



Module 1

OneWorld



Opdracht:

Lesdoel: Ik kan een lay-out schets maken van het gekozen artikel, waarbij ik een duidelijke teksthierarchie toepas en varieer in kolomopbouw op stramien.

Product: 6 miniatuur schetsen op A3 markervel(len)

3.1 Vormgeven vanuit het concept

Stap 1 Ik leer over vormgeefprincipes zoals compositie, vorm en ruimte, symmetrie/asymmetrie en typografie, en gebruik ze om een gevoel of boodschap uit te drukken.

Stap 1 Ik laat zien dat ik op verschillende manieren een communicatieboodschap aan een specifieke doelgroep kan overbrengen door middel van mijn ontwerponderzoek.

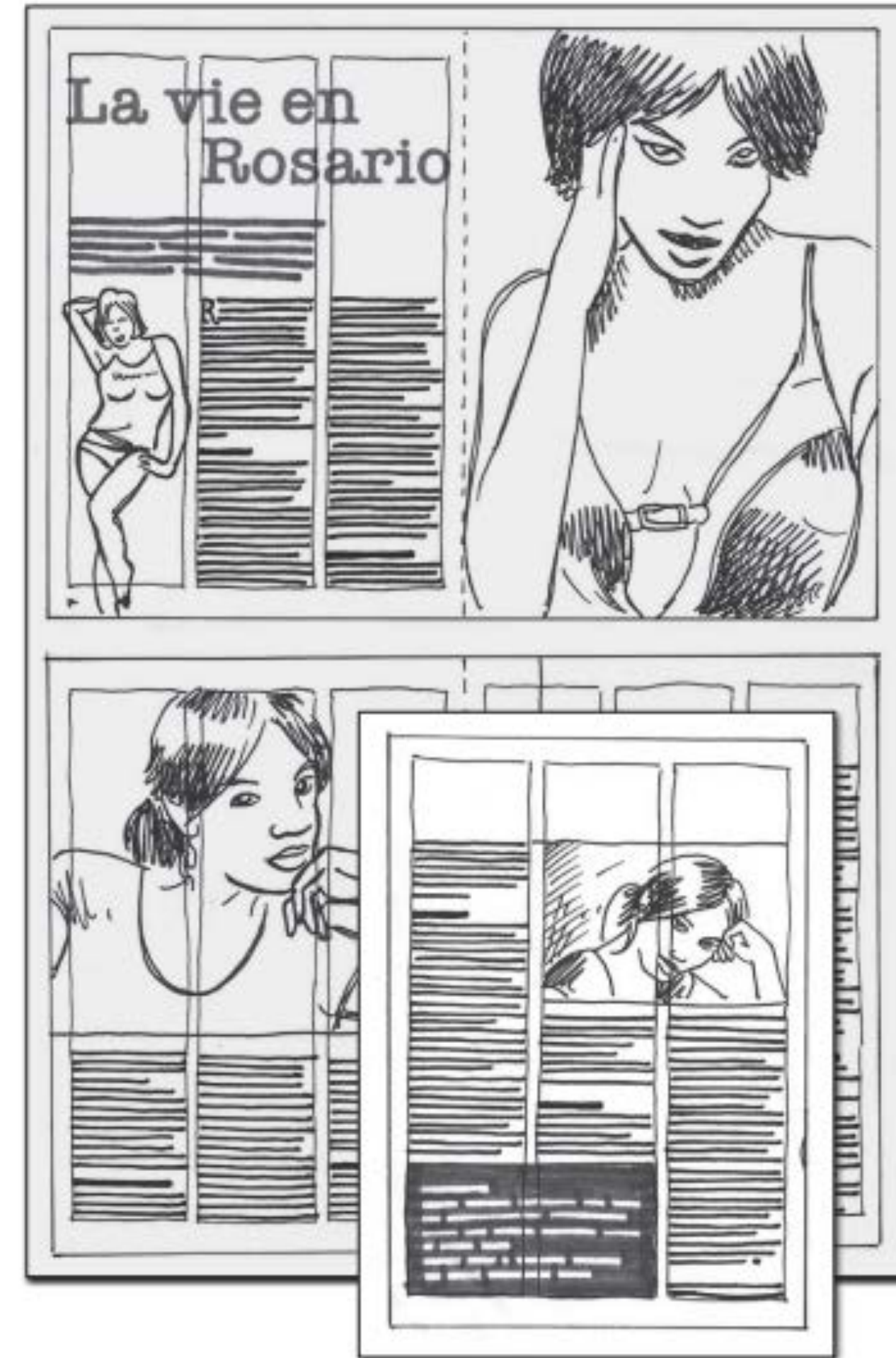
Stap 3 Ik toon verschillende ontwerp oplossingen waarin ik het concept heb vertaald naar vormgeving.

Stap 4 Ik onderzoek de toepasbaarheid van mijn vormgeving in verschillende mediatoepassingen.

Stap 5 Ik experimenteer met en onderzoek meerdere ontwerp oplossingen, waarbij ik rekening houd met de historische, hedendaagse, sociale en culturele context waarin het concept wordt toegepast.

Lay out schetsen voor een magazine

Openingsspread / vervolgspreed

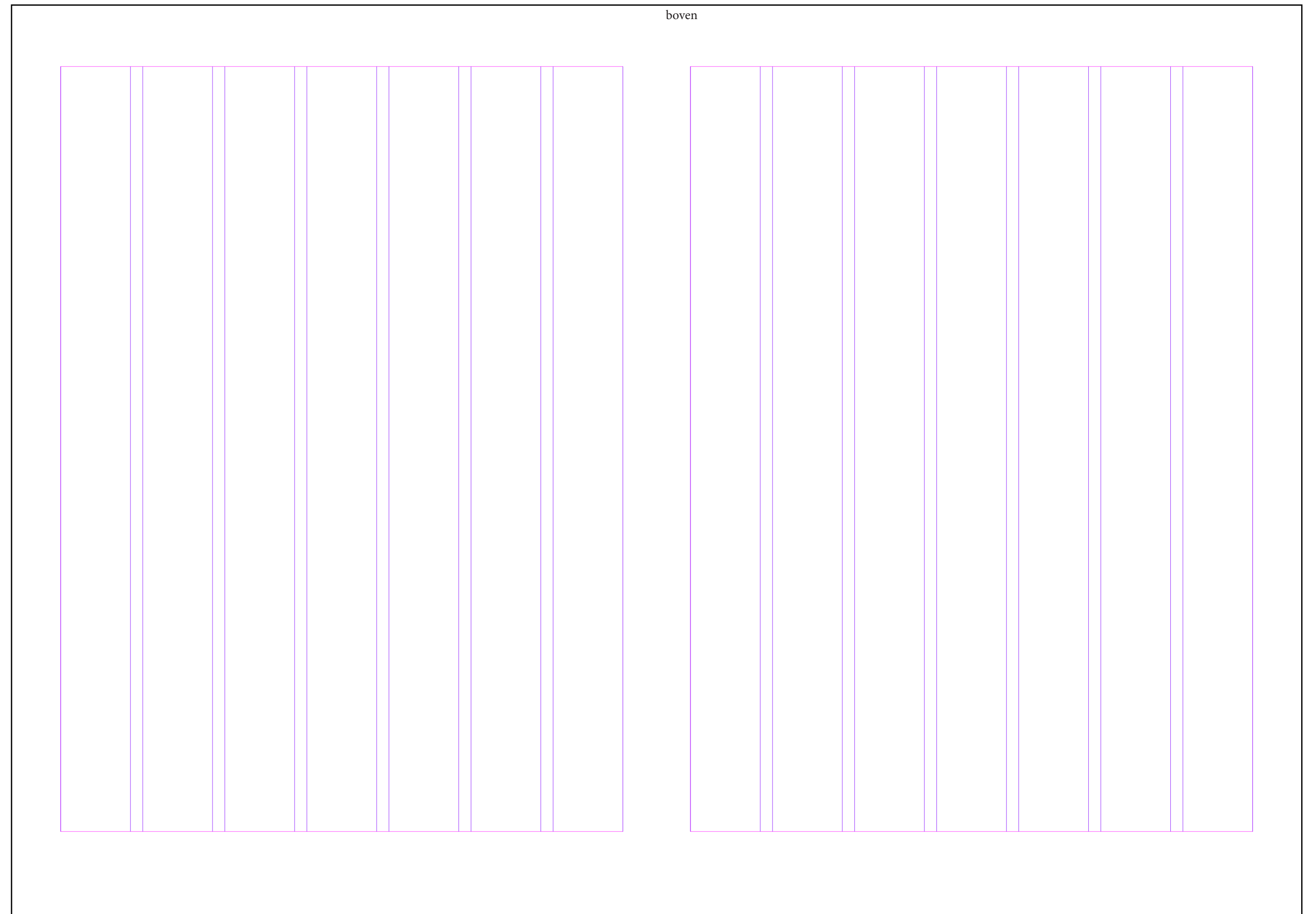


Theorie
gebruik
kolommen

Wat is een stramien/grid?

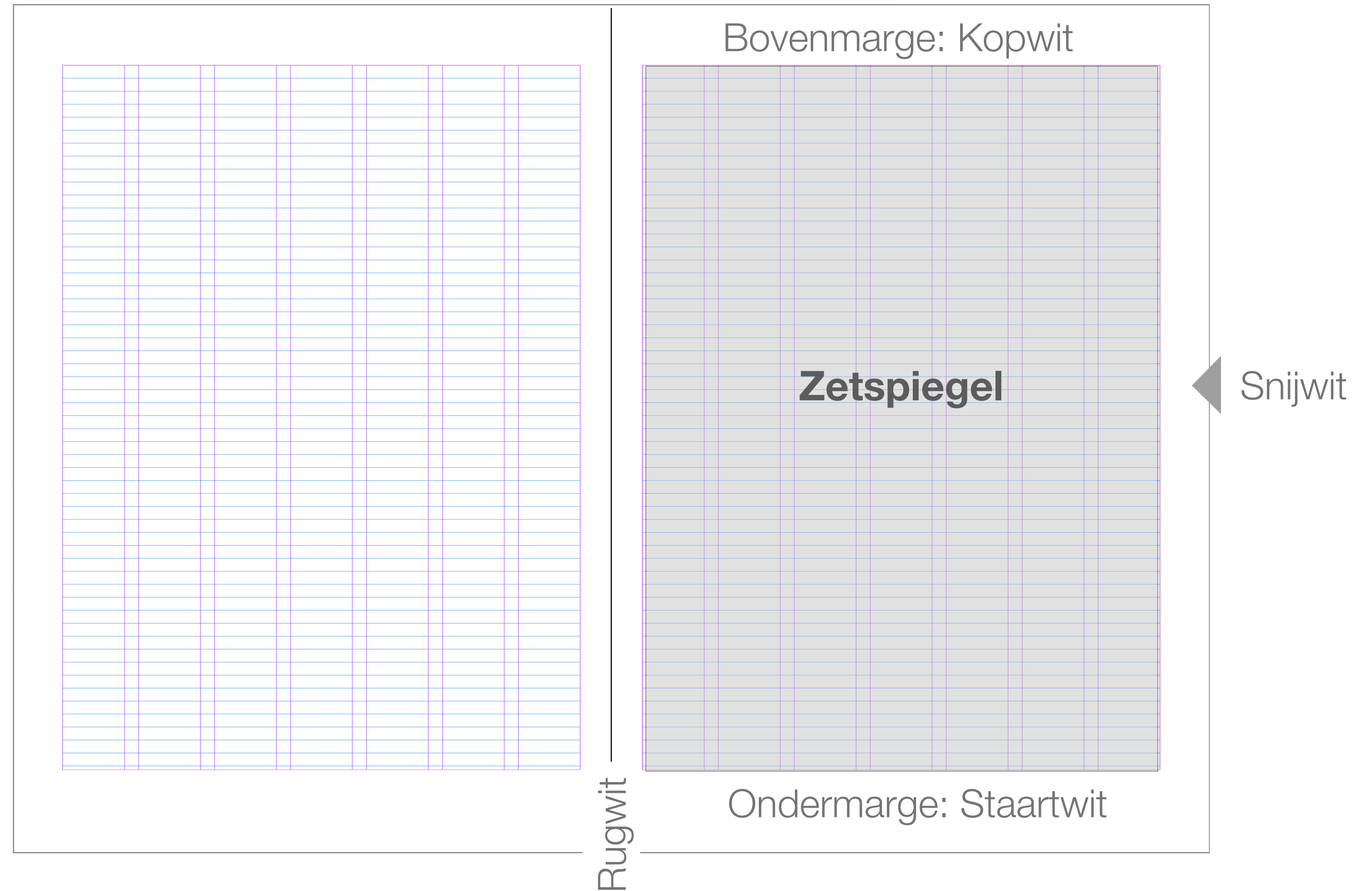
Wat is een stramien?

Een stramien heeft marges en kolommen



Stramienpagina van een spread

Een spread is
2 pagina's
naast elkaar



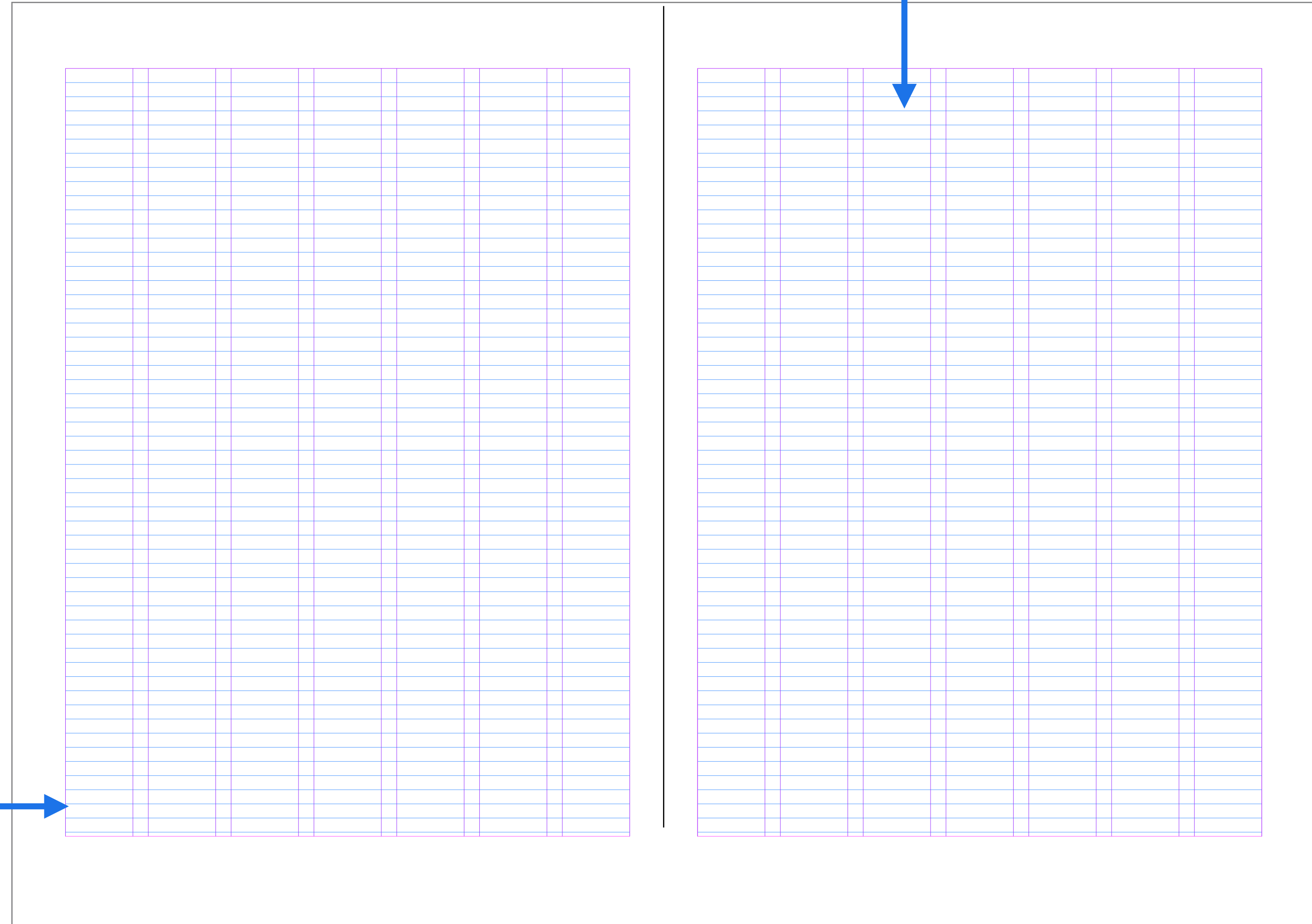
Stramien

Een stramien
bestaat uit
horizontale en
verticale lijnen

Tussen elke
kolom zit
witruimte
(kolomwit/gutter)

Basislijn raster
(horizontale verdeling)

Kolommen (verticale verdeling)



Waarom een stramien/grid gebruiken?

Waarom een stramien gebruiken?

Een stramien/grid brengt structuur en rust

Hoe gebruik je een stramien?

