

Bijlage HAVO
2026

tijdvak 2

Engels

Tekstboekje

Instagram followers

A 28-year-old Florida woman has been arrested after being caught posing as a high school student in order to gain more followers on the Gram.

On Monday (May 10), Audrey Francisquini allegedly snuck into a school in Miami-Dade County with a backpack, a painting under one arm and a skateboard under the other. According to police, she began distributing flyers with her social media handle to students, before she was stopped by school security. After telling them that she was looking for the registration office, Francisquini continued to prowl the halls with flyers. She was stopped again, but fled the scene before they could get hold of her.

Thanks to the flyer with her Instagram handle, however, the authorities managed to track her down to her North Miami Beach home Monday night, where she remained inside and, bizarrely, continued to post on her Instagram story. "I legit have I don't know how many cops outside right now of my house," Francisquini said in a now-deleted Instagram post. "I'm not going outside at all."

She was subsequently arrested and charged with felony trespassing, misdemeanor interfering with a school, and nonviolently resisting arrest. To make matters worse, Francisquini is a former police officer who was fired from her job in DeKalb County, Georgia, where she was arrested for allegedly accessing a female colleague's social media accounts.

Of course, this isn't the first time someone has 2 for #content. Influencers have been caught posing on fake private jets, staging flawless not-mirror selfies, and partaking in photoshoots on disaster sites like Chernobyl. Most recently, two influencers were deported from Bali after being caught pranking a local supermarket by painting on fake surgical masks.

dazeddigital.com, 2021

Het volgende fragment komt uit het boek Femina geschreven door Janina Ramirez, 2022.

Vikings

Although the saying goes that history is written by the victors, in the case of the historical reputation of the Vikings, history was written by the victims. British monks could record their accounts of the raids, but the Vikings were an orally literate society and didn't write down their own histories, stories, traditions, laws and ideas. They did have rune script, but this was only used for inscriptions rather than for extensive passages of texts. It was not until the start of the second millennium, when Christianity was spreading through Denmark, Sweden, Norway and up to Iceland, that the Scandinavian people began using writing as a means of documenting and recording. Preserving older accounts of their eight-, ninth-, and tenth-century predecessors has left behind a version of their past filtered through the moral prism of Christianity. The twelfth- and thirteenth-century authors like Snorri Sturluson, who provided the earliest surviving account of Viking mythology, would have had different religious views to the ancestors they wrote about.

Texts can prove unreliable when trying to access historical facts about the Viking Age, but 4. Rather than dirty, violent and barbaric, finds from burials consistently show that Viking people were fastidious about their appearance. Tweezers, combs and ear scoops for removing wax were frequently placed in graves. The importance of washing regularly is even preserved in the Old Norse term for Saturday – 'laugardagr' or 'bathing day'. When Viking individuals arrived in new locations or met with people from other cultures, to most they would have appeared well-groomed, well-travelled and exotic. This was reinforced by the fashions both men and women favoured.

Grave goods indicate that men and women decked themselves in beads and jewels from across the known world. Finds such as a bronze Buddha made in Kashmir and an Egyptian baptismal spoon were transported to and buried in the cosmopolitan trading hub of Helgo, near Stockholm. We can deduce that the foreign materials and ideas they encountered on their travels were prized, displayed and treasured. These archaeological discoveries present a Viking world which was curious, wide-reaching and powerful.

Letters: Private schools should be abolished



I agree with Tim Lott (Opinion, 22 April) that private schools should be abolished. If fee-paying schools were abolished, just think of the efforts that would be made by the parents of children transferring to the state sector to ensure that all schools were up to the mark. State schools across the country would benefit enormously from the skills, the cultural capital and the money of such families.

It's a move that the Finnish government had the foresight to effect back in the 1970s. 7-1

Fiona Carnie

European Forum for Freedom in Education

Two heads of private schools justify their continued existence by saying that they give bursaries to those who would otherwise be unable to pay their extortionate fees (Letters, 25 April). Both suggest that this would facilitate social mobility. What they do not tell us is that such bursaries are by competitive "scholarship" selection. They are robbing "clever" children from the local schools. 7-2

J Brian Harrison-Jennings

Huddersfield, West Yorkshire

Are we to take at face value the claim that private schools "support" the state sector by offering bursaries? Or might we inquire as to precisely which pupils benefit from this selfless largesse?

