite so slavishly uncritical. Take the matter of having your groceries bagged for you. I appreciate the gesture, but when you come down to it what does it actually achieve except give you an
10 opportunity to stand there and watch your groceries being bagged? It's not as if it buys you some quality time. I don't want to get heavy here, but given the choice between free iced water at restaurants and, let us say, a national health service, I have to say my instinct is to go with the latter.

27 there are certain things that are so wonderful in American life
15 that I can hardly stand it myself. Chief among these, without any doubt, is the garbage disposal¹⁾. A garbage disposal is everything a labour-saving device should be and so seldom is – noisy, fun, extremely hazardous, and so dazzlingly good at what it does that you cannot imagine how you ever managed without one. If you had asked me eighteen months ago what the
20 prospects were that shortly my chief hobby would be placing assorted objects down a hole in the kitchen sink, I believe I would have laughed in your face, but in fact it is so.

I have never had a garbage disposal before, so I have been learning its tolerances through a process of trial and error. Chopsticks give perhaps
25 the liveliest response (this is not recommended, of course, but there comes a time with every piece of machinery when you just have to see what it can do), but cantaloupe rinds make the richest, throatiest sound and result in less 'down time'. Coffee grounds in quantity are the most likely to provide a satisfying 'Vesuvius effect', though for obvious reasons

30 it is best not to attempt this difficult feat until your wife has gone out for the day, and to have a mop and stepladder standing by.

The most exciting event with a garbage disposal, of course, is when it jams and you have to reach in and unclog it, knowing that at any moment it might spring to life and abruptly convert your arm from a useful
35 grasping tool into a dibber. Don't try to tell me about living life on the edge.

[...]

I could go on and on cataloguing other small, unsung glories of American household life – refrigerators that dispense iced water and make
40 their own icecubes, walk-in closets, electrical sockets in bathrooms – but I won't. I'm out of space and anyway Mrs B has just gone out to do some shopping and it has occurred to me that I have not yet seen what the disposal can do with a juice carton. I'll get back to you on this one.

noot 1 garbage disposal = apparaat dat afval vermaalt en dat vaak is ingebouwd in gootstenen in Amerikaanse keukens

Squeezing the joy out of ketchup

Adapted from an article by Rob Lyons



- 1 When we talk about tomato ketchup, we really mean Heinz Tomato Ketchup. It is far and away the biggest-selling brand, with 60 per cent of the US market. Yet now, Heinz has announced a change to its long-standing recipe, though this particular change will only affect the US version of the ketchup. It plans to reduce the sodium – that is, the amount of salt – in its US ketchup by 15 per cent.
- 2 A spokesperson for Heinz in the US, Jessica Jackson, told the *New York Post* that the decision ‘came from the changing needs of our consumers and our commitment to health and wellness’ – which is garbled public-relations speak for ‘the government was leaning on us to do this and we finally gave in’. As the *New York Post* article notes, the change to tomato ketchup’s ingredients was not demanded by consumers. The recipe has remained unchanged for 40 years. Heinz is hopeful that ketchup-crazy consumers might not notice the difference. Jackson told the *Post*: ‘We conducted extensive testing with a broad cross-section of consumers across the country to ensure there wasn’t a distinguishable difference between the current and new recipes.’
- 3 However, this is bad news for consumers. As one New York mum told me: ‘I’m apprehensive. My son only eats two vegetables. And Heinz ketchup is one of them. Actually, the other one is smothered in Heinz ketchup so I’m not sure it really counts. I’m not exaggerating when I say this could mean the end of vegetables for him.’ Her son is not alone in his love of ketchup. Ketchup gives young fussy eaters the ability to control what their food tastes like at an age when they are practically allergic to trying new foodstuffs. She added: ‘I’m also puzzled about why they’re doing this now. Why not just bring out lower-sodium ketchup for people who want it? It’s true my son goes through Heinz by the barrel, but who else over the age of five consumes that much? And how many kids have problems with their blood pressure?’
- 4 Ketchup is the result of decades of tinkering to produce the perfect sauce. As was noted in 2004 by M. Gladwell, ketchup brings together the ‘five known fundamental tastes in the human palate: salty, sweet, sour, bitter and ‘umami’. Umami is the ‘proteiny, full-bodied taste of chicken soup, or cured meat, or fish stock, or aged cheese, or mother’s milk, or soy sauce, or mushrooms, or seaweed, or cooked tomato.’ A little by accident, a little by design, Henry J. Heinz brought together all these tastes to create his ketchup.