Theorie gebruik van kolommen

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

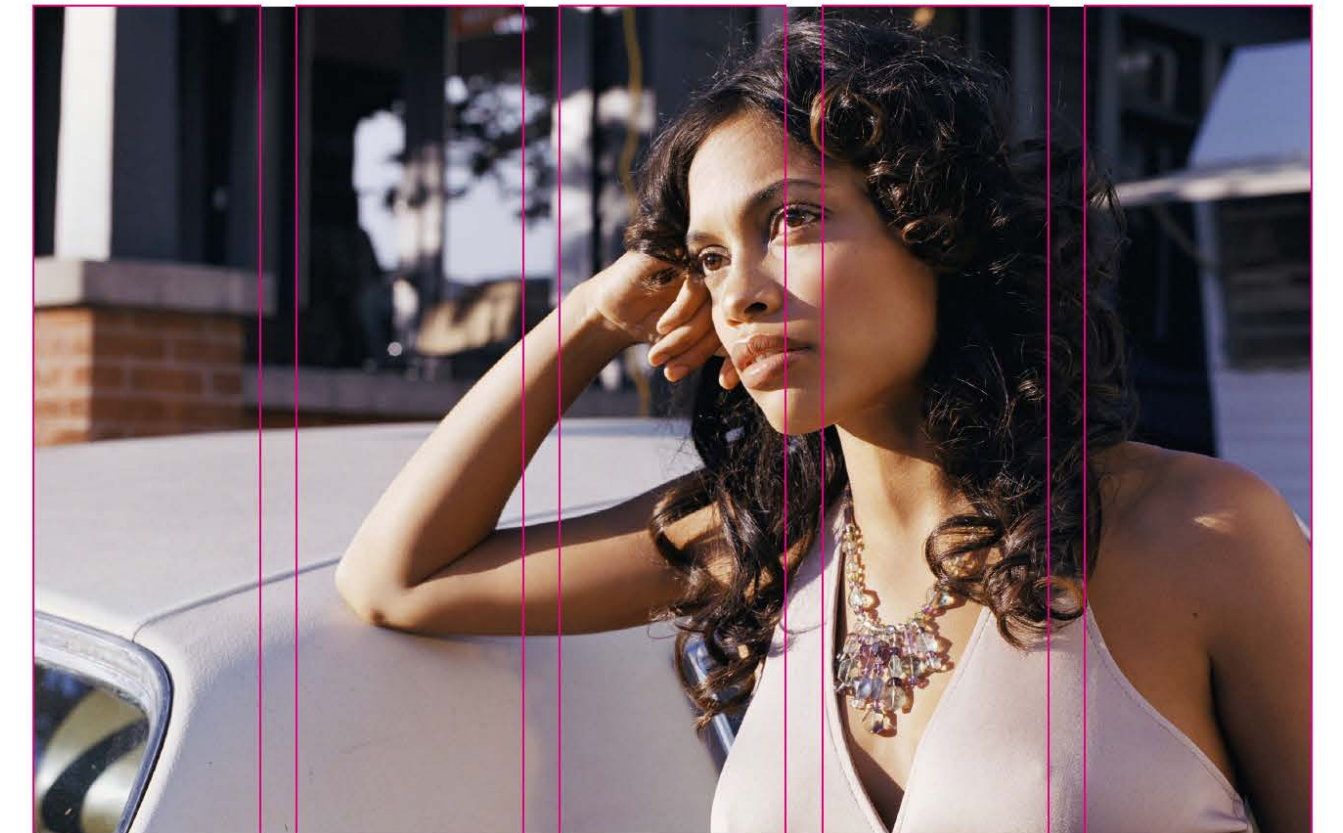
It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now,'" she says, recalling a message that filtered down from some rotten, deluded film executive. "Re-

ally? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Inette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like



everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too. Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very

broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough, troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympics team

Is je magazine groter dan A5?

- Gebruik altijd **minimaal 2** kolommen
- Want 1 kolom leest niet prettig

Kijk Maar >

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too.

Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."



Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough, troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympics team boycotted that year for political reasons, so it didn't affect her participation.)

Dawson's biological father was not around, but when her mother was eight months' pregnant she started seeing a man she'd known for years, who went on to adopt her daughter. "I think about that now," says Dawson, "such a young man, marrying a woman with a baby who's not his – that just doesn't happen. He just loved my Mom, and he loved me, and I loved my Dad, you know?"

She's never met her biological father. "I tried looking him up online, and 70-something names showed up, some of them only with addresses, and I thought: I'm not going to do that ... Maybe if I have a child, I'll want to know, just for medical history

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson lives in a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory*, a Monologue, a Rant and a Prayer, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event is based on writings about violence against women,

edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

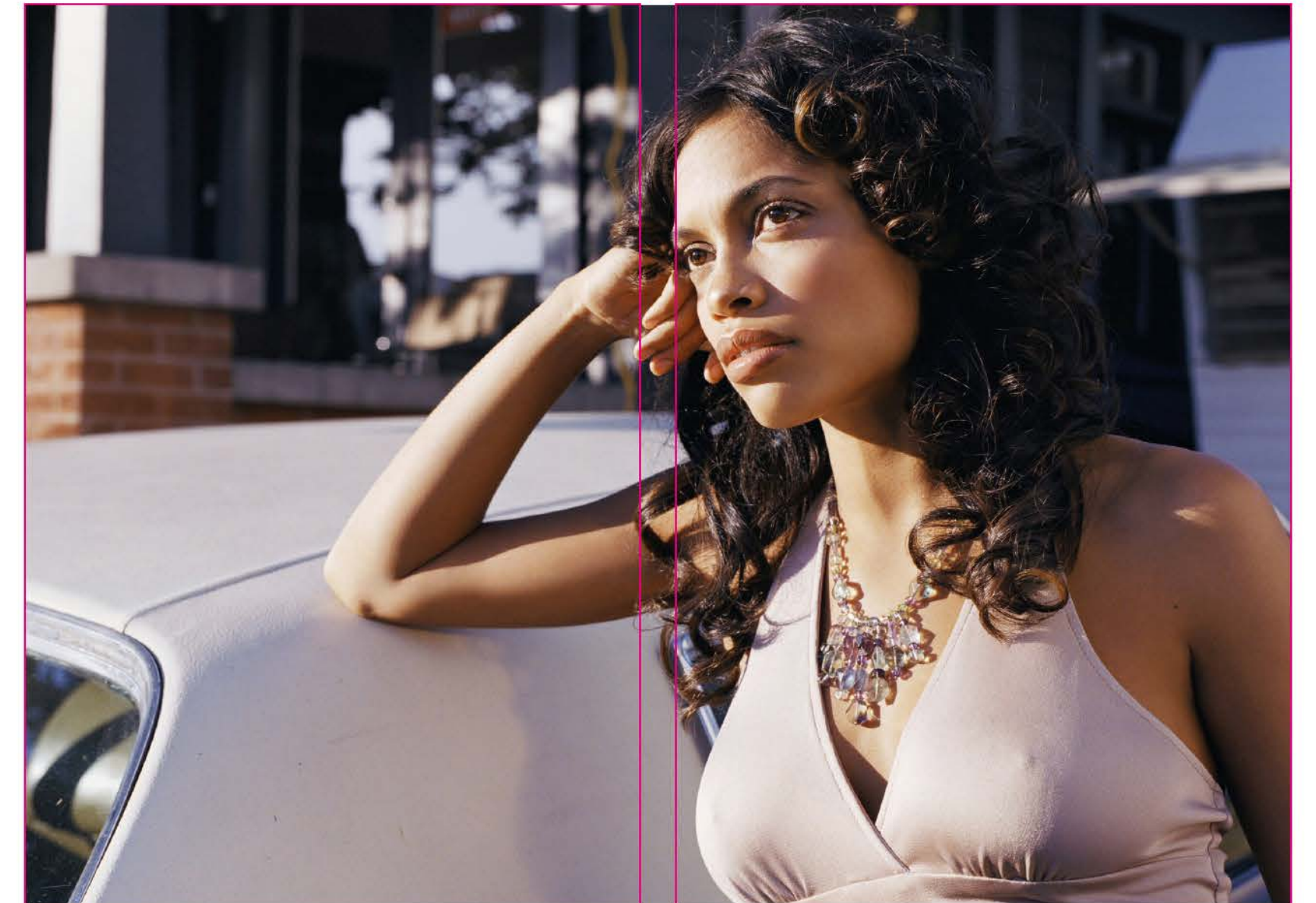
It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too.

Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough, troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and



brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympic team boycotted that year for political reasons, so it didn't affect her participation.)

Dawson's biological father was not around, but when her mother was eight months' pregnant she started seeing a man she'd known for years, who went on to adopt her daughter. "I think about that now," says Dawson, "such a young man, marrying a woman with a baby who's not his – that just doesn't happen. He just loved my Mom, and he loved me, and I loved my Dad, you know?"

She's never met her biological father. "I tried looking him up online, and 70-something names showed up, some of them

only with addresses, and I thought: I'm not going to do that ... Maybe if I have a child, I'll want to know, just for medical history reasons." She was "violently afraid" of becoming a teenage mother herself, aware of how it had limited her mother's options, but the experience of being adopted has made her keen to follow that lead – ideally to adopt an older child, who's otherwise unlikely to find a home.

When she was growing up, Dawson's father worked in construction, and her mother did a variety of jobs – electrician, plumber, typist – but the family faced financial straits. They lived, initially, "in this slumlord apartment, with rats, tilted floors, a bath tub in the kitchen". There was a farmers' market nearby and her mother "used to get food out of the bins. It was fresh food, but technically speaking, she was bin-diving. We still ate and we were eating organic," she gives a wry smile. "But that's a pretty tough thing as a Mom to have to do."

They moved into a squat when she was six and her brother Clay was one. "A place with a huge, gaping hole in the ground and plastic for windows. I saw the stress on my parents. We were the only children in the building for years, because no one else was that crazy. But we had a wonderful childhood because of it. Everybody who moved in had different apartments, and it wasn't until the sewage lines and the electricity went in that everybody disappeared behind their

2 kolommen zijn leuk

3 kolommen of meer zijn beter

--	--	--	--	--	--

3 kolommen>

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably

cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory*, a Monologue, a Rant and a Prayer, a benefit in London for the organisations V-Day and Women for Women International. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening

to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

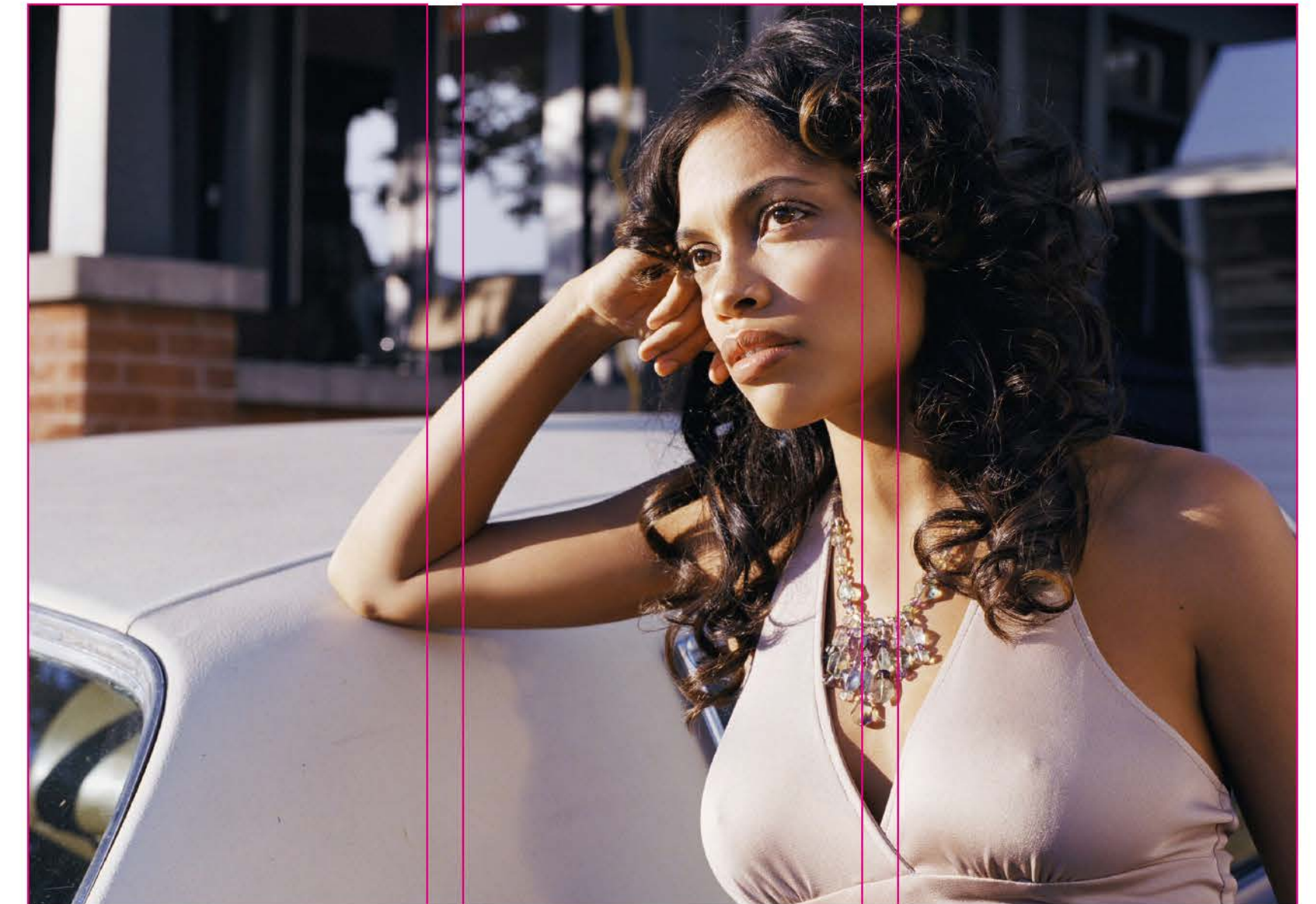
It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too.

Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of V-Day, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough,



troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympics team boycotted that year for political reasons, so it didn't affect her participation.)

Dawson's biological father was not around, but when her mother was eight months' pregnant she started seeing a man she'd known for years, who went on to adopt her daughter. "I think about that now," says Dawson, "such a young man, marrying a woman with a baby who's not his – that just doesn't happen. He just loved my Mom, and he loved me, and I loved my Dad, you know?"

She's never met her biological father. "I tried looking him up online, and 70-something names showed up, some of them only with addresses, and I thought: I'm not going to do that ... Maybe if I have a child, I'll want to know, just for medical history reasons." She was "violently afraid" of becoming a teenage mother herself, aware of how it had limited her mother's options, but the experience of being adopted has made her keen to follow that lead – ideally to adopt an older child, who's otherwise unlikely to find a home.

When she was growing up, Dawson's father worked in construction, and her mother did a variety of jobs – electrician, plumber, typist – but the family faced financial straits. They lived, initially, "in this slumlord apartment, with rats, tilted floors, a bath tub in the kitchen". There was a farmers' market nearby and her mother "used to get food out of the bins. It was fresh food, but technically speaking, she was bin-diving. We still ate and we were eating organic," she gives a wry smile. "But that's a pretty tough thing as a Mom to have to do."

They moved into a squat when she was six and her brother Clay was one. "A place with a huge, gaping hole in the ground and plastic for windows. I saw the stress on my parents. We were the only children in the building for years, because no one else was that crazy. But we had a wonderful childhood because of it. Everybody who moved in had different apartments, and it wasn't until

Moet de kopij (tekst) altijd helemaal boven aan de pagina beginnen?

Nee

Moet de pagina altijd helemaal vol?

Nee

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably

cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening

to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

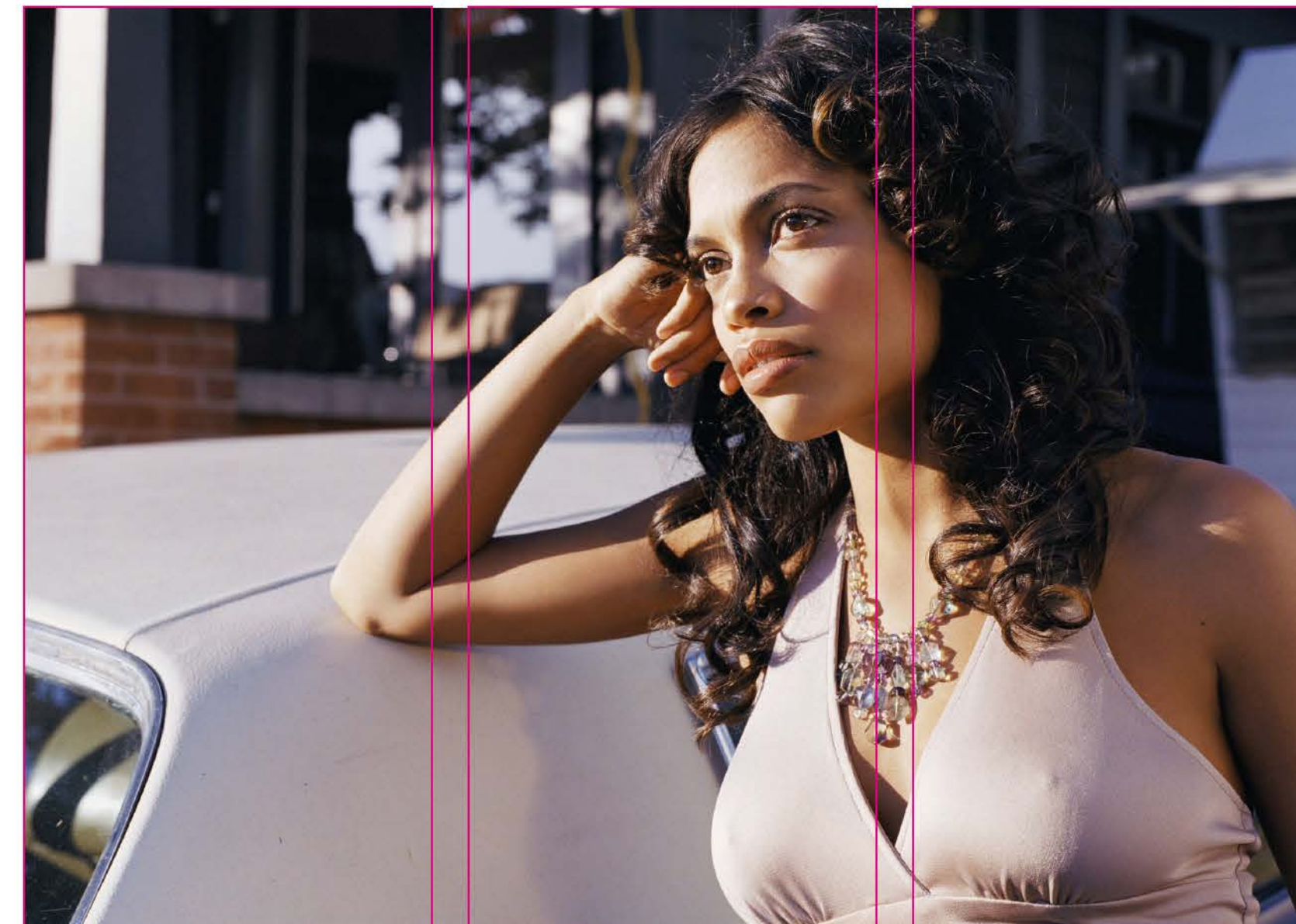
It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too.

Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough,



troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympics team boycotted that year for political reasons, so it didn't affect her participation.)

Dawson's biological father was not around, but when her mother was eight months' pregnant she started seeing a man she'd known for years, who went on to adopt her daughter. "I think about that now," says Dawson, "such a young man, marrying a woman with a baby who's not his – that just doesn't happen. He just loved my Mom, and he loved me, and I loved my Dad, you know?"