Are bursaries directed purely to the academically bright or are they also offered to troubled kids at risk of exclusion? 7-3

Alistair Richardson

Stirling

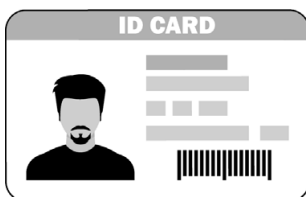
theguardian.com, 2017

Het volgende fragment is het begin van een verhaal geschreven door Sherwood Anderson.

The Egg

- 1 My father was, I am sure, intended by nature to be a cheerful, kindly man. Until he was thirty-four years old he worked as a farm-hand for a man named Thomas Butterworth whose place lay near the town of Bidwell, Ohio. He had then a horse of his own and on Saturday evenings drove into town to spend a few hours in social intercourse with other farm-hands. In town he drank several glasses of beer and stood about in Ben Head's saloon – crowded on Saturday evenings with visiting farm-hands. Songs were sung and glasses thumped on the bar. At ten o'clock father drove home along a lonely country road, made his horse comfortable for the night and himself went to bed, quite happy in his position in life. He had at that time no notion of trying to rise in the world.
- 2 It was in the spring of his thirty-fifth year that father married my mother, then a country school-teacher, and in the following spring I came wriggling and crying into the world. Something happened to the two people. They became ambitious. 9
- 3 It may have been that mother was responsible. Being a school-teacher she had no doubt read books and magazines. She had, I presume, read of how Garfield, Lincoln, and others rose from poverty to fame and greatness and as I lay beside her – in the days of her lying-in – she may have dreamed that I would some day rule men and cities. At any rate she induced father to give up his place as a farm-hand, sell his horse and embark on an independent enterprise of his own. She was a tall silent woman with a long nose and troubled grey eyes. For herself she wanted nothing. For father and myself she was incurably ambitious.
- 4 The first venture into which the two people went turned out badly. They rented ten acres of poor stony land on Griggs's Road, eight miles from Bidwell, and launched into chicken raising. I grew into boyhood on the place and got my first impressions of life there. From the beginning they were impressions of disaster and if, in my turn, I am a gloomy man inclined to see the darker side of life, I attribute it to the fact that what should have been for me the happy joyous days of childhood were spent on a chicken farm.

Letters: The danger of taking liberties with ID cards



Letter 1

Sir, Matthew Parris (“I was wrong about ID cards – we need them”, Nov 12) should have the courage of his original convictions. They remain a solution in search of a problem. There is much handwaving about the “amenity” that would be offered by such a scheme. In 20 years of serious interest in the subject I have seen no end of muddled thinking, often tied to an idealistic view of government as infallible and benevolent, or an inability to distinguish the various authentication functions we need in life from an authoritarian “name, rank and number”. It is odd that someone as pragmatic and liberal as Parris is willing to throw away a free society on the basis of a vague change of mood.

Guy Herbert

**General secretary, NO2ID,
London W1**

Letter 2

Sir, Matthew Parris may have recanted about ID cards but as one who voted against their introduction in the House of Lords a dozen years ago I have yet to be convinced. They suffer from three fundamental challenges. First, will it be a legal requirement to carry the card at all times? The suggestion that one should be able to produce it later at a police station gives a free pass to the very people we are seeking to identify, who will disappear immediately. Second, what will be the grounds for being asked to produce the card and who may request it? The controversy surrounding stop-and-search powers shows what a complex question this is. Third, who assesses the penalty and how is it collected? These questions must be answered in a way that 13. Otherwise we are going to see the courts full of 20-year-olds who forgot to take their card to the pub, members of minority communities who feel unduly picked upon and our police force under yet more strain.

**Lord Hodgson of Astley Abbotts
House of Lords**

Letter 3

Sir, Matthew Parris is at last seeing the sense of the last Labour government's attempt to introduce identity cards. But I must quibble with him when he says a smartphone app is a way forward. At our church we host hundreds of rough sleepers for lunch. They also take the opportunity to charge their phones. In between visits they have no power and no connection. A system dependent on access to electricity 14.