- 5 Heinz's decision to change the formula was actually taken under pressure. It is the latest example of the authorities deciding that they know best, forcing food manufacturers to change their recipes – to 'reformulate' as they say in the trade – in order to fit in with health concerns. Another example was reported last year. McVitie's changed the recipe for Digestive biscuits to reduce the amount of saturated fat. What was once the nation's favourite biscuit has morphed into a rather pathetic, pale imitation of itself. The Digestive that sustained, nourished and comforted a generation through two world wars and played its part in keeping the home fires burning is no more. The callous tick of a ballpoint pen of some joyless functionary has managed to finish off the biscuit that even Hitler failed to crush.
- 6 This might not be *so bad* if the tinkering with ingredients really did have a beneficial effect on health. But actually, ketchup is already a surprisingly healthy product. According to the US Department of Agriculture food database, 100g of ketchup contains 97 calories, barely any fat and about one gram of sodium. But it also contains a fair proportion of an adult's requirements of vitamin C and vitamin A, while providing plenty of lycopene, a natural pigment that has been suggested as a possible protection against cancer (though such claims need to be treated with substantial scepticism).
- 7 There is a much-mythologised tale that the US government under President Reagan considered redefining tomato ketchup as a fruit/vegetable. In terms of its nutritional content, tomato ketchup – which, after all, contains lots of concentrated tomato – stacks up pretty well. And what about all that salt? It's almost certainly harmless. Unless you have pre-existing high blood pressure, there is little evidence that cutting salt intake improves health. Besides, pound-for-pound, ketchup contains three times as much vitamin C as apples. If an 'apple a day' is sound advice, why not a squirt of ketchup?
- 8 Still, there's something entirely appropriate about the way that our political leaders are trying to save us from ourselves because the food we're being forced to eat is, like them, increasingly bland.

www.spiked-online.com, 2010

Tekst 8

Letters responding to:

'Turn the clock back to 1875? No thanks', by Rob Lyons

SIR: Lyons writes: "We should cut out the moralising about humanity screwing up the planet. It's our planet, like it or not, and we should do what suits us best."

While what Lyon states may be empirically true, we have been entrusted with this planet and its environment for the as yet unborn generations, too. We also have a responsibility to all those species that we are driving to extinction.

Vivian Lovering, USA

SIR: It's a shame that geo-engineering remedies to global warming don't get more press. Painting roofs white, seeding the atmosphere to produce more clouds, etc, will bring global temperatures down. Global warming is a problem that needs to be addressed.

Fay Gilson, USA

SIR: The carbon-reduction fixation is taking on cultic proportions, complete with sin, repentance, atonement, and shaming. This movement has all the worst features of fundamentalism.

Andrew Tikhon, USA

SIR: I know the solutions are difficult to take – not many of us want to give up our 'easy' lifestyle. But if we are to see the world survive for future generations to enjoy we need to change our lifestyles. Without carbon controls as little as half a billion of us will survive to see in the twenty third century.

Graham Tucker, USA

www.spiked-online.com, 2009



A real pest

- 1 The Fire Service is coping with many false alarms caused by thunderflies, which have been thriving in the warm, humid weather. The tiny insects, called thrips, attack crops and plants—and trigger alarms when they crawl into smoke detectors.
- 2 Paul Clarke, of the Cambridgeshire service, said that thrips alarms were a huge waste of resources. “We have already seen a fourfold increase on last month’s figures for false callouts caused by thrips,” he said. “Smoke detectors mistake the insects for smoke particles. Every fire and rescue service, particularly rural brigades, will be seeing a marked increase in thrips-related false alarms. Thrips are 39 the Fire Service.”
- 3 The advice is not to spray insecticide near detectors as it could trigger the alarm or damage sensors. Shropshire Fire and Rescue Service has suggested diminishing the plague by putting flea collars around smoke detectors. Mr Clarke said: “It sounds quirky but it is one of those strange ideas that can really make a difference.”