She's never met her biological father. "I tried looking him up online, and 70-something names showed up, some of them only with addresses, and I thought: I'm not going to do that ... Maybe if I have a child, I'll want to know, just for medical history reasons." She was "violently afraid" of becoming a teenage mother herself, aware of how it had limited her mother's options, but the experience of being adopted has made her keen to follow that lead – ideally to adopt an older child, who's otherwise unlikely to find a home.

When she was growing up, Dawson's father worked in construction, and her mother did a variety of jobs – electrician, plumber, typist – but the family faced financial straits. They lived, initially, "in this slumlord apartment, with rats, tilted floors, a bath tub in the kitchen". There was a farmers' market nearby and her mother "used to get food out of the bins. It was fresh food, but technically speaking, she was bin-diving. We still ate and we were eating organic," she gives a wry smile. "But that's a pretty tough thing as a Mom to have to do."

They moved into a squat when she was six and her brother Clay was one. "A place with a huge, gaping hole in the ground and plastic for windows. I saw the stress on my parents. We were the only children in the building for years, because no one else was that crazy. But we had a wonderful childhood because of it. Everybody who moved in had different apartments, and it wasn't until

Moet de kopij
(tekst) altijd
helemaal
boven aan
de pagina
beginnen?

Nee

Moet de
pagina altijd
helemaal vol?

Nee

Kijk maar>

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRIA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No,

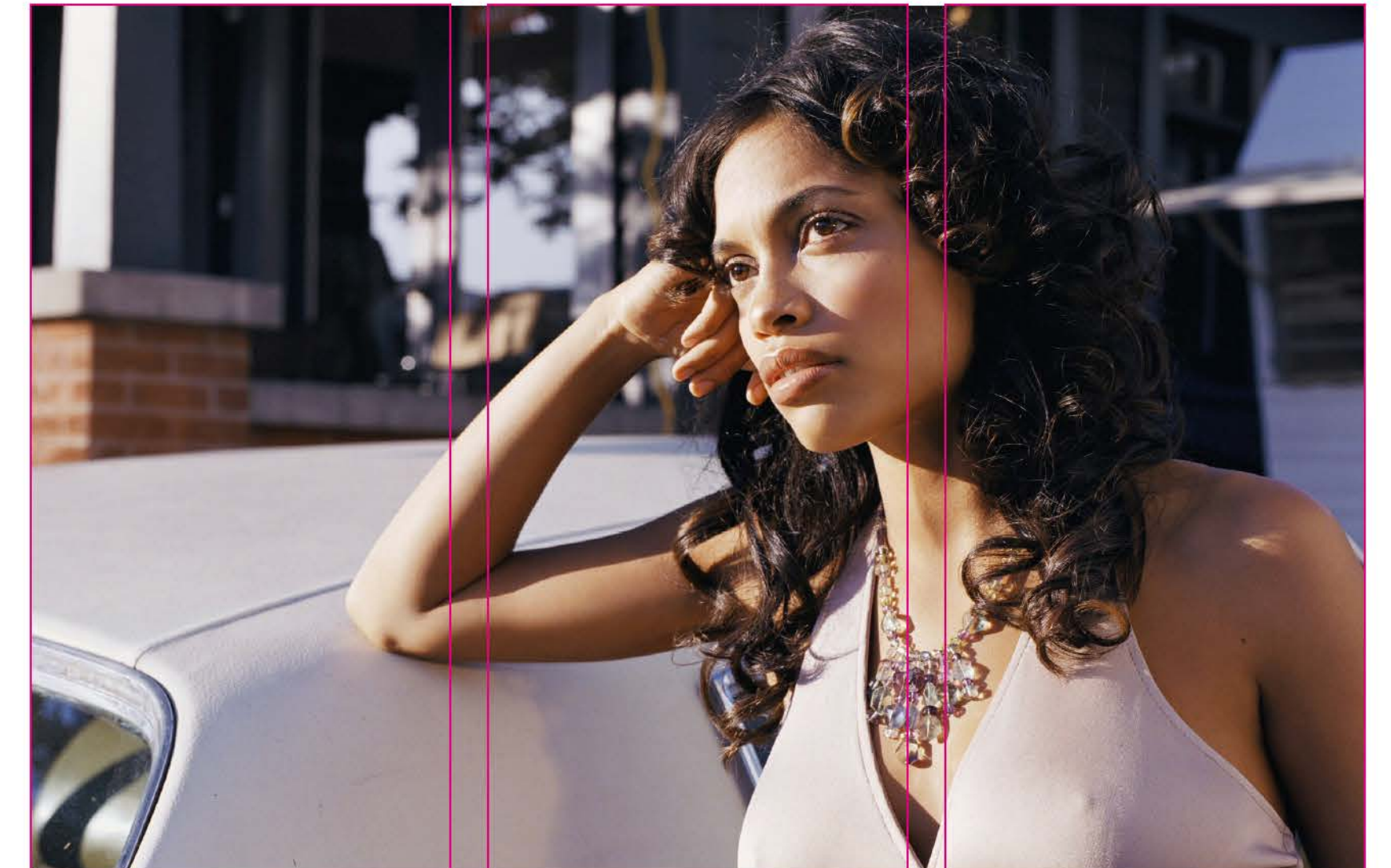
not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in

London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory*, a Monologue, a Rant and a Prayer, a benefit in London for the organisations V-Day and Women for Women International. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to



talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too.

Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of V-Day, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love

of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough, troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for

En hoe zit dat met 4 of meer kolommen?

Moet de kopij (tekst) dan overal deze kolommen verspreid worden?

Nee
Zinnen die korter zijn dan 8 woorden lezen niet prettig

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunate-

ly, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down

from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

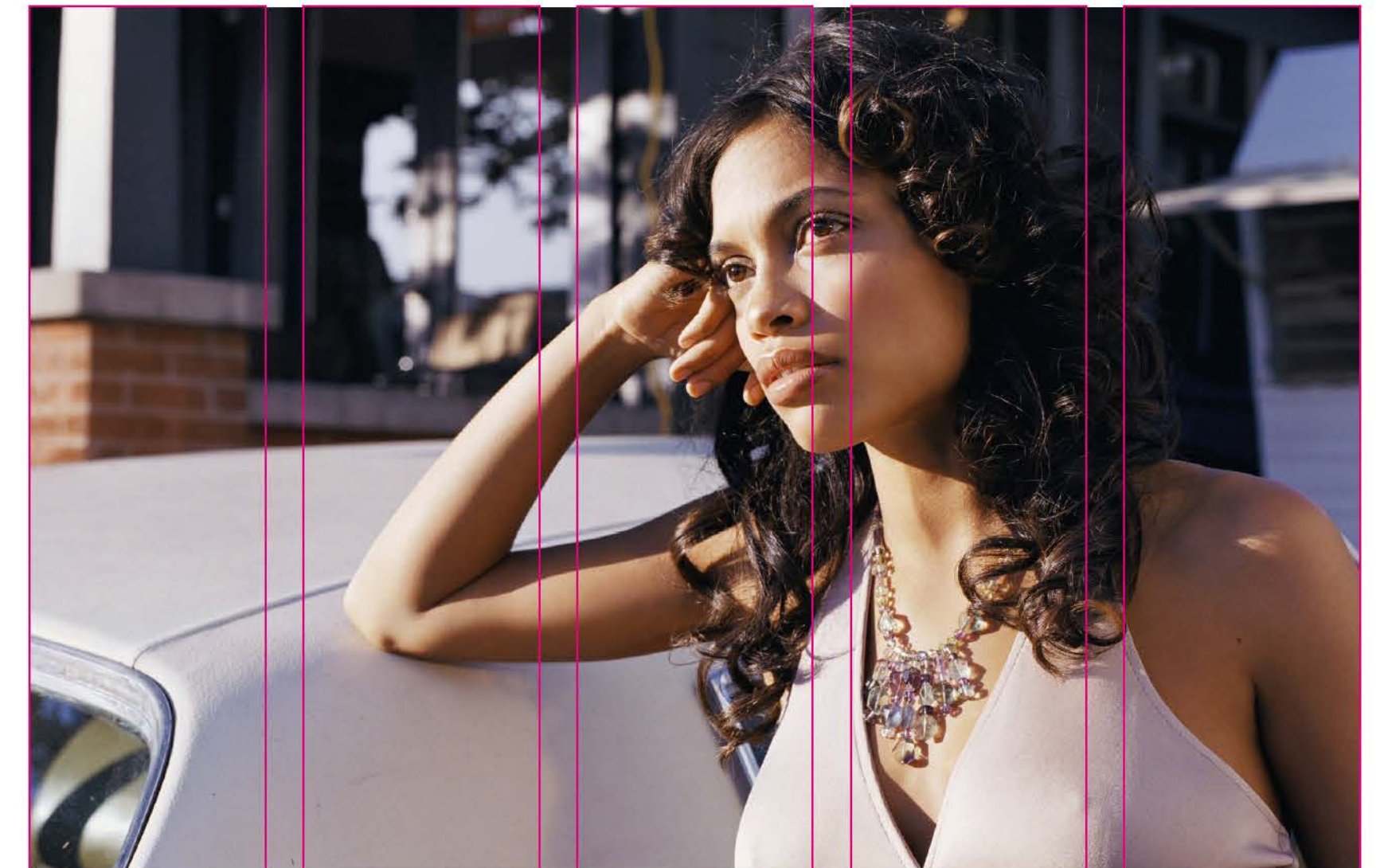
I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's

activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory*, a *Monologue*, a *Rant* and a *Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event is based on writings about vio-

lence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women



need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too. Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared

into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has

taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough, troubling film, opening with a scene of child sex and moving through drugs, theft, extreme

violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was

Gebruik van witruimte – wat leest het fijnst?

Hoe ga je om met het hele celebritygebeuren? "Ik euh... Ik probeer er ontspannen mee om te gaan, maar het is wel eens moeilijk. Ik ben een gewoon mens als ieder ander en dan is het heel raar om te zien dat mensen je anders behandelen. Ik wil niet zo behandeld worden als iedereen. Aan de andere kant bevind ik mij in een enorme luxe positie. Dat probeer ik dan maar voor ogen te houden, in plaats van me druk te maken om mensen die vergeten dat ik net als hen ben."

Wie is je rolmodel? "Dat zijn er veel. Maar ik denk nu bijvoorbeeld aan een Angelina Jolie. Ik vind het heel inspirerend om te zien hoe zij tegelijkertijd actrice, regisseuse, humanitaire werk doet en ook nog moeder is. En niet te vergeten een vrouw als Hillary Clinton, die superster is en echt waardevolle veranderingen in de wereld teweeg brengt."

Wat zou je doen als je geen actrice was geworden? "Dan zou ik verpleegster zijn. Ik kan goed met mensen omgaan die ziek zijn. Verplegers bieden zo veel troost. Mijn vader is arts en ik weet dat zieke patiënten altijd een enorme hekel hebben aan dokters, terwijl ze dat zijn op de zuster. Het lijkt me fijn om voor mensen te zorgen."

Maatschappelijke betrokkenheid staat hoog op je agenda. Waar komt dat vandaan? "Tijdens mijn studie (Natalie rondde in 2003 haar studie psychologie aan Harvard af, red.) heb ik koningin Rania van Jordanië mogen ontmoeten. Zij heeft me geweldig gemaakt in de wereld van microfinanciering. Via haar heb ik ook een reis naar Oeganda gemaakt waar ik de Derde Wereld voor

het eerst met eigen ogen heb gezien. Dat was een enorme schok en eye-opener voor me. Ik stond er voorheen nooit bij stil dat de meerderheid van de wereldbevolking rond moet komen van minder dan drie dollar per dag. Ik wist altijd wel dat ik het goed had getroffen, maar nu realiseer ik me nog meer wat een groot voorrecht dat is. Dat ik hier kan zitten, Dior draag en thee drink in het Plaza Athénée. Daar geniet ik overigens wel heel erg van. Voor mij betekent maatschappelijk bewijs zijn niet dat ik alle luxe opeef en een heel ingewikkeld leven leid. Ik wil van het leven genieten, mooie lippenstift op en hoge hakken dragen. Maar tegelijkertijd ben ik me er wel van bewust dat er mensen zijn die het niet zo makkelijk hebben en probeer ik mijn strengte bij te dragen om hun kansen te verbeteren. De mogelijkheid om te geven is voor mij de allergrootste luxe. Dat gezegd zijnde zelf niet eens zo veel. Ik ben superblij dat Dior Free the Children wil ondersteunen en de mensen van die stichting zijn natuurlijk degenen die het echte werk op de grond verrichten."

Je bent veganistisch en staat bekend om je ecologische manier van leven. Hoe verenig je dat met de glitters en glamour van de mode- en filmwereld? Terwijl ze naar haar torenhoge hakken wijst: "Nou, ik heb het geluk dat Dior

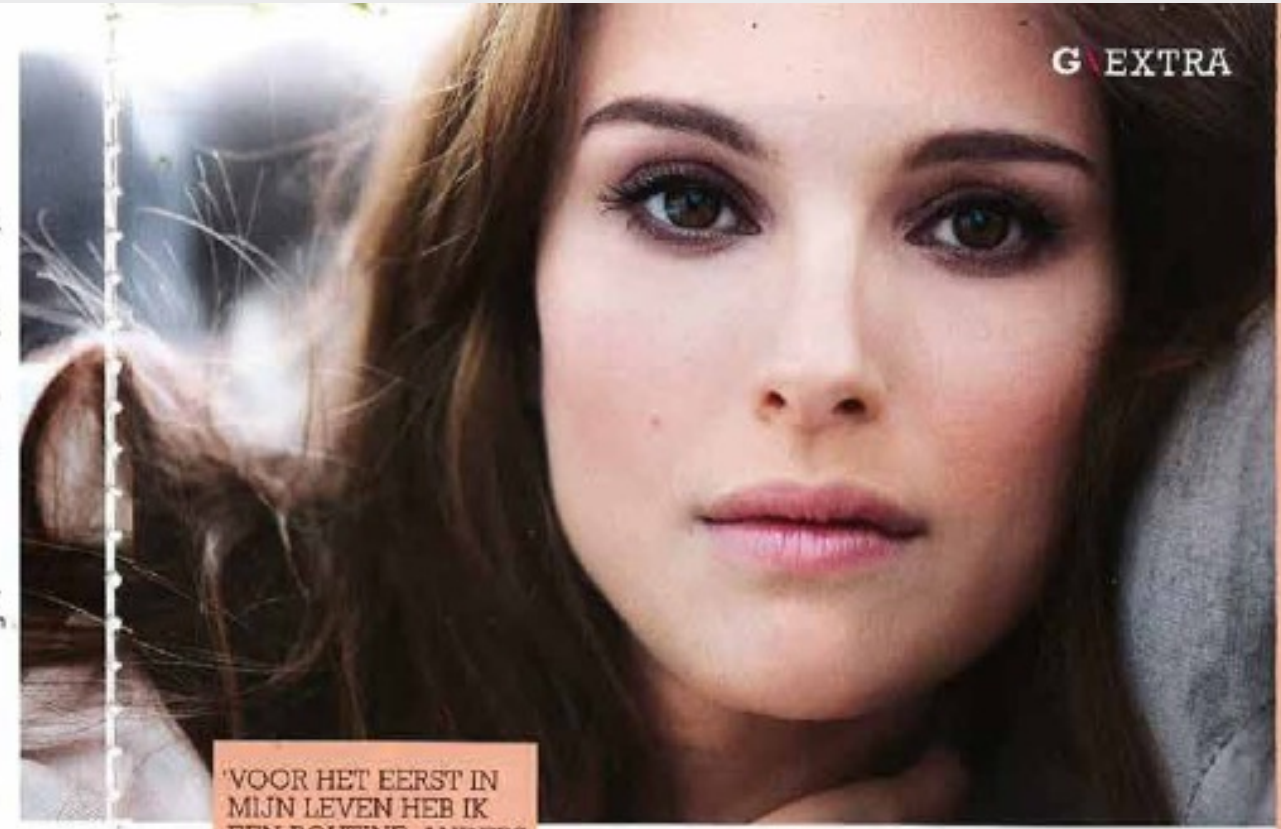
zo attent is om speciaal voor mij eerlijke schoenen en tassen te maken. Dus ik heb wel de mode producten, maar kan ook mijn ideale handhaven. In de filmwereld is het al net zo. Ik mag samenwerken met kostuumontwerpers die bereid zijn om binnen mijn regels te werken en op zoek gaan naar alternatieven voor leren schoenen, tassen en riemen. Ook vintage winkelen is een heel goede manier om je niet schuldig te hoeven voelen. Het is recycling en de manier om heel mooie en speciale dingen te vinden zonder materialen te verkwisten of dieren pijn te doen."

Heb je als veganist je voedingspatroon nog moeten aanpassen toen je zwanger was? "Ik ben er veel meer op gefocust dat ik mijn Omega 3's allemaal binnen krijg. Dat is heel belangrijk als je zwanger bent of borstvoeding geeft. Dus ik eet ineens heel veel linzaad en neem ook vitamine supplementen. En ik probeer meer calcium binnen te krijgen. Maar ik eet een heleboel groen en dat helpt sowieso."

Is je beautyregime veranderd door het moederschap? "Dat is gereduceerd tot vrijwel nihil, haha. Ik was mijn gezicht, snerer wat lippenbalsem op en dat is het wel. En ik probeer mijn haar te borstelen, wat niet altijd lukt."

- 5x NATALIE'S L.A. FOOD FAVORITES**
- **Angelini Osteria**, 7313 Beverly Boulevard – "Mijn favoriete Italiaan."
 - **Sushi Gen**, 422 East 2nd St. – "Voor sushi rijd ik naar Little Tokyo. Ik neem er de avocado rolls, Ben bestelt er de haxe kaart."
 - **Intelligentsia** (meer dere vestigingen, zie www.intelligentsia.com) – "De beste koffie en taartjes. Ik drink zelf overigens helemaal geen koffie, maar

volgtr mijn man en al mijn vrienden is dit de beste koffie. De chai is in elk geval niet te versmaden."
- **The Bazaar**, 465 South La Cienega Boulevard – "Als je zin hebt in iets fancy's. Het eten is echt heel goed."
- **Jitlada**, 5233 W Sunset Boulevard – "Very, very spry Thai. Ik draag mijn vrienden altijd uit om hier hun mond te verbranden."