David Hallam

Local preacher, City Road Methodist Church, Birmingham

thetimes.co.uk, 2022

The fear factor

- 1 Palms sweat, heartbeat quickens, muscles tense. Your skin prickles and your stomach churns. When fear subsides, we can be left with feelings of pleasure. Is this just the relief of having survived – or is it something more?
- 2 “Although we have an understanding of some aspects of neural fear networks and how they coordinate behaviour, there are still many unknowns,” says Dr Charlotte Lawrenson, a neuroscientist at Bristol University. When we are exposed to sensory stimuli or an environment that is potentially threatening, she says, two pathways are activated in the brain. The first is fast. Information is transferred to the sensory thalamus and then to the amygdala, allowing for immediate action on the threatening stimuli. The second is a slower, indirect route. Information is sent from the thalamus to the cortex, the outermost layer of the brain, associated with consciousness, reasoning and memory. This analyses the threat and allows us to determine whether we are in real danger.
- 3 “We do not know exactly where the feeling of fear occurs in the brain,” says Lawrenson, “but it is likely to be from the coordinated activation of a fear network involving multiple brain regions.” If the threat is determined to be real, other areas of the brain will be activated to initiate a whole-body response to the danger. “The memory of the danger will be transferred and stored in the hippocampus,” adds Lawrenson’s co-researcher, Dr Elena Paci, “so that we are able to remember and identify the threat at the next encounter.”
- 4 Fear is an ancient emotion and scary stories are ingrained in human history. In early societies, fear-inducing tales were used to teach children about dangers they might encounter, such as wolves and other predators. Today, cinema offers a window into society’s collective fears. Prof Marc Malmdorf-Andersen and his colleagues think that horror films have learning potential for uncertainty management.



- 5 As an associate professor at Denmark's Aarhus University, Malmdorf-Andersen researches the cognitive processes involved in play and learning. "Spending time in these fictional realms can almost be thought of as an opportunity to draft up your own instruction book for worst-case scenarios," he says.
- 6 A study on horror fans during the Covid pandemic found that people who enjoyed watching scary films were more psychologically resilient than non-horror fans. "They have, in some ways, been exposed to similar scenarios and might use that experience for navigating new, uncertain realities," says Malmdorf-Andersen. "It is possible that recreational forms of fear in general can help improve emotion regulation and coping skills." Enjoyment of fear, says Malmdorf-Andersen, makes sense if you look at it as a "form of play". "Enjoyment of scary stimuli seems to be related to getting a grip on unpredictable situations," he says. "In much the same way, children's play is characterised by seeking out moderate amounts of uncertainty, moderate surprises, in an effort to make sense of them."
- 7 To investigate the relationship between enjoyment and fear, Malmdorf-Andersen and his colleagues at Aarhus University's Recreational Fear Lab studied a group of people who went to a haunted house visitor attraction. The researchers filmed the guests, monitored their heart rates and asked them how they felt at various points during the experience.
- 8 The findings indicated that humans don't enjoy being too far from their normal physiological state, but they do enjoy being just a little bit out of their comfort zone. "Our results suggest that there might be a 'sweet spot' between fear and enjoyment," says Malmdorf-Andersen. "A just-right spot where the context is not too terrifying, but not too tame either. This sweet spot seems to be 19."
- 9 However, it is important to keep in mind that everyone is different. We all have a unique sense of what we find scary – and it's a fine line between harmless fun and genuine terror. Too much fear can lead to distress and dysfunction. Globally, about 275 million people suffer from anxiety disorders, which can become chronic and debilitating and affect a person's life trajectory. "Different people have a different level of activation of certain areas of the brain" says Paci. What can be a thrill for one person can be truly terrifying for another. So dare to be scared this Halloween – 21.

theguardian.com, 2022

Literature and life

By Emily Temple



- 1 In a new paper published this week in the *Personality and Social Psychology Bulletin*, scholars Nicholas Buttrick, Erin C. Westgate, and Shigehiro Oishi find that reading literary fiction early in life “is associated with a more complex worldview in Americans”, defining a complex worldview as being characterized by “increased attributional complexity, increased psychological richness, decreased belief that contemporary inequalities are legitimate, and decreased belief that people are essentially only one way.”
- 2 The finding was based on four surveys of Americans, organized “to identify a relationship between the genres of books that a person reads, sampled broadly in order to better understand the possible relationships between the full range of possible reading topics, and the complexity of their worldview.” Interestingly, the finding was specific to literary fiction as a genre. 24, the authors found that “early-life reading of simplistic fiction that presents more standardized plots and characters, such as romance novels, predict holding a less complex worldview.”
- 3 The key to a complex worldview, the authors argue, is not exactly about empathy, as other studies would have it, but about 25 the concept of difference. “By introducing readers to difference, even if that difference is not expressed as a different cast of mind, we argue that fictional experience can nevertheless remind readers that the world is complex, not simple; with powerful psychological effects,” they write. “Fiction, in other words, does more than just give people social practice: by presenting difference, novelty, and even confusion, it underlines the idea of the world as a radically complicated place.”