The Times, 2009

Lees bij de volgende tekst eerst de vraag voordat je de tekst zelf raadpleegt.

Tekst 10

FILM

Bad Lieutenant: Port Of Call – New Orleans (18)

Werner Herzog

Cop Out (15)

Kevin Smith

Heartless (18)

Philip Ridley

Paradise (12)

Michael Almereyda

Streetdance 3D (PG)

Dania Pasquini, Max Giwa

Bad Lieutenant: Port Of Call – New Orleans → In his new film, Nicholas Cage plays New Orleans detective Terence McDonagh. He suffers from crippling back pain, caused by saving a prisoner during Hurricane Katrina, and he copes with this by snorting as much dope as he can illegitimately confiscate from apprehended suspects. Which turns out to be quite a lot, if you're ready to flash your detective badge as freely and shamelessly as McDonagh. The film is called *Bad Lieutenant: Port Of Call – New Orleans*, and you'd be



correct to surmise from the above that it refers to the character Cage plays: Terence McDonagh isn't exactly a model copper (as well as his drug addiction, there's the question of his gambling debt to mobsters and his brutal questioning of sweet old ladies in nursing homes).

This movie takes a cue from the glazed look of bewilderment that Cage wears throughout the picture to create a mood of confused surrealism; the film has plenty of moments of deadpan strangeness.

The weirdness is a trademark of director Werner Herzog – who else would interrupt a police thriller with questions like “Do fish dream?” – and some of the more bizarre aspects feel a little strained; I sometimes worry that Herzog is turning into a parody of himself.

Cop Out → More police officers misbehaving in the comedy-thriller *Cop Out*. This stars Bruce Willis and Tracy Morgan as a couple of NYPD detectives, suspended for screwing up an undercover operation that their colleagues had set up to catch a Mexican drugs-smuggling gang. Needing to raise funds for his daughter's wedding, Willis agrees to help find a gangster's stolen car, and unwittingly gets embroiled in protecting the life of the hoodlum's mistress.

Cop Out is terrible. Much of the dialogue seems to be improvised by the cast, who are extremely indulged: some jokes, for instance, use up long minutes of screen-time, and the

punch-lines aren't even funny. Willis seems only half-engaged, as if his mind is on things like 'I used to be in good movies'. A strand of anti-Mexican stereotyping adds a nasty taste to the general sense of incompetence.



Heartless → Set on a sink estate in east London, *Heartless* is a bizarre mix of social realism and lurid horror. Twenty-something Jamie is a sensitive photographer, who suspects the gang of hoodies terrorising his local community are in fact lizard-like, razor-teethed creatures.

For reasons that weren't clear to me, he enters a pact with a demon to rid himself of his wine-stain birthmark. The catch? Jamie must agree to help the demon plunge the world into "ungovernable chaos". The film's unpredictable plot may also be part of that mission: much of it I didn't understand, and the bits I did were silly. There are a few decent shock moments, but they don't save this messy bore.

Paradise → For the past 10 years, director Michael Almereyda has been documenting his home life and travels with a small camcorder, and some of the footage has been assembled into the beguiling, impressionistic *Paradise*. There's no

voice-over and no titles: the effect is like rifling through a stranger's diary.

The images are often striking, but it's the details that count. In a helicopter, for instance, Almereyda zooms in on the pattern the rain makes on the windscreen, rather than on the magnificent mountains that the helicopter is flying over.

It is an approach that makes for moments of great tenderness and intimacy: a funeral towards the end of the film moved me greatly, even though I had no idea who was getting buried. The loosely connected themes between fragments evoke the memories and thoughts that you as a viewer bring to the experience.

StreetDance 3D → Teen-orientated *StreetDance 3D* sees a London urban dance outfit, led by Northerner Nichola Burley, join with uptight ballet students for the finals of the UK street dance championship. Yes, there is much to snigger at here. The dialogue is predictable, the storyline groans under so much cliché. And you wish the directors had added another dimension to some of the acting, not just the flashy 3D dance sequences. "Have a wee cough," Burley tells her boyfriend, who wants a break from their relationship. A wee cough? How will that help? Then I realise it's a 'week off' Burley is advising. You'd think the directors would clarify, but nope, that's pretty much part of the careless approach.

All films released in May

The Big Issue, 2010