'VOOR HET EERST IN MIJN LEVEN HEB IK EEN ROUTINE. ANDERS ZOU IK ECHT DE HELE DAG IN MIJN PYJAMA RONDLOPEN'

als thuis? "Daar waar mijn gezin is. Omdat Benjamin overal werkt, zijn we eigenlijk continu aan het reizen. Ik voel me overal thuis, zo lang mijn man en zoon er maar zijn."

Wanneer voel je je het meest gelukkig? "Als ik mijn zoonje hoor lachen. Dat is het mooiste geluid van de wereld."

Hoe wil je het liefst herinnerd worden? Als goede actrice of vanwege je vrijwilligerswerk? "Ik weet het echt niet. Ik hoop in elk geval dat mijn gezin het gevoel zal hebben dat ik mijn uiterste best voor ze gedaan heb. Voor de rest zal iedereen vast van alles denken, maar ik denk dat we allemaal vrij snel vergeten zullen zijn. Behalve natuurlijk bij onze families."

Je bent geboren in Israël, hebt jaren in New York gewoond, bent nu gevestigd in Los Angeles. Wat voelt voor jou

interview | 3x NATALIE

HALINA REIJN (31)
Ze speelt bij Toneelgroep Amsterdam en was te zien in verschillende films, zoals *Grimsu*. De passievrucht op *Ik omhels je met 1000 armen*. Nu is ze o.a. bezig met de opnames van de film *Rubicon* (met Tom Cruise en Carice van Houten). Halina Reijn heeft een lat relatie met Roy (27). Ze speelt Nadine als ze 30 tot 35 is en haar verlangen om kinderen te krijgen groeit.

Hoe is dat: drie vrouwen, één rol? "Dat je niet de hele ontwikkeling mag spelen is een groot nadeel. Je speelt maar één kleur. Maar ik vind het een heel goed idee, het maakt de film groter. En het is heel veilig, je draagt de film samen, de last om het te laten slagen wordt gedeeld door drie. Monic en Sanneke zijn heel getalenteerde actrices, dan is het leuk om zo'n rol te delen."

Je speelt een aangrijpende abortus-scène. Ja, een heel heftige scène dat. Ik heb het nog nooit meegemaakt, ben nog nooit met iemand mee geweest ook. Het is opgenomen in een echte kliniek, met echte zusters. Je krijgt dan als actrice heel veel cadeau, want de omgeving is al zo echt. Maar het is ook heel heftig en ontluisterend om zo'n scène te spelen."

Nestdrang, ken je dat? "Daar heb ik niet zo erg last van. Later als ik groot ben, wil ik wel kinderen, zeg ik altijd, maar ik ben eigenlijk al groot. Misschien ga ik die nestdrang echt krijgen als m'n vriendinnen aan de kinderen gaan. Ik heb drie heel goede vriendin-

nen van 30, 31 en 32 en ze hebben alle drie geen kind en ook geen zicht erop, omdat ze geen man hebben of een man in Verwegistan. Ik kan me wel voorstellen dat als een van m'n beste vriendinnen kinderen krijgt, we elkaar aansteken. Net als met huizen kopen, óf van ons begon ermee en nu hebben we allemaal een huis. Niet dat je het daarmee kunt vergelijken... Sinds twee jaar heb ik een vriend, hij woont in Antwerpen, dat maakt het ook minder vanzelfsprekend om serieus over kinderen na te denken. En hij is vierenhalve jaar jonger dan ik. We fantaseren er wel over, hoe het zou zijn. Op de manier dan zoals je dat doet als je verliefd bent: "We nemen vijf kinderen en dan gaan we in een bos wonen..." Echt reëel is dat natuurlijk niet. In België vinden ze het wel gek dat ik nog niet met kinderen bezig ben, daar is het allemaal wat conservatiever, vrouwen krijgen daar meestal op hun 26e een kind."

Heb je je vriend erop uitgezocht om vader te worden? "Niet echt, ik dacht wel toen ik bij m'n vorige vriend wegging: o, nu ga ik iemand heel erg scannen op het vader zijn



'Onvruchtbaarheid, te lang gewacht. Het is de consequentie van deze tijd'

Kun je je dat obsessieve van Nadine voorstellen? "Ja, maar ik kan me alles wel voorstellen. Als ik Hitler moet spelen, kan ik me dat ook voorstellen. Het thema van Nadine is wel dichtbij, de nachtmerrie is voorstelbaar dat je op je 37e beseft dat kinderen er niet inzitten en dat je vriend je ook nog verliefd voor een ander. Het gebeurt: onvruchtbaarheid, te lang gewacht. Het is de consequentie van deze tijd. Dat we denken de keuze te hebben, we doen alsof het een keuze is. Het is denk ik ook een taboe om geen kinderen te nemen, als vrouw zou je dat iets missen. Door de emancipatie van de vrouw is het voorplantingssysteem in de war geraakt. Ik vind het goed dat daarvoor een film wordt gemaakt."

Hoe was het om de rol van Nadine te spelen? "Dit is mijn eerste grote rol in een film, ik heb vooral heel veel op het toneel gedaan. Ik heb wel wakker gelegen van de rol in Nadine: kan ik dit wel? O help, ik heb veel meer ervaring. Maar het is ook zo fijn om met goede acteurs samen te werken. Spelen met Fedja, dat was echt heel leuk. Dat zenuwachtige gevoel voor het draaien was voor een groot deel wel over na het repeteeerwekelend dat we met regisseur Erik en de andere acteurs hadden. Ik ben sowieso wel een topper, hoor. Als ik dierenarts was geweest en ik had een operatie moeten doen die ik nog nooit had gedaan, zou ik ook wakker liggen. Ik vind dat wel vervelend, maar inmiddels kan ik er goed mee omgaan. Vroeger werd ik dan ook nog een beetje kwaad op mezelf dat ik me zorgen maakte en dan kom je echt ineens heel ingewikkeld terecht. Nu denk ik: nou ja joh, dan lig toch een nacht wakker. Kaarsjes aan, lekker lezen, ik maak er leuke van."

Had jij nestdrang voordat Suze werd geboren? "Heel erg had ik dat. Het neurotische van Nadine ken ik wel. Ik wilde heel erg graag een kind. Al raakte ik er ook van in paniek, want hoe dat moest als een kind zou hebben, geen idee. Het was geen romantisch gevoel biologisch was het, er moest een kind komen. Mijn vriendinnen en m'n moeder waren binnen no time zwanger, bij mij was het na vijf maanden nog niet raak. Ik stond al helemaal op m'n kop. Was enorm mee bezig, wilde naar de dokter, want er moest en zou iets gebeuren. En de maand erop was ik zwanger, vanaf dat moment

SANNEKE BOS (36)
Ze speelde acht jaar bij het RTT Theater. Ook was ze o.a. te zien in de speelfilms *Leef*, en de theatrische *Samstag*, *Keyser* & *De Buer schuifelen*, *Van Saeck* en *Orijpstra & de Gier*. Nu is ze bezig met de kinderserie *Snaf de hond*, in november komt de speelfilm *De schrijfgemeenschap* van Bontekne uit waarin ze de moeder speelt. *Sanneke Bos* speelt met dochter Suze (6) en heeft een latrelatie met Jos (50). Ze speelt Nadine als ze 27 is en verweerd probeert een kind te krijgen met haar vriend Daniel (Fedja van Huêt).

Hoe was het om de rol van Nadine te spelen? "Dit is mijn eerste grote rol in een film, ik heb vooral heel veel op het toneel gedaan. Ik heb wel wakker gelegen van de rol in Nadine: kan ik dit wel? O help, ik heb veel meer ervaring. Maar het is ook zo fijn om met goede acteurs samen te werken. Spelen met Fedja, dat was echt heel leuk. Dat zenuwachtige gevoel voor het draaien was voor een groot deel wel over na het repeteeerwekelend dat we met regisseur Erik en de andere acteurs hadden. Ik ben sowieso wel een topper, hoor. Als ik dierenarts was geweest en ik had een operatie moeten doen die ik nog nooit had gedaan, zou ik ook wakker liggen. Ik vind dat wel vervelend, maar inmiddels kan ik er goed mee omgaan. Vroeger werd ik dan ook nog een beetje kwaad op mezelf dat ik me zorgen maakte en dan kom je echt ineens heel ingewikkeld terecht. Nu denk ik: nou ja joh, dan lig toch een nacht wakker. Kaarsjes aan, lekker lezen, ik maak er leuke van."

Had jij nestdrang voordat Suze werd geboren? "Heel erg had ik dat. Het neurotische van Nadine ken ik wel. Ik wilde heel erg graag een kind. Al raakte ik er ook van in paniek, want hoe dat moest als een kind zou hebben, geen idee. Het was geen romantisch gevoel biologisch was het, er moest een kind komen. Mijn vriendinnen en m'n moeder waren binnen no time zwanger, bij mij was het na vijf maanden nog niet raak. Ik stond al helemaal op m'n kop. Was enorm mee bezig, wilde naar de dokter, want er moest en zou iets gebeuren. En de maand erop was ik zwanger, vanaf dat moment

HALINA RELIN (31)

Ze speelt bij Toneelgroep Amsterdam en was te zien in verschillende films, zoals *Grün*, *De passievrucht* en *Ik omhels je met 1000 armen*. Nu is ze o.a. bezig met de opnames van de film *Rubicon* (met Tom Cruise en Carice van Houten).

Halina Relin heeft een lat-relatie met Roy (27). Ze speelt Nadine als ze 30 tot 35 is en haar vertangen om kinderen te krijgen groeit.

Hoe is dat: drie vrouwen, één rol? 'Dat je niet de hele ontwikkeling mag spelen is een groot nadeel, je speelt maar één kleur. Maar ik vind het een heel goed idee, het maakt de film groter. En het is heel veilig, je draagt de film samen, de last om het te laten slagen wordt gedeeld door drie. Monic en Sanneke

zijn heel getalenteerde actrices, dan is het leuk om zo'n rol te delen.'

Je speelt een aangrijpende abortus-scène. Ja, een heel heftige scène dat. Ik heb het nog nooit meegemaakt, ben nog nooit met iemand mee geweest ook. Het is opgenomen in een echte kliniek, met echte zusters. Je krijgt dan als actrice heel veel cadeau, want de omgeving is al zo echt. Maar het is ook heel heftig en ontluiserend om zo'n scène te spelen.'

men in een echte kliniek, met echte zusters. Je krijgt dan als actrice heel veel cadeau, want de omgeving is al zo echt. Maar het is ook heel heftig en ontluiserend om zo'n scène te spelen.'

Nestdrang, ken je dat? 'Daar heb ik niet zo erg last van. Later als ik groot ben, wil ik wel kinderen, zeg ik altijd, maar ik ben eigenlijk al groot. Misschien ga ik die nestdrang echt krijgen als m'n vriendinnen aan de kinderen gaan. Ik heb drie heel goede vriendin-

nen van 30, 31 en 32 en ze hebben alle drie geen kind en ook geen zicht erop, omdat ze geen man hebben of een man in Verweggistan. Ik kan me wel voorstellen dat als een van m'n beste vriendinnen kinderen krijgt, we elkaar aansteken. Net als met huizen kopen, één van ons begon ermee en nu hebben we allemaal een huis. Niet dat je het daarmee kunt vergelijken...

Sinds twee jaar heb ik een vriend, hij woont in Antwerpen, dat maakt het ook minder vanzelfsprekend om serieus over kinderen na te denken. En hij is vierenhalf jaar jonger dan ik. We fantaseren er wel over, hoe het zou zijn. Op de manier dan zoals je dat doet als je verliefd bent: 'We nemen vijf kinderen en dan gaan we in een bos wonen...' Echt reëel is dat natuurlijk niet. In België vinden ze het wel gek dat ik nog niet met kinderen bezig ben, daar is het allemaal wat conservatiever, vrouwen krijgen daar meestal op hun 26e een kind.'

Heb je je vriend erop uitgezocht om vader te worden? 'Niet echt, ik dacht wel toen ik bij m'n vorige vriend wegging: o, nu ga ik iemand heel erg scannen op het vader zijn

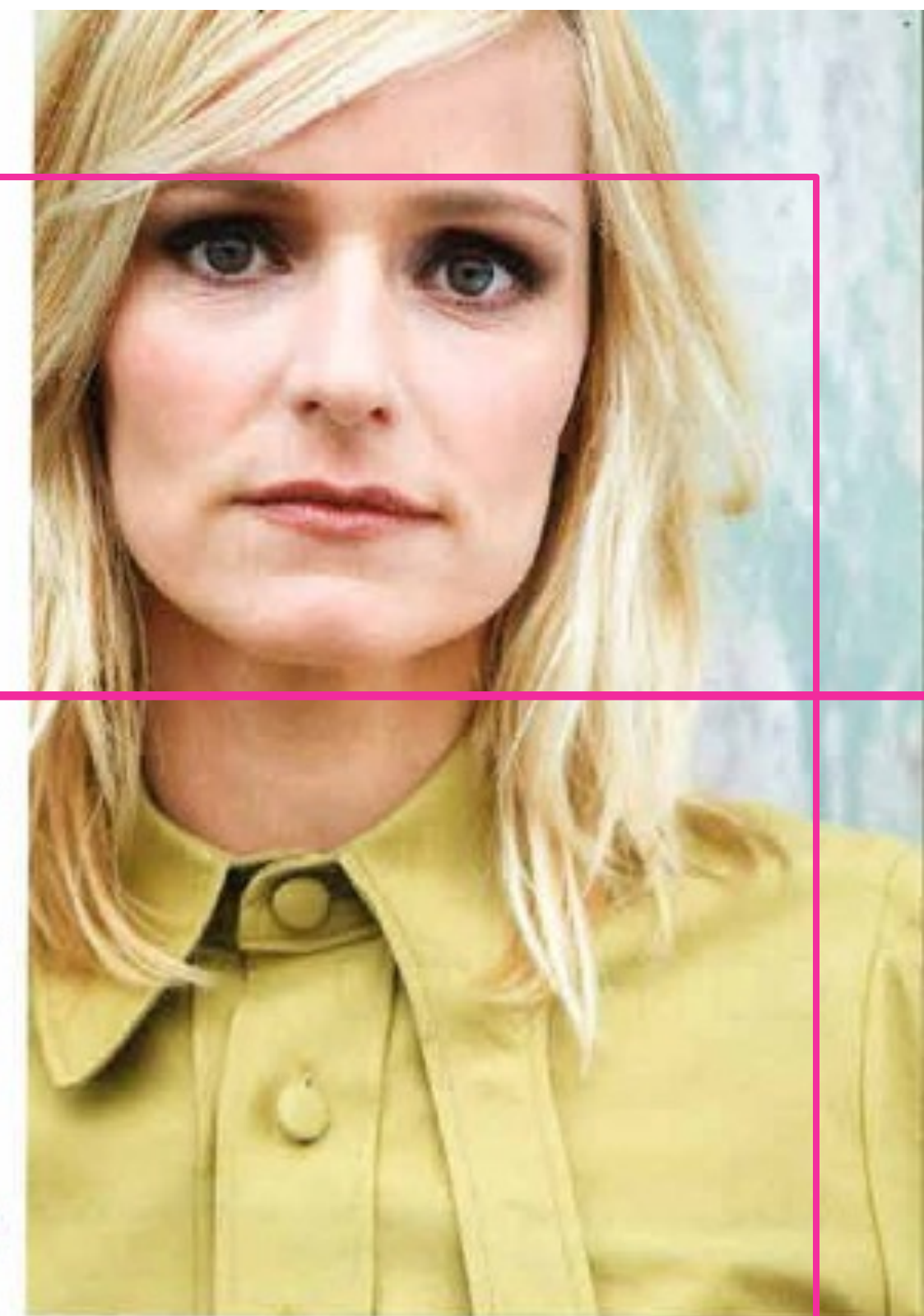
voor m'n kinderen. Maar je wordt verliefd en dan vind je iemand sowieso goed als vader voor je kinderen. Ik dacht bij Roy wel meteen: met deze man zou ik wel kinderen willen. Maar dat had ik met de vriend ervoor ook en met de vriend daarvoor. Ik heb altijd mannen die ik leuk vind als vader.'

Kun je je dat obsessieve van Nadine voorstellen? 'Ja, maar ik kan me alles wel voorstellen. Als ik Hitler moet spelen, kan ik me dat ook voorstellen. Het thema van Nadine is wel dichtbij, de nachtmerride is voorstelbaar dat je op je 37e beseft dat kinderen er niet inzitten en dat je vriend je ook nog verlaat voor een ander.'

Het gebeurt: onvruchtbaarheid, te lang gewacht. Het is de consequentie van deze tijd. Dat we denken de keuze te hebben, we doen alsof het een keuze is. Het is denk ik ook een taboe om geen kinderen te nemen, als vrouw zou je dan iets missen. Door de emancipatie van de vrouw is het voortplantingssysteem in de war geraakt. Ik vind het goed dat daarover een film wordt gemaakt.'

SANNEKE BOS (35)

Ze speelde acht jaar bij het Ro Theater. Ook was ze o.a. te zien in de speelfilm *Leef*, en de tv-series *Baantjer*, *Keyzer & De Boer*, *advocaten*, *Van Speijk en Grijsstra & de Gier*. Nu is ze bezig met de kinderserie *Saaf de Hond*, in november komt de speelfilm *De scheepjongens van Bontekoe* uit waarin ze de moeder speelt. Sanneke Bos woont met dochter Suze (6) en heeft een lat-relatie met Jos (50). Ze speelt Nadine als ze 37 is en verwoed probeert een kind te krijgen met haar vriend Daniel (Fedja van Huêt).



Hoe was het om de rol van Nadine te spelen? 'Dit is mijn eerste grote rol in een film, ik heb vooral heel veel op het toneel gestaan. Ik heb wel wakker gelegen van de rol in Nadine: kan ik dit wel? O help, zij hebben veel meer ervaring. Maar het is ook zo fijn om met goede acteurs samen te werken. Spelen met Fedja, dat was echt heel leuk. Dat zenuwachtige gevoel voor het draaien was voor een groot deel wel over na het repeteerweekend dat we met regisseur Erik en de andere acteurs hadden. Ik ben sowieso wel een topper, hoor. Als ik dierenarts was geweest en ik had een operatie moeten doen die ik nog nooit had gedaan, zou ik ook wakker liggen. Ik vind dat wel vervelend, maar inmiddels kan ik er goed mee omgaan. Vroeger werd ik dan ook nog eens kwaad op mezelf dat ik me zorgen maakte en dan kom je echt in iets heel ingewikkelds terecht. Nu denk ik: nou ja joh, dan lig ik toch een nacht wakker. Kaarsjes aan, lekker lezen, ik maak er iets leuks van.'