- 4 Which means that reading literary fiction might be more important than ever. “Understanding the world as varied and complex has clear consequences for how one thinks about societal injustice,” the authors argue. “Those with greater attributional complexity are more likely to identify systemic factors leading to unequal treatment within a society instead of blaming those individuals who have failed to lift themselves with their own bootstraps (Reid & Foels, 2010). In its focus on the manifold causes of human behavior, stemming from both the person and the situation, greater attributional complexity helps to provide the basis needed to be good citizens of a modern multicultural democracy.”
- 5 For as long as our democracy holds out, that is.

lithub.com, 2022

Coding in the moonlight



- 1 Two work laptops, two work calendars, two bosses and two pay cheques. So far, neither of Matt's employers is any the wiser. The tech worker (who, for obvious reasons, asked *The Economist* not to use his real name) meets deadlines and does what is requested, though not more. He is not the only one.
- 2 People working several jobs is nothing new. Low earners have long had to juggle shifts to make ends meet. At the other end of the pay scale, directors often sit on a few corporate boards. According to America's Bureau of Labour Statistics, at any given point in the past 30 years, between 4% and 6.5% of the American workforce was working more than one job. Estimates from the Census Bureau put that share even higher, going from 6.8% in 1996 to 7.8% in 2018.
- 3 What is novel, as Matt's example illustrates, is the rise of the job juggling white-collar type, especially in the technology industry. Thank - or blame - remote work. Despite efforts by bosses to lure or coerce people back to their desks, the share of techies working fully remotely remains 60% higher than in other sectors. Without managers physically looking over their shoulders, some of them are two-timing their employers. Mid-career software engineers report 31 so that they can "underpromise and overdeliver", with minimal effort.

- 4 Matt took a second job, or “J2” as he calls it, for two main reasons: boredom and concerns over job security. The tasks required by his first job, working remotely as a data scientist for a medium-sized tech firm, were not particularly difficult, taking him only eight hours a week. He had no inclination to “play office politics and move up the corporate ladder”. He did, though, covet cash. He reckoned he could take on a second job, double his pay and gain a safety net were he to be laid off.
- 5 After interviewing for a few weeks, Matt found a promising J2: data engineering at a startup. He suspected that demands on his time would be as low as they were at his first job. He was mostly right, though striking a balance required some footwork. In his first week a rare J1 meeting was scheduled at the same time as one of his J2 “onboarding” sessions. Some fellow members of an online forum for the overemployed on Reddit, a social media site, claim to have taken two meetings at once, with video off. If called on to speak at the same time, they feign connectivity problems or play a pre-recorded audio clip of a dog barking. Matt decided to tune in to the J1 call and reschedule his onboarding, blaming a doctor’s appointment.
- 6 The rise of generative artificial intelligence like Chatgpt may in time make combining jobs harder by replacing some menial tech tasks. Until then, coasters can themselves use clever chatbots to help structure computer code, write documents and even conduct preliminary research. Chatgpt cannot replace the work of a software engineer, says one of them, but it gets you 90% of the way there.
- 7 The employee-employer relationship has historically favoured the employers, who wield more clout because they can typically choose from more workers than workers can among companies. Matt thinks of his ruse as taking back some control. Two decently paying jobs afford him flexibility. And, he says, flexibility is power. If he were to get laid off, or if one job were to become unreasonably demanding, he could go and find another. For now, he thinks he is safe. So safe, in fact, that he is starting his search for a third job.