Had jij nestdrang voordat Suze werd geboren? 'Heel erg had ik dat. Het neurotische van Nadine ken ik wel. Ik wilde heel erg graag een kind. Al raakte ik er ook van in paniek, want hoe dat moest als ik een kind zou hebben, geen idee. Het was geen romantisch gevoel, biologisch was het, er moest een kind komen. Mijn vriendinnen en m'n moeder waren binnen no time zwanger, bij mij was het na vijf maanden nog niet raak. Ik stond al helemaal op m'n kop. Was er enorm mee bezig, wilde naar de dokter, want er moest en zou iets gebeuren. En de maand erop was ik zwanger, vanaf dat moment -



'Onvruchtbaarheid, te lang gewacht. Het is de consequentie van deze tijd'

En hoe zit dat met 4 of meer kolommen?

Je kan kolommen samenvoegen

Als je kolommen samenvoegt zorg er dan altijd voor dat je kolommen “spiegelt”

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

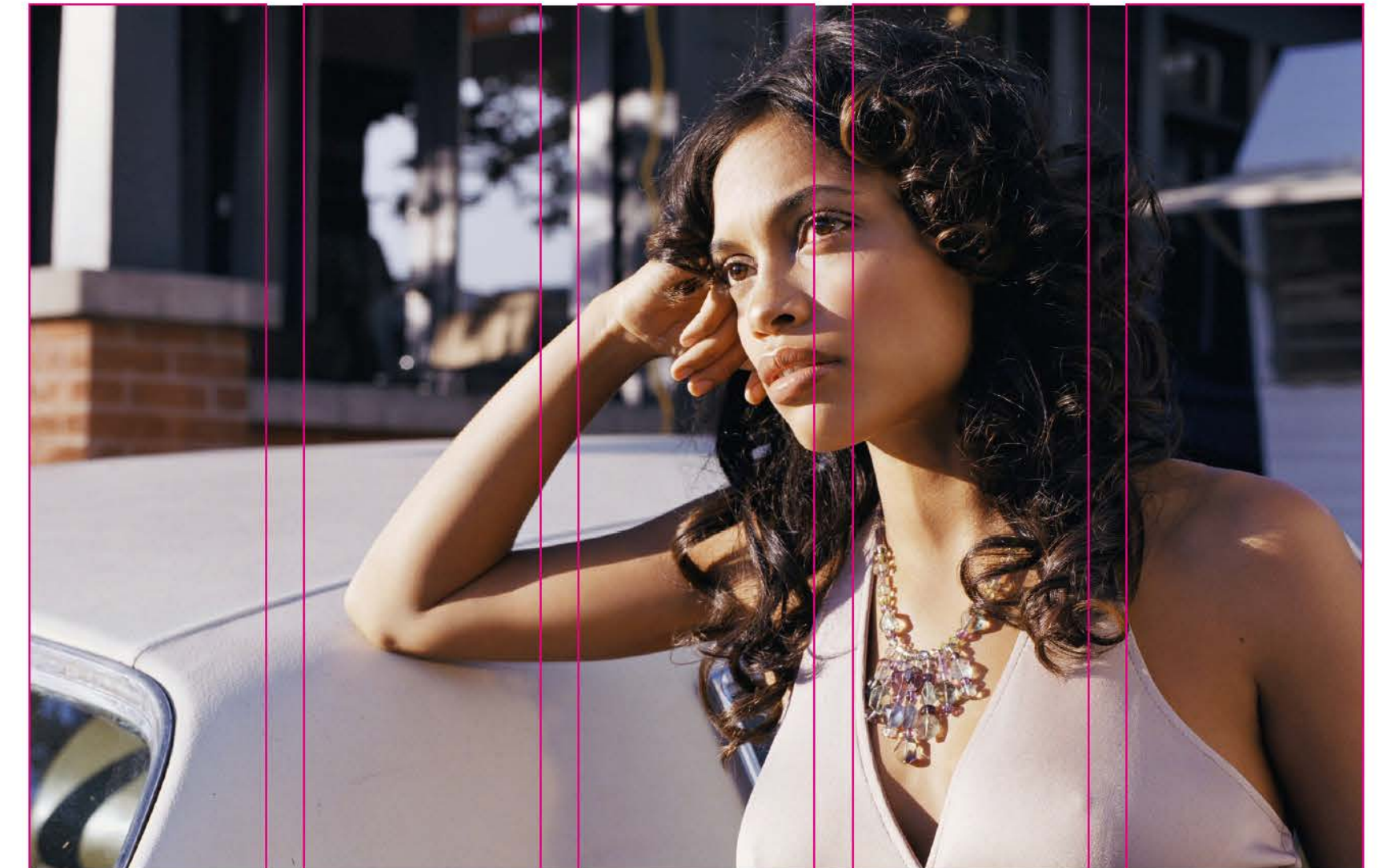
It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive. "Re-

ally? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Inette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like



everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too. Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very

broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006, she co-created her own comic series, *Occult Crimes Taskforce*.)

She started out playing Ruby in Larry Clark's 1995 film *Kids*, aged 15. Written by Harmony Korine, *Kids* is a tough, troubling film, opening with a scene of child sex and moving through drugs, theft, extreme violence, racism, rape and brutal conversations about men having sex with disabled women. In its midst, Dawson seemed one of the few mild beacons of hope. Her character was tough, too, laughing and joking about the difference between sex, making love and fucking (she preferred the last), but there was something essentially redemptive about her.

Although she's very different to that character, she understood her circumstances, having grown up on New York's Lower East Side herself.

Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympics team

Wat kan je nog meer met al die kolommen

Je kan een vluchtkolom creëren

Vluchtkolom

Daarmee zorg je soms alleen voor meer rust op je pagina

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIERTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

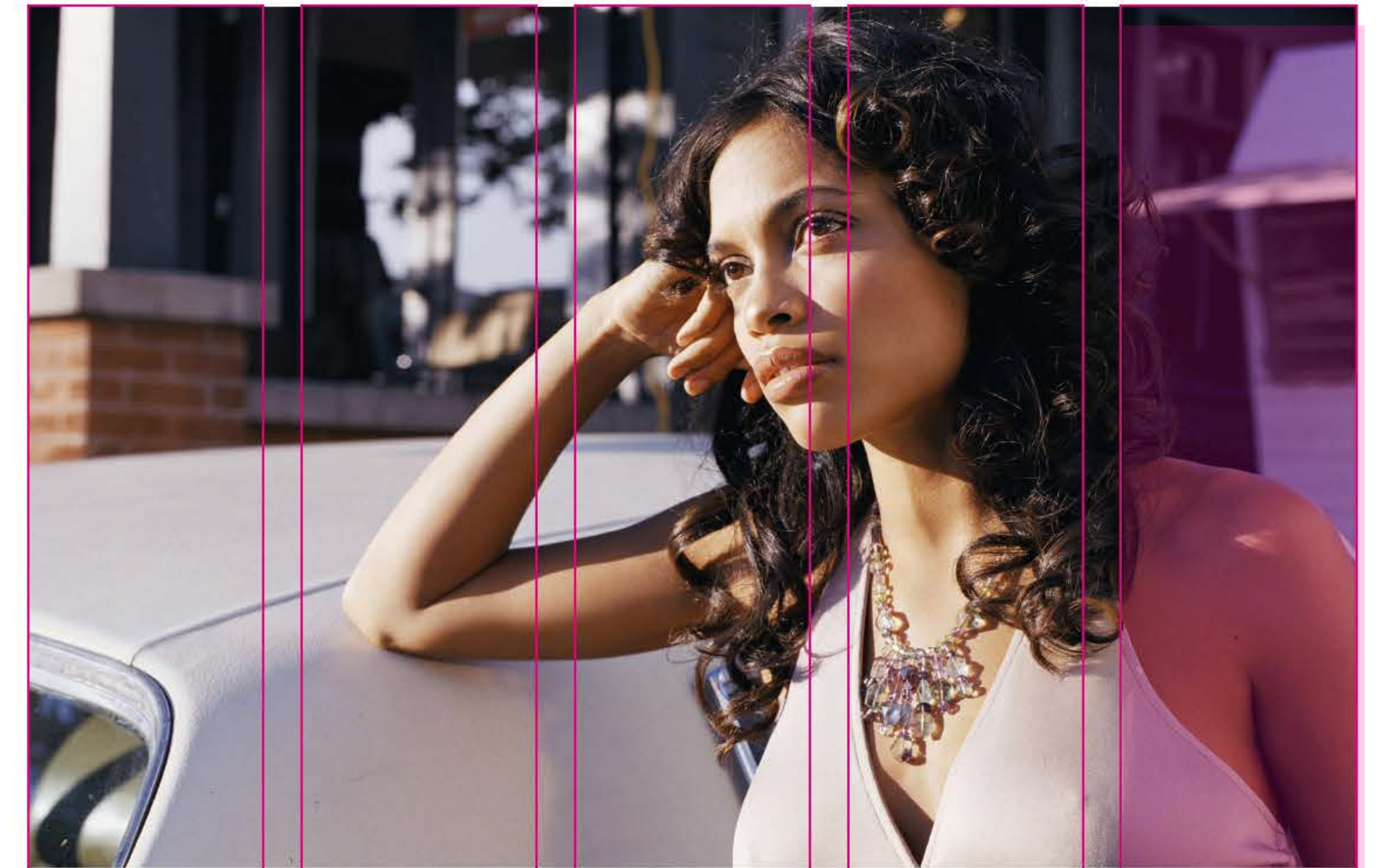
"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you – there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now'," she says, recalling a message that filtered down from some rotten, deluded film executive.

"Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations V-Day and Women for Women International. The event is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.



The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on

to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too.

Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of V-Day, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and children's films (*Zookeeper*). It includes the comic book fantasy, *Sin City* – a project that reflects her lifelong love of comics. (In 2006,

Vluchtkolom

Daarmee zorg je soms alleen voor meer rust op je pagina

Andere keren geeft dat je ruimte voor een extra beeld of ruimte voor een langer fotobijschrift

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweatshirts to auditions.

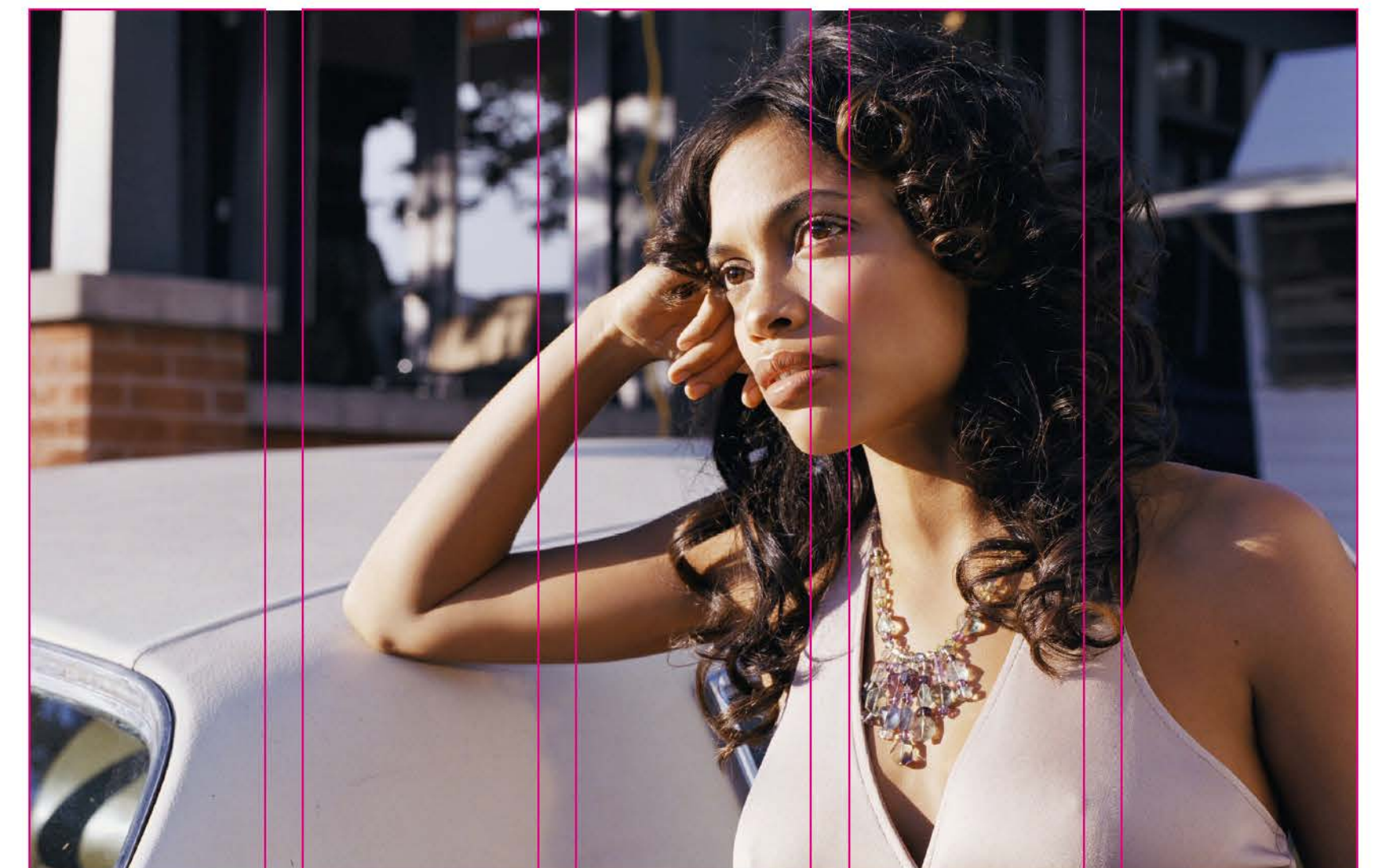
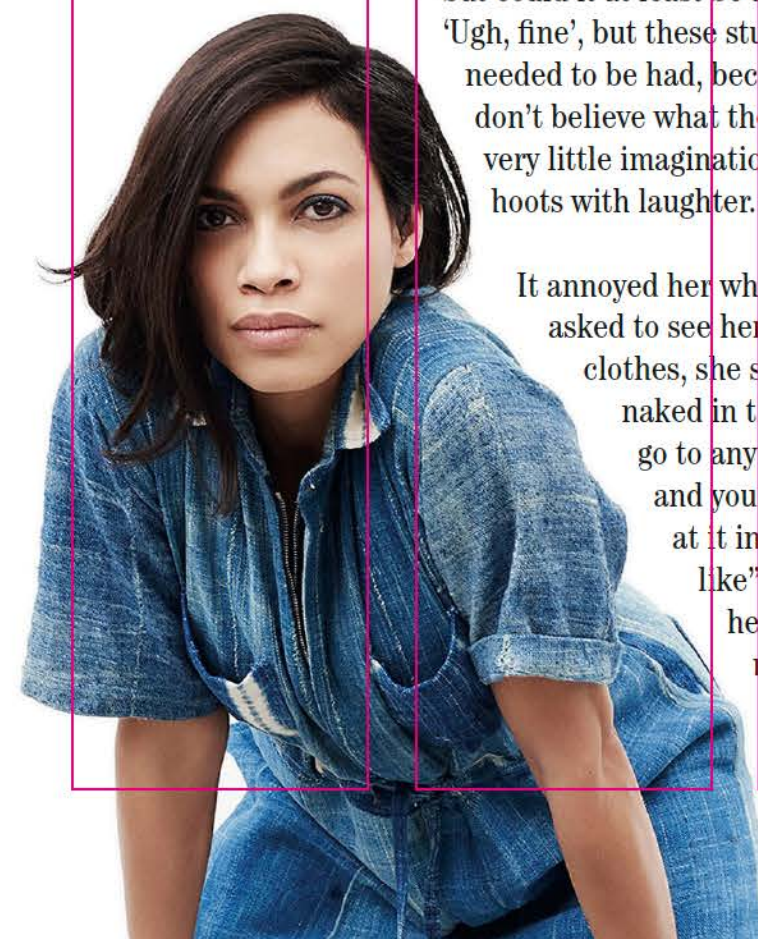
"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what

she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now', she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*. The event



is based on writings about violence against women, edited by playwright, activist and close friend, Eve Ensler.

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007

film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too. Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and

Dawson has a mixed heritage – Puerto Rican, Afro-Cuban, Irish and Native American – and says this has been an unexpected asset.

Oneven (5, 7 of 9) kolommen geeft het meeste vrijheid

Red Hot Rosario

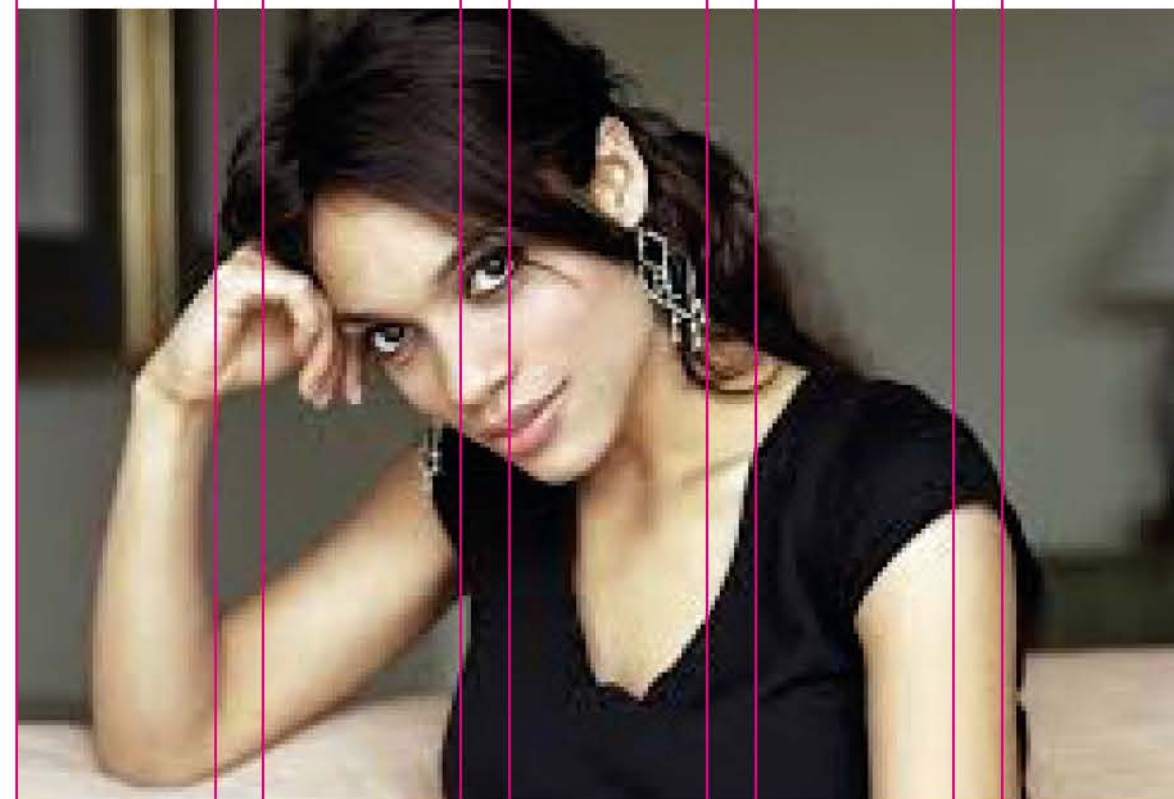
Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweat-shirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go



to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now,'" she

Nullame con repere-seque andist, nem quiberchil ium elicti coruntiorum quas.

says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

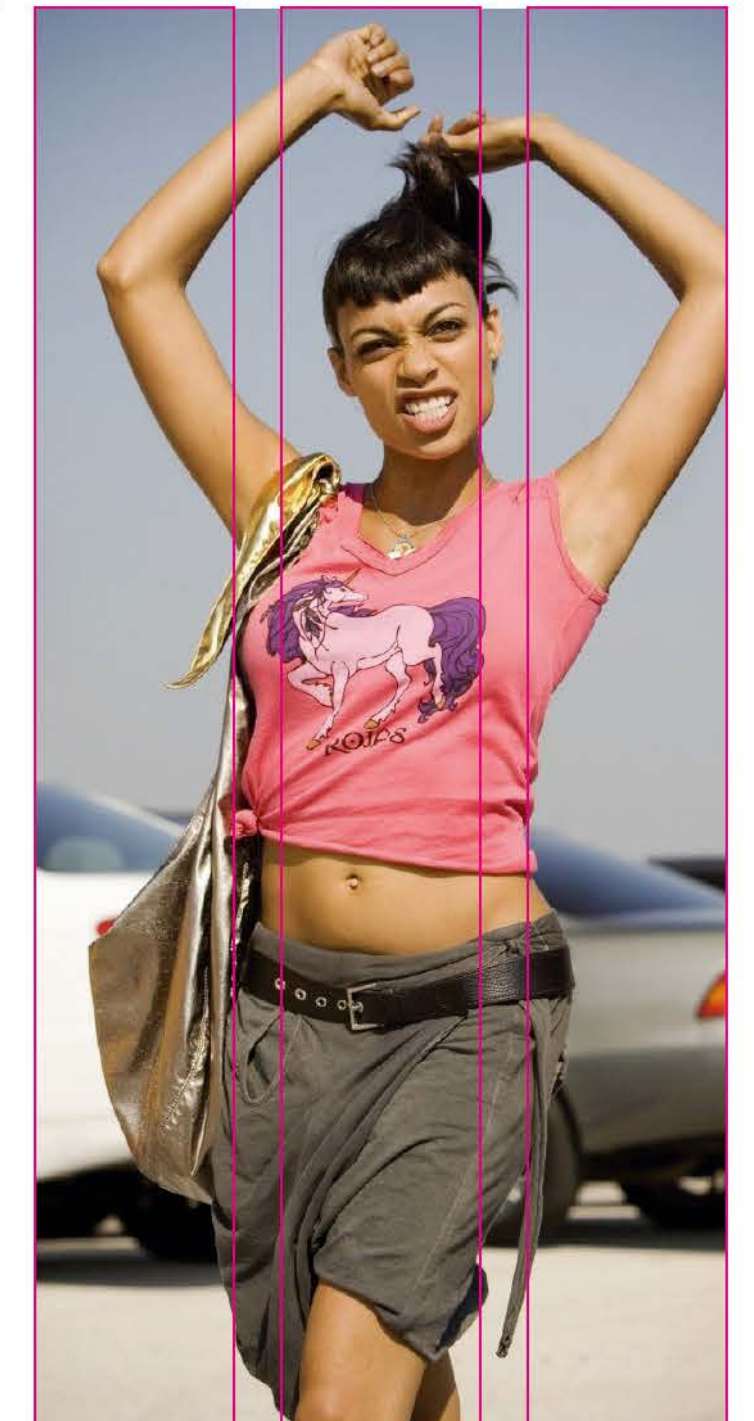
to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now,'" she says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

"There are horror movies that are made, but those are fake horrors"

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations V-Day and Women for Women International.

Radical
The piece Dawson is performing is radical. Written by Periel



Aschenbrand, in *Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live

Exersperis nullame con repere-seque andist, nem quiberchil ium elicti coruntiorum quas doluptis non netur aboriosam acepuda pellororum

Oneven (5, 7 of 9) kolommen geeft het meeste vrijheid

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KIRTA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweat-shirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go



to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now', she

Nullame con repereseque endist, nom quiberchil ium elicti coruntiore quas.

says, recalling a message that filtered down from some rotten, deluded film executive. "Really? They're called breasts ... There was definitely a period for a couple of years where I rebelled against it. It probably cost me a lot of really big jobs, but I was just so angry."

I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

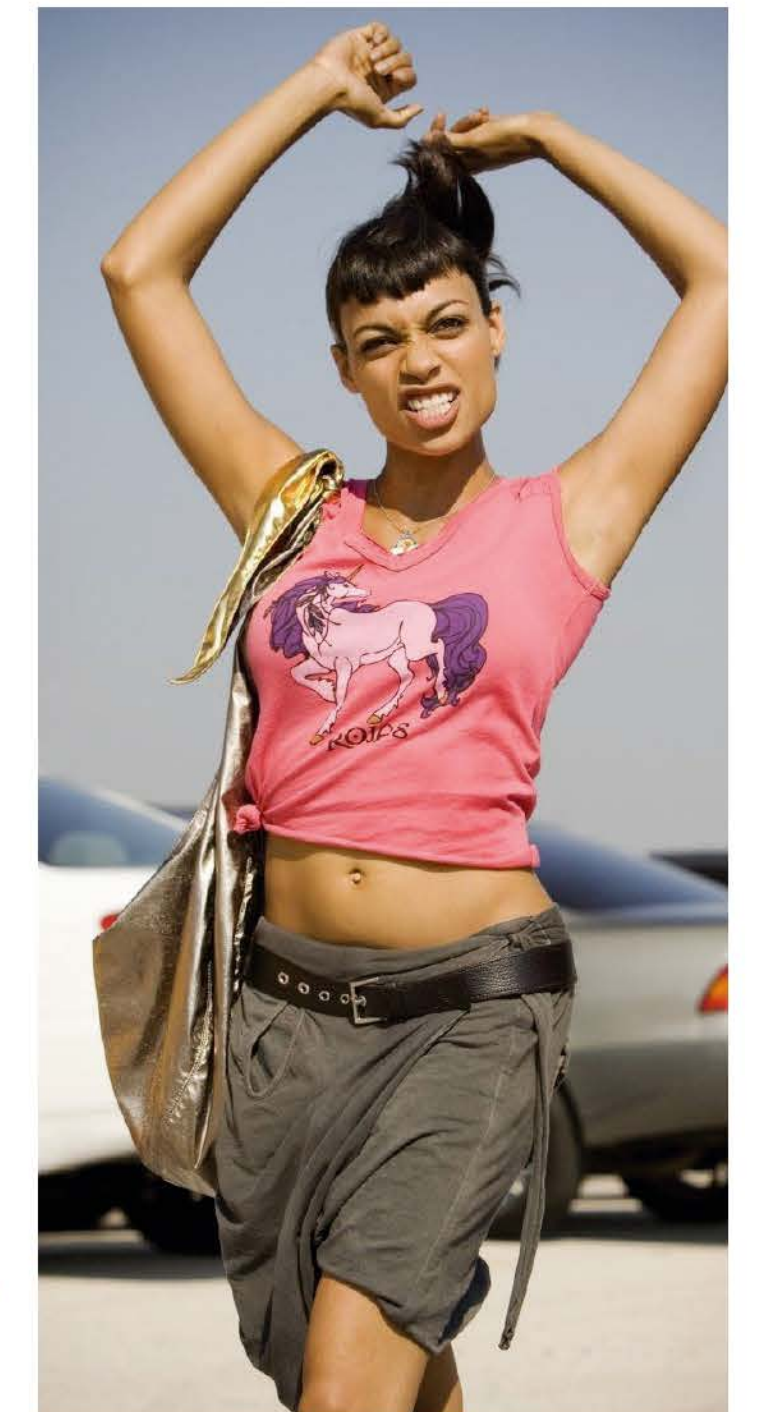
"There are horror movies that are made, but those are fake horrors"

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in

the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory*, a *Monologue*, a *Rant* and a *Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*.

Radical

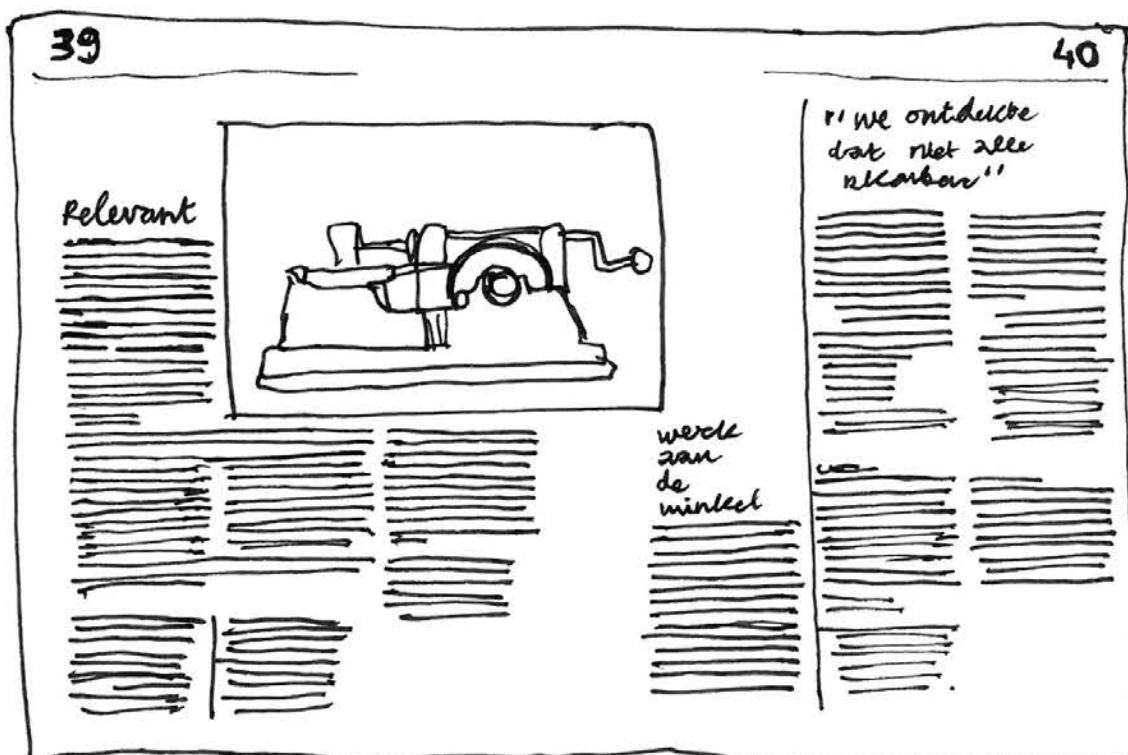
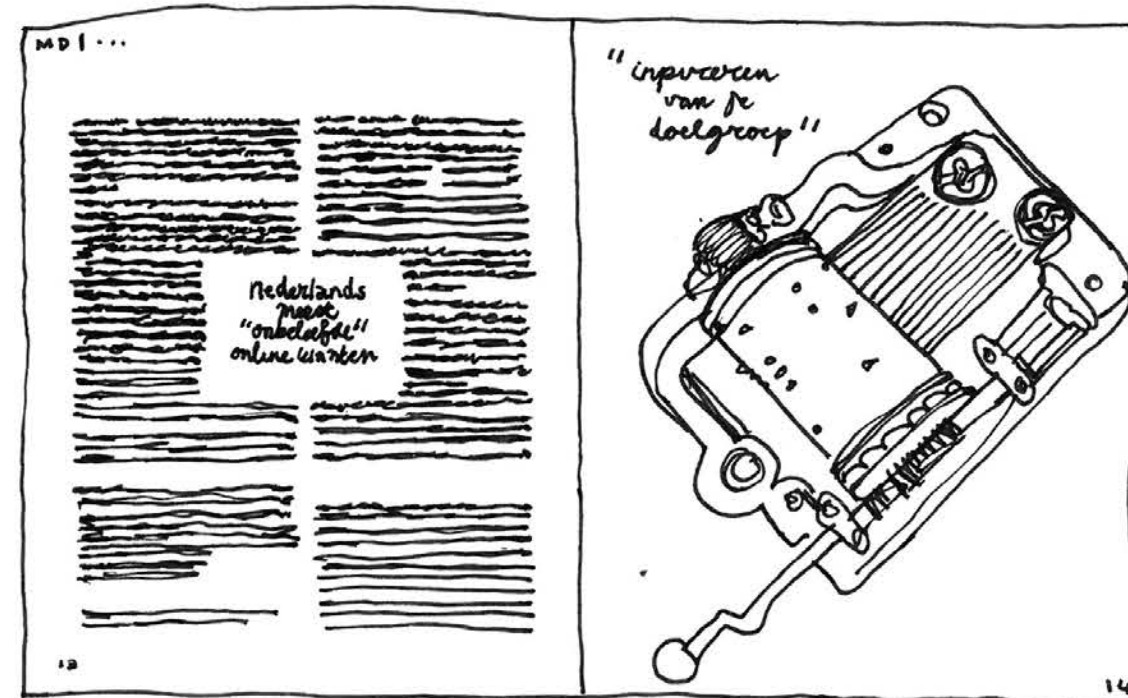
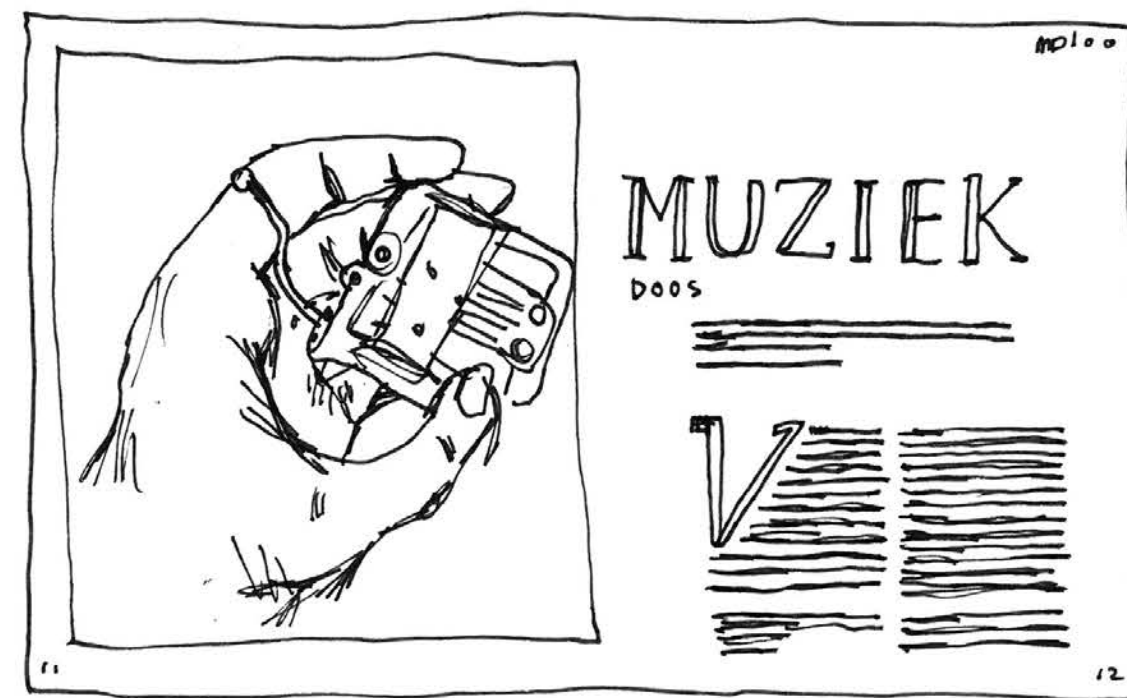
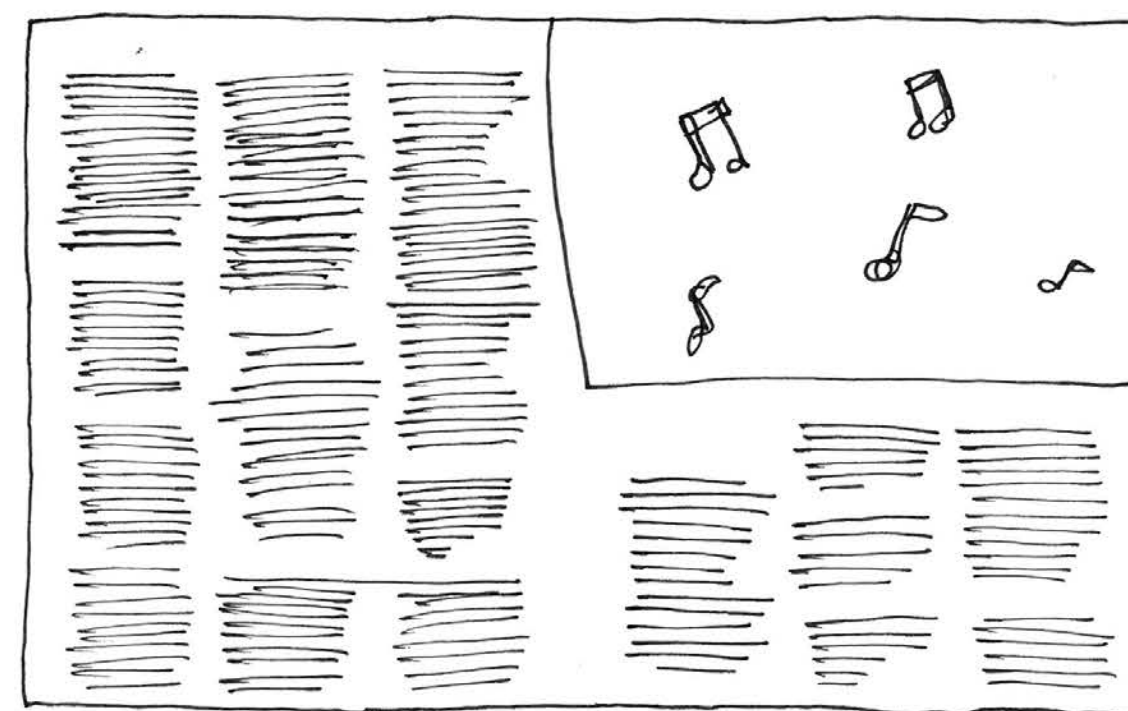
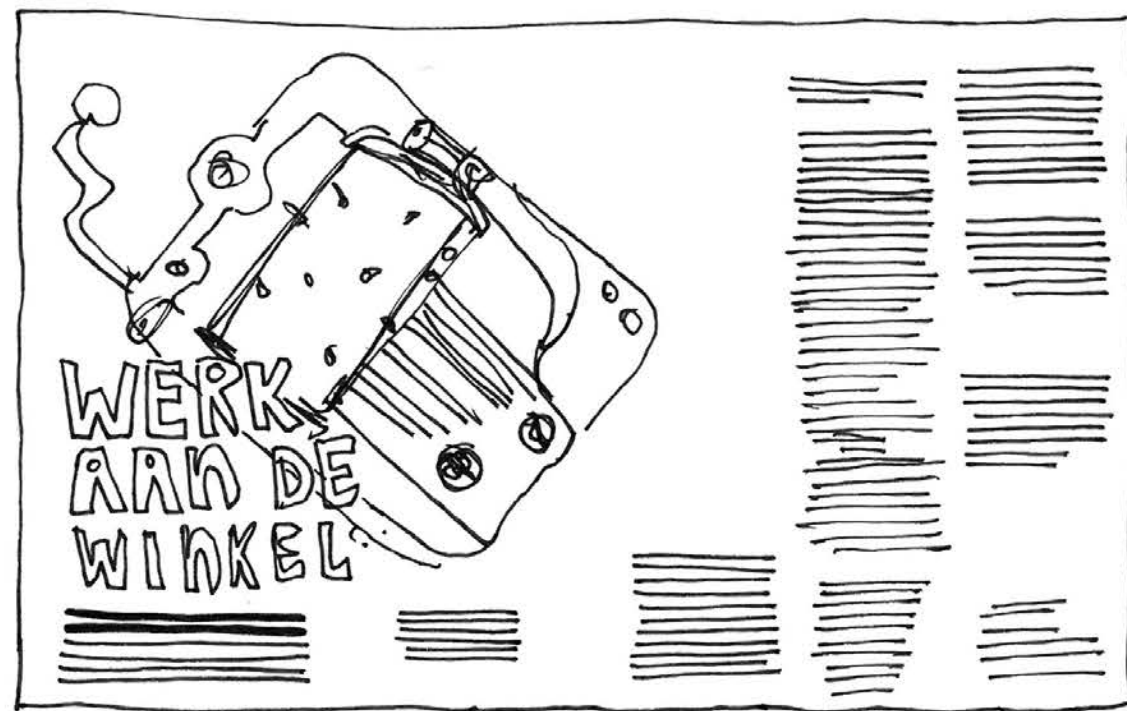
The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women