theeconomist.com, 2023

Calling all undiscovered fashion and design talents

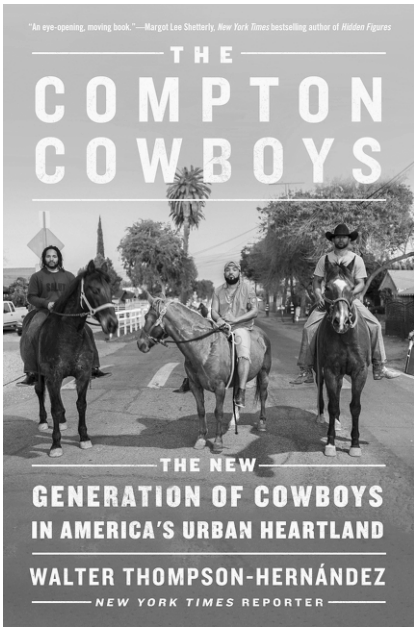


- 1 It goes without saying that the hurdles faced by young people who aspire to a career in fashion and design can sometimes feel insurmountable. With that in mind, Dazed and vaunted fashion and design school Istituto Marangoni are on the hunt for undiscovered talents. Together, we are launching The Istituto Marangoni x Dazed Fashion and Design Fund, which will award two creatives a special scholarship to study Fashion Design, Fashion Styling, or Visual Design at the university's London school.
- 2 With enrollment in Autumn 2021, this is a global call to action for absolutely anyone between the ages of 17-25 with an interest in taking their fashion and design education to the next level. To be in with a chance, entrants must submit an original piece of work – from moodboards to moving images and everything in between – related to the project theme, along with a description of ideas and influences behind it, and a cover letter detailing why they want to study at Istituto Marangoni.
- 3 “We are looking for creative individuals who thrive on the London look and are keen to join our global interpretation of radical creatives driving cutting-edge luxury industries of the future,” the school's director, Charlotte Gorse, says. Applications will be whittled down by a panel of Istituto Marangoni tutors, Dazed's fashion features editor, Emma Davidson, and Dazed art writer, Emily Dinsdale. The work of five finalists will then be platformed across Dazed Fashion's Instagram account, from which two winners will be awarded a scholarship for 50 per cent of their university fees.

- 4 For 30 years Dazed has championed and nurtured the next generation of creative talent,” says Lynette Nylander, executive editorial director of Dazed. “Partnering with Istituto Marangoni and offering these scholarships is a valuable and exciting continuation of Dazed’s mission to empower youth through creativity,” she adds. It’s a motivation shared by Abdullah Abo Milhim, the director of education at Istituto Marangoni who says this partnership will “strive to support and enable creative individuals to play a fundamental part in shaping the fashion industry.”
- 5 Submissions to The Istituto Marangoni x Dazed Fashion and Design Fund are now open and will close at midnight on July 23.

dazeddigital.com, 2021

The Compton Cowboys

- 1 In Compton, California, ten black riders on horseback cut an unusual profile, their cowboy hats tilted against the hot Los Angeles sun. They are The Compton Cowboys, their small ranch one of the very last in a formerly semirural area of the city that has been home to African-American horse riders for decades. To most people, Compton is known only as the home of rap greats NWA and Kendrick Lamar, hyped in the media for its seemingly intractable gang violence. But in 1988 Mayisha Akbar founded The Compton Jr. Posse to provide local youth with a safe alternative to the streets, one that connected them with the rich legacy of black cowboys in American culture. From Mayisha's youth organization came the Cowboys of today: black men and women from Compton for whom the ranch and the horses provide camaraderie, respite from violence, healing from trauma, and recovery from incarceration.
- 2 The Cowboys include Randy, Mayisha's nephew, faced with the daunting task of remaking the Cowboys for a new generation; Anthony, former drug dealer and inmate, now a family man and mentor, Keiara, a single mother pursuing her dream of winning a national rodeo championship, and a tight clan of twentysomethings – Kenneth, Keenan, Charles, and Tre – for whom horses bring the freedom, protection, and status that often elude the young black men of Compton.
- 3 The Compton Cowboys is a story about trauma and transformation, race and identity, compassion, and ultimately, belonging. Walter Thompson-Hernández paints a unique and unexpected portrait of this city, pushing back against stereotypes to reveal an urban community in all its complexity, tragedy, and triumph.
- 4 The Compton Cowboys is illustrated with 10-15 photographs.

mvls.overdrive.com, 2020

Letters: Labour investment in cultural venues

Andy Haldane is right to argue for more investment in the social infrastructure of the arts (Labour should 'invest big' in arts and culture projects, says top economist, 27 October), but a new generation of flagship venues in UK cities isn't necessarily the answer. Of the many factors surrounding this issue, three are most important.