who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student

Exersperis nullame con repereseque endist, nem quiberchil ium elicti coruntiore quas doluptis non netur aboriosam acepuda pellorrorum



OPDRACHT

Schetsen

3 Lay-Out Voorstellen

Teksthiërarchie & stramien

Je maakt schetsen voor een opening en vervolgsread

gedrag

Het doel van onbenullig rummikuppen

Spelregels

Spelen is meer dan een spelletje. Wie nooit toept of een hut bouwt, gaat gekke dingen doen. Mensen doodschieten bijvoorbeeld.

TEKST Berry Overvelde

Ik haat spelletjes. Urenlang de gevangenis en de Kalverstraat proberen te ontwijken, twee keer letterwaarde en drie keer woordwaarde, of rammelen op een schermje om boze vogels af te vuren op groene varkens: mij doe je er geen plezier mee. Moppen tap ik ook al niet. En flirten? Ik geef toe: ook al geen dagelijkse bezigheid. Het zijn allemaal vormen van spel. In psychologisch taal luidt de definitie daarvan: een vrijwillige bezigheid die op het eerste oog niet serieus bedoeld is maar waar je tegelijk volledig in kunt opgaan, en waarbij de bezigheid zelf belangrijker is dan het doel. Een hele mond vol. En zoals gezegd, niks voor mij. En daar maak ik mij een beetje zorgen om. Want spelen, zelfs in de vorm van een op het oog onbenullig potje toepen, ganzenborden en rummikuppen, is onmisbaar voor een mens.

Man draait door
Charles Whitman gold als een modelstudent. Hij was in 1966 25 jaar oud, voormalig scoutinglid en marinier, en studeerde werktuigbouwkunde aan de Universiteit van Texas in Austin. Whitman was al tijdens zijn studentenjaren getrouwd met de twee jaar jongere Kathleen Leissner, die hij op de universiteit had leren kennen. Van hem verwachtte je het niet, kortom.

Op 31 juli 1966 schreef hij 's avonds, toen zijn vrouw aan het werk was op haar bijbaanadres, een afscheidsbrief. De laatste tijd begrip ik mijzelf slecht. Ik zou een gewone, verstandige en intelligente jongeman moeten zijn. Toch ben ik de laatste tijd (ik kan mij niet herinneren wanneer het begon) slachtoffer van veel ongebruikelijke en irrationele gedachten. Kort na middernacht stapte hij in de auto en reed naar het huis van zijn moeder. Hij maakte haar dood. Daarna reed hij terug naar huis. Zijn vrouw, inmiddels terug van werk, lag al te slapen. Whitman stak haar drie keer in haar hart. Zij was kansloos. Vroeg in de ochtend huurde Whitman een truck. Die laadde hij bij verschillende wapenwinkels vol met vuurwapens. Even voor het middaguur kwam hij aan op de universiteit. Hij ging rechtstreeks naar het observatieplateau van het dertig verdiepingen hoge hoofgebouw van de universiteit. Onderweg vermoordde hij een receptioniste. Eenmaal op het plateau vuurde hij vanaf zeventig meter hoogte het ene na het andere schot af op de voorbijgangers



leven — Quest Psychologie 69

Openingspread

gedrag

Welk speltype ben jij?

Niet iedereen speelt op dezelfde manier. Spelonderzoeker Stuart Brown zette in zijn boek *Play* (2010) acht spelpersoonlijkheden op een rij. Niet gestoeld op harde wetenschap, geeft hij toe, maar op zijn decennialange ervaring met onderzoek naar de (niet-)spelende mens. Welk type past het best bij jou?

- 1 De joker.** Je laat mensen lachen, je haalt practical jokes uit.
- 2 De beweger.** Je houdt van dansen, doet aan sport, als je maar beweegt.
- 3 De ontdekker.** Je bezoekt graag nieuwe plekken, ontmoet nieuwe mensen en zoekt nieuwe ervaringen (fysiek of geestelijk).
- 4 De winnaar.** Je houdt van alle vormen van competitie, houdt graag de score bij.
- 5 De regisseur.** Je bent gek op plannen, geeft graag feestjes, organiseert uitjes en neemt het voortouw.
- 6 De verzamelaar.** Je kikt op verzamelen, of het nu voorwerpen of ervaringen zijn.
- 7 De schepper.** Je beleeft plezier aan het maken van dingen, opknappen, decoreren, je werkt met je handen.
- 8 De verteller.** Je gebruikt graag je verbeelding om verhalen te creëren en tot je te nemen, van boeken en films tot toneelstukken.

Waarom zou ik? Gelukkig leidt niet elke spelloze jeugd tot massamoord. Gelukkig heb ik zelf niet zo'n treurige jeugd gehad als

Whitman. En gelukkig heb ik in mijn jonge jaren wel degelijk gespeeld. Ik vind het alleen niet leuk (meer). Mis ik dan niets? Dat wel, aldus Brown, die in zijn achtertuin een boomhut heeft die dienst doet als thuishok. Ook mensen die niet of niet graag spelen, kunnen maar beter af en toe een potje klaverjassen of armpjeddrukken. Want dat wat in je jeugd is opgebouwd, moet wel onderhouden worden, is de gedachte. Net zoals een huis nadat het eenmaal uit de steigers is altijd onderhoud nodig zal blijven hebben. Volwassenen zullen volgens Brown merken dat regelmatig spelen ten goede komt van hun nieuwsgierigheid en creativiteit. Als je alleen maar doelmatig bezig bent en nooit zorgeloos buiten de lijntjes kleurt zonder je druk te maken over het nut van wat je aan het doen bent, is de kans kleiner dat je met dat briljante, originele idee op de proppen komt. Dan groei je vast, volgens Brown, en kun je steeds minder goed met onverwachte situaties omgaan. Een potje scrabble kan bovendien de hoognodige druk van de ketel halen in tijden van stress: spelen zorgt dat het stresshormoonniveau daalt. Wat Brown kwijt wil om mij en mijn lotgenoten te overtuigen, mochten wij nu nog niet overtuigd zijn? 'Wij zijn van nature sociale dieren, dieren die spelen.' En dat is volgens hem niet voor niets. Waarom zouden we in hemelsnaam die natuur onderdrukken?

Maar waar te beginnen, als ik weer wil leren spelen? Brown: 'Begin met dat waar je in je kindertijd al van genoot. Door het simpelweg te doen, ontdek je destijds waarschijnlijk al onbewust wat voor jou werkt.' Nu ben ik nogal een nerd, geef ik toe. En dat was ik vroeger ook al. Daarom: wie wil er een potje tegen mij quizen – voor mijn bestwil? Je kunt me in onze eigen Quest Master-app (je vindt 'm in iTunes en Google Play) herkennen aan m'n gebruikersnaam: brvrvld. Kom maar op! Q

Mens kan niet tegen verlies

De meeste mensen hebben een grotere hekel aan verliezen dan dat we van winnen houden. Verliesaversie noemen psychologen dat. Anders gezegd: als je tijdens een potje kaarten een euro verliest, heeft dat een grotere impact op je gemoedstoestand dan wanneer je tijdens hetzelfde potje kaarten precies hetzelfde bedrag wint. Dit gedrag vertonen mensen niet alleen als ze een spelletje spelen, maar ook in het 'gewone' leven. Bijvoorbeeld in de winkel: we zijn blij met een aankoop van vijf euro korting hebben gekregen, dan wanneer we precies diezelfde aankoop doen voor 45 euro plus een toeslag van vijf euro. Dat weten winkeliers, marketeers en andere mensen die op jouw geld uit zijn ook, en daar doen zij dan ook volop hun voordeel mee. Het effect is sterker naarmate het bedrag hoger is en er sprake is van meer competitie. Bijvoorbeeld op de werkvloer. Of tijdens een spelletje.

'Kinderen die niet spelen, zijn als dieren die wegwijnen in veel te krappe hokken'



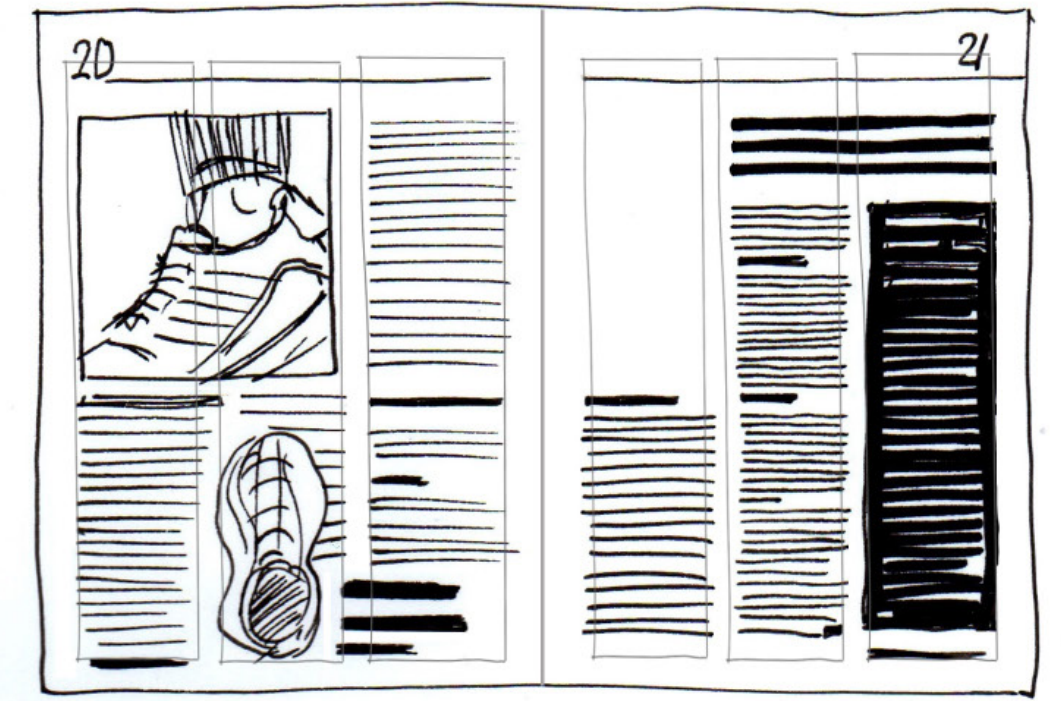
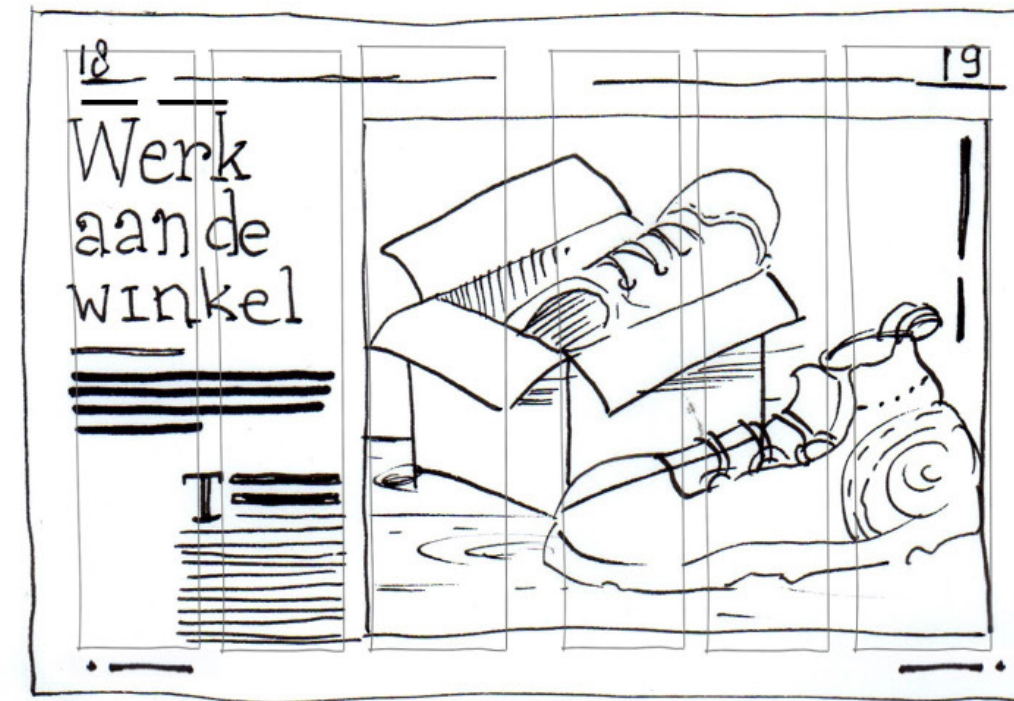
70 Quest Psychologie — leven

Vervolgsread

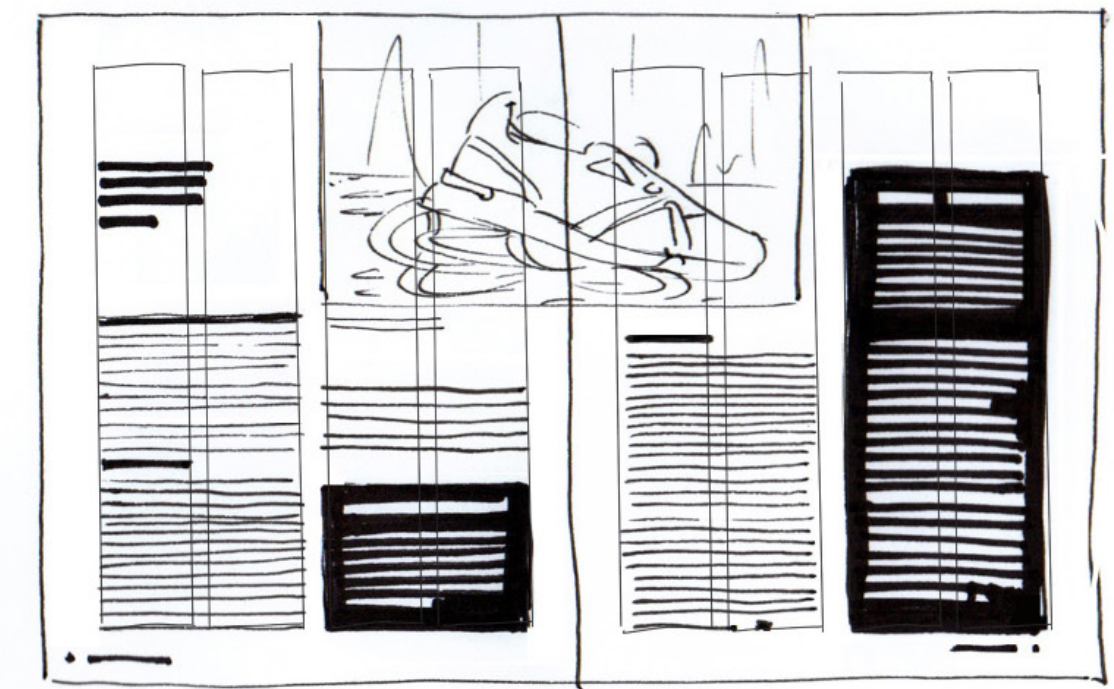
2 lessen

3 miniatuur lay-out voorstellen

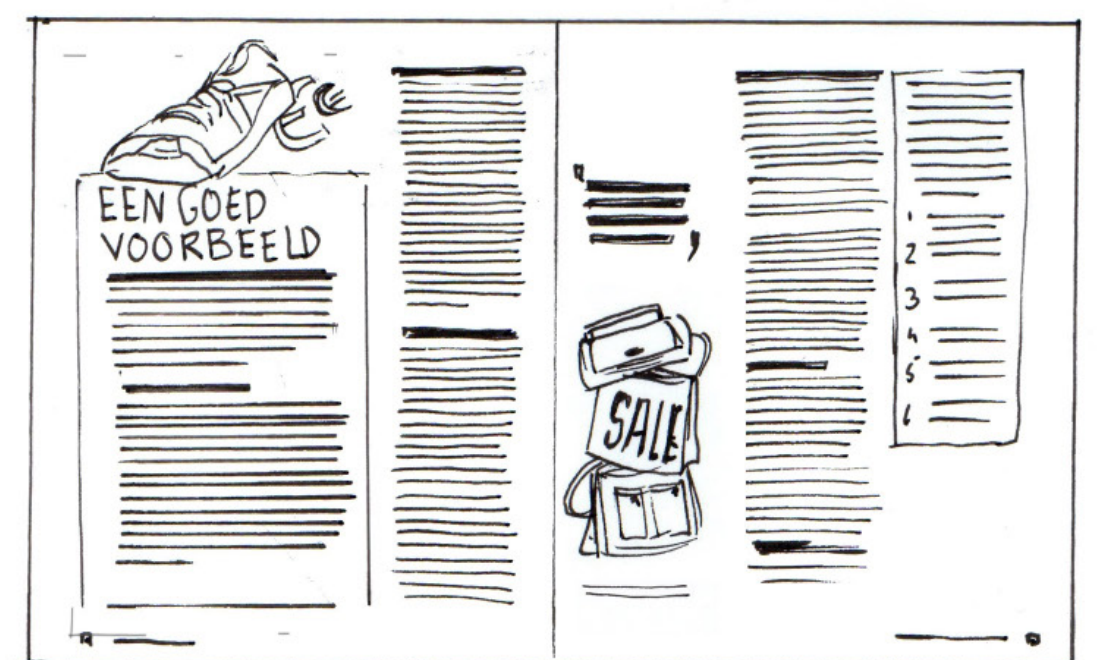
Voorstel 1



Voorstel 2



Voorstel 3



Openingspread

Vervolgsread

Waarom doen we dit?

- Om een logische leesvolgorde te bepalen
- Balans in de lay-out te kunnen bepalen

pak je tekst erbij

Markeer de
verschillende tekstonderdelen
(met kleur of pijltjes)

(Heading)

Werk aan de winkel

(Intro)

Voor sommige mensen is winkelen niets meer dan de dagelijkse boodschappen bij de supermarkt halen. Voor anderen daarentegen is winkelen alleen al een magisch woord waarbij ze gaan stralen en wegdromen naar een groot warenhuis. Mensen gaan winkelen steeds meer zien als een vrijetijdsactiviteit en een sociaal gebeuren, ze gaan om verschillende redenen winkelen, dat kan zijn dat ze iets moeten hebben, of dat ze niets nodig hebben maar er een gezellige dag van maken met vriendinnen. Dat laatste noemen we hedonisch winkelen. De emotionele aspecten en het prikkelen van alle zintuigen spelen hierin een belangrijke rol. Deze motieven worden hierdoor steeds belangrijker voor het voorspellen en verklaren van consumentengedrag.

(Credit)

Tekst: Milou Gijsbers en Joost van Velzen

(Broodtekst)

Tegenwoordig kunnen consumenten nu ook na 6 uur verder gaan met winkelen, namelijk online. Webshops concurreren sterk met de concrete winkels, mede doordat ze 24 uur per dag bereikbaar zijn en omdat het overal kan waar je internet hebt. Er zijn veel voordelen maar ook nadelen aan webwinkels, je moet bijvoorbeeld nog een dag of langer wachten tot je je gekochte producten werkelijk in huis hebt. Daarnaast is er ook geen sprake van de prikkeling van de zintuigen zoals geur, voelen en de sfeer in een winkel. Er vallen bij webwinkels dus aspecten weg, maar webwinkels hebben wel het voordeel dat men meer producten met elkaar kan vergelijken.

(Kopje) Relevantie

De concurrentie tussen webwinkels en fysieke winkels wordt steeds groter. Op het internet is veel meer te vinden en kunnen producten makkelijk worden vergeleken. Voor fysieke winkels is het daarom goed om te weten welke motieven consumenten hebben om online te shoppen, en voor webwinkels is het inzicht krijgen in de motieven van offline consumenten. Deze inzichten kunnen een positieve bijdrage leveren aan beide winkels.

(Kopje) Toename

Toch worden niet alle klanten unaniem blij van online shoppen. Zo zijn mails die bedrijven sturen veel te algemeen, spelen webwinkels onvoldoende in op klantentrouw en valt er met een chatbot nauwelijks een fatsoenlijk gesprek te voeren. Dat staat in een rapport van Dotdigital, een wereldwijde speler op het gebied van digitale marketing, en in een Nederlands onderzoek.

“We ontdekten dat er veel wordt gedaan om de klantervaring te verbeteren. Tegelijkertijd is er weinig tot geen verbetering opgetreden in het aantal merken dat kiest voor een omnichannel aanpak”, stellen de rapporteurs. Met omnichannel worden winkels bedoeld die hun spullen zowel online als in een stenen winkel aan de man brengen. En wie in de retail wil overleven zal op beide fronten of uitsluitend online actief moeten zijn, vertelt Sander Berlinski, digitaal strateeg bij het Rotterdamse bureau ISM. “De marges staan in heel veel sectoren onder druk en de grote spelers worden steeds groter. Stenen winkels hebben natuurlijk ook maar een beperkt aantal vierkante

**Uitvoeren
opdracht**

Opdracht in stappen

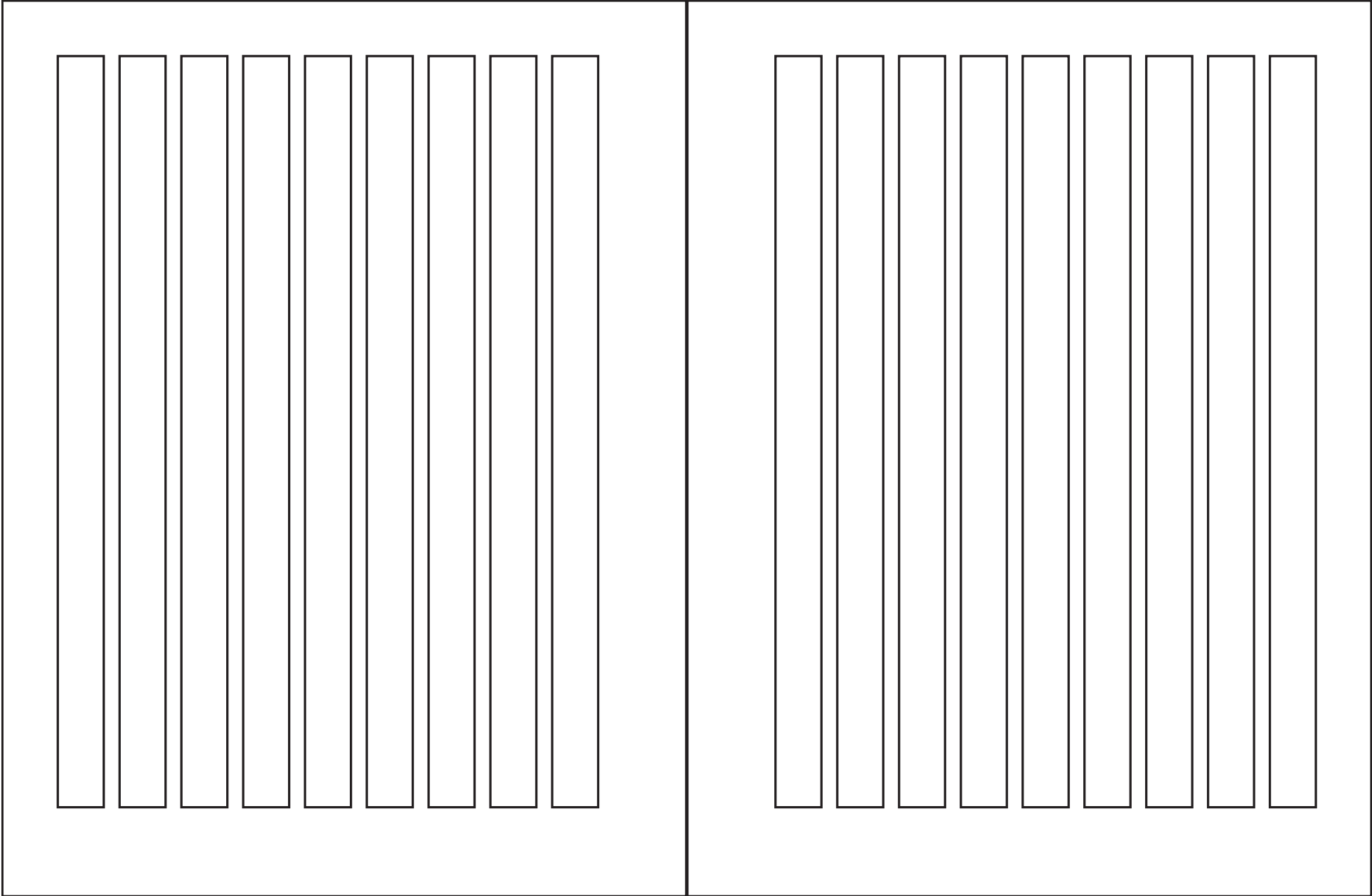
1. Ontwerp 3 verschillende lay-out voorstellen op een stramien in fineliner; in zwart-wit
2. Plaats jouw tekstelementen in een duidelijk zichtbare hiërarchie, zodat een logische leesvolgorde ontstaat
3. Hiërarchie: denk aan corpsgrootte, plaatsing, gewicht (bold, cursief, light etc) (Wanneer je het uitwerkt in Indesign komt daar ook kleur bij)
4. Plaats 3 beelden (of 4), teken grof de afbeelding. Minimaal 1 beeld is aflopend gebruikt (dus die loopt van de pagina af)

1A Ontwerp 3 verschillende lay-out voorstellen op een stramien

1. Één lay-out voorstel bestaat uit een opening -én een vervolgspreed
2. Elk voorstel is gemaakt met **een andere lay-out**
3. Gebruik de Miniatuurstramien_onderlegger. Leg het onder het markervel; je tekent NIET óp de onderlegger (krijg van je docent)

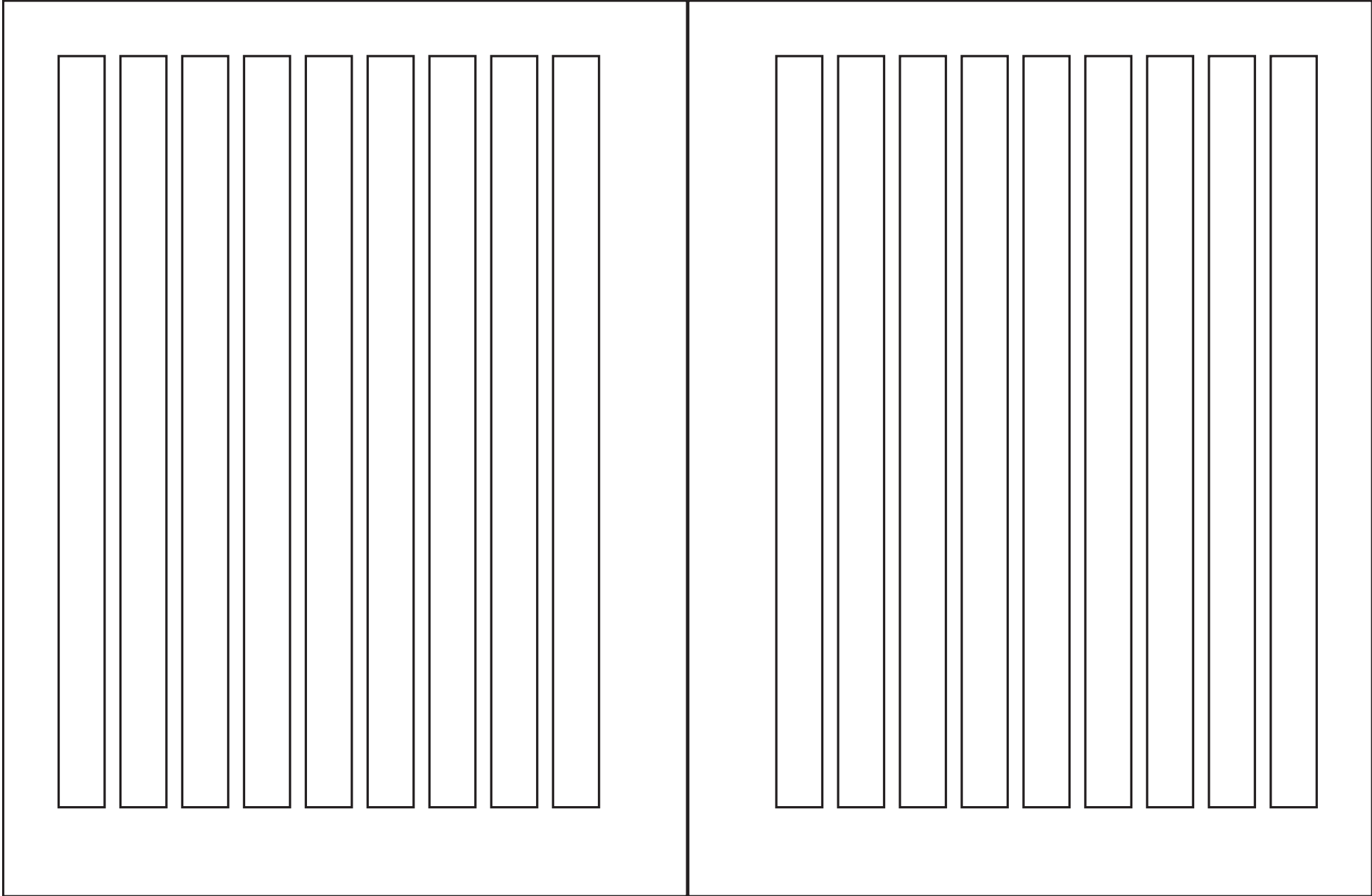
Miniatuurstramien_onderlegger

Openingspread



9 kolommen

Vervolgspread



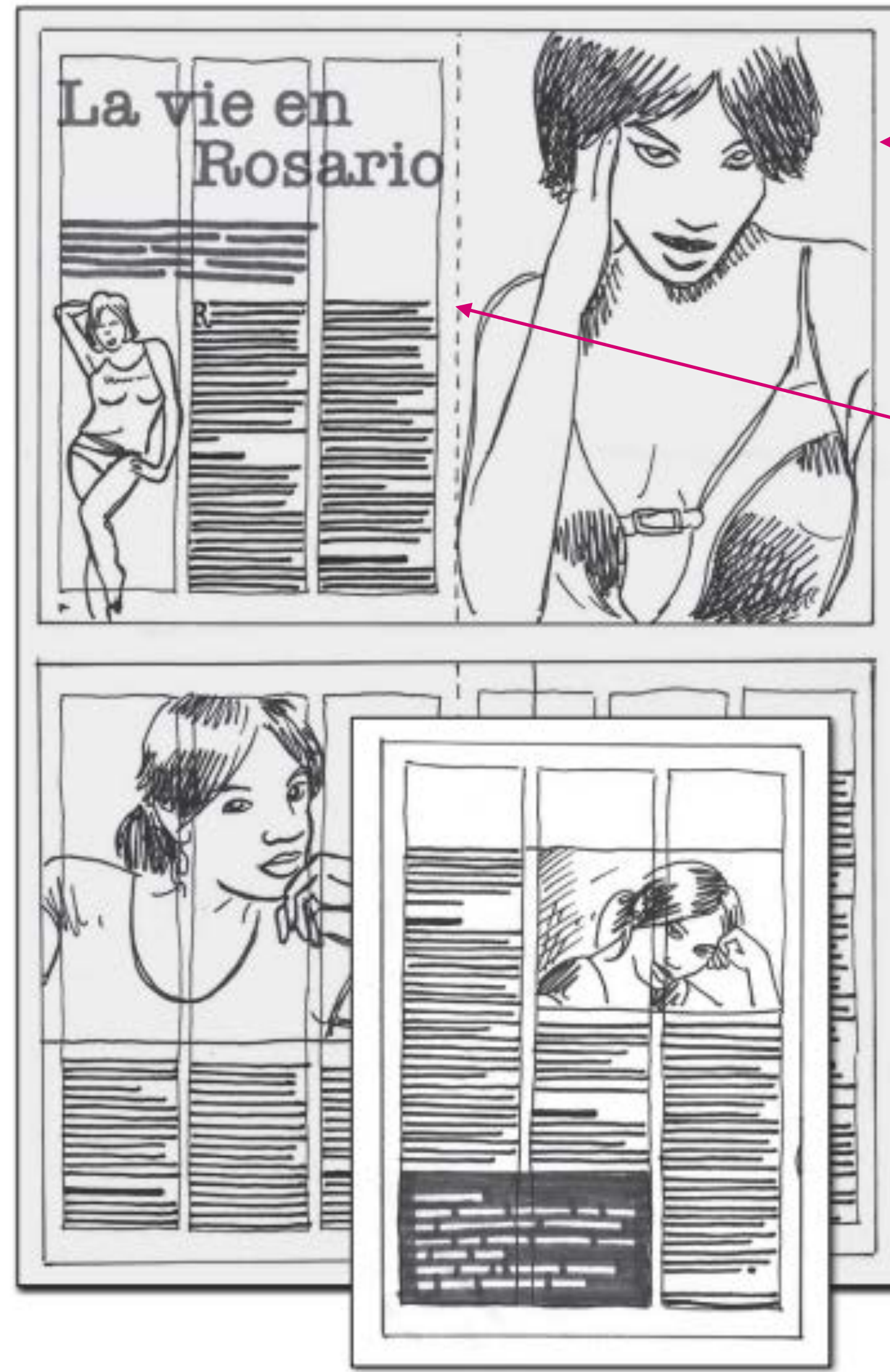
Teken paginarand en vouwlijn (als stippellijn) met de dunste fineliner (0.1 of 0.2)

ONDERLEGGERS MINIATUURONTWERPEN

Leg onder je markervel

1B Teken de randen van de pagina en de kolommen