First, community-led venues are often at the heart of local places, programming vibrant work that reflects the lives of people living outside cities and where inequalities, including rural poverty, also exist. Second, financially stretched local councils carry the responsibility of maintaining many of the UK's existing network of cultural buildings, all of which need substantial ongoing investment and repair. Third, the evidence of agglomerated economic benefits from large urban cultural regeneration schemes isn't conclusive.

Creating the social and physical infrastructure that can broaden access to the arts, including programmes that reflect socially and culturally diverse communities across the UK, is a systemic policy issue. When it comes to more capital investment in new buildings, 41.

Fiona Robertson

theguardian.com, 2024

Lees eerst de opgaven voordat je naar de tekst gaat.

Black Scot Pod

Start Me Up

'If you really want to get to know someone, give them a computer that doesn't work. How they handle that tells you everything you need to know.' Shirley Mcpherson taps at her headphones, as her voice dips in and out. 'I thought the days of tech hell were over,' she says, identifying a kink in the wire.



'The difficulties in winter 2020 is something I never want to live through again,' admits podcast partner Suzie Mwanza who explains they had more than just 'can you see me, can you hear me' issues with technology in lockdown. Thick East Coast accents combined with Mwanza's Zambian and Mcpherson's Lesotho heritage are a surprising combination for some, which they attribute to the lack of Black Scottish voices in mainstream media.

What's the T?

'Sometimes when people south of the border meet us, they think we're American,' says Mcpherson. I can imagine bewildered Londoners listening to the accents, trying to match them with an African nation or Caribbean island. They grew up in Musselburgh, where there were very few Black Scottish students at their school. Twenty-nine-year-old Mwanza, who moved to Scotland when she was ten, was tasked with babysitting the now 26-year-old Mcpherson, who was only seven when she arrived in the country. But she was less than keen, having ignored her at school: unsurprising given that 'massive' three-year age gap, which has closed as time has passed.

'At school there was a lot of expectation not to be an African stereotype,' says Mwanza. 'All people saw were the Oxfam and UNICEF adverts with poor, starving children. We felt like we had to prove that's not what we were; that Africa was diverse and innovative.' Like all good enterprising millennials, they embraced the online world, experimenting on YouTube with content like muckbang (eating videos) before launching the *Black Scot Pod* in October 2019.

Momentum

They didn't go the whole hog until July 2020, with the push of the pandemic and inspiration from Stewart Kyasimire's *Black & Scottish* documentary. 'It gave us a spark to know that we weren't just speaking into the void; there was an appetite for this kind of thing,' says Mwanza. 'Then George Floyd happened and the mainstream media started talking about Black representation.'

Content

Black Scot Pod features pop culture, current events and lived experiences with the pair sharing their thoughts on everything from the education gaps in school and the lack of Black Scottish films to the challenge of finding make-up for dark skin tones. Listening to this podcast is like eavesdropping on a conversation between friends on the bus into town. The 'bantercast' format allows hosts to trade raw, unfiltered, unedited opinions and *Black Scot Pod* keeps everything in: burps and all.

'We didn't want to be formal or come across as preaching and teaching; when I'm listening to podcasts, I want to be reminded of my own experiences and have a laugh,' says Mwanza. 'Suzie and I have always had chemistry; I see her as a sister. We can speak candidly and I don't have to worry what she thinks,' says Mcpherson.

Not Fooling Around

Since launching, *Black Scot Pod* has been spotlighted on Apple's Black Voices List and featured on Spotify's Black Voices, alongside the likes of Michelle Obama's podcast. Putting themselves out there is paying off and they've had a number of opportunities as a result of the show. This year they've been asked to judge the British Podcast Awards for a second time. 'I saw that email and thought it was spam. It's just mind-blowing to be invited to judge some amazing podcasts and peers,' says Mwanza.

They are unassuming and painfully modest, saying they didn't think anyone would listen. But thousands have, from Europe, Madagascar and even Australia. 'When people started messaging us about their lived experience and asking for advice, that's when we knew people were listening,' says Mcpherson.

To Infinity and Beyond

'There shouldn't be any geographical, race or gender barriers to achieve what you want in life,' says Mwanza. 'We are just as talented and capable as some of the biggest stars out there.' The opportunities are only just beginning for a podcast duo who want to be taken out of their element; 'or at least out of the cupboard' they podcast from.

Black Scot Pod can be found at linktr.ee/blackscotpod with new episodes airing every Thursday.

list.co.uk, 2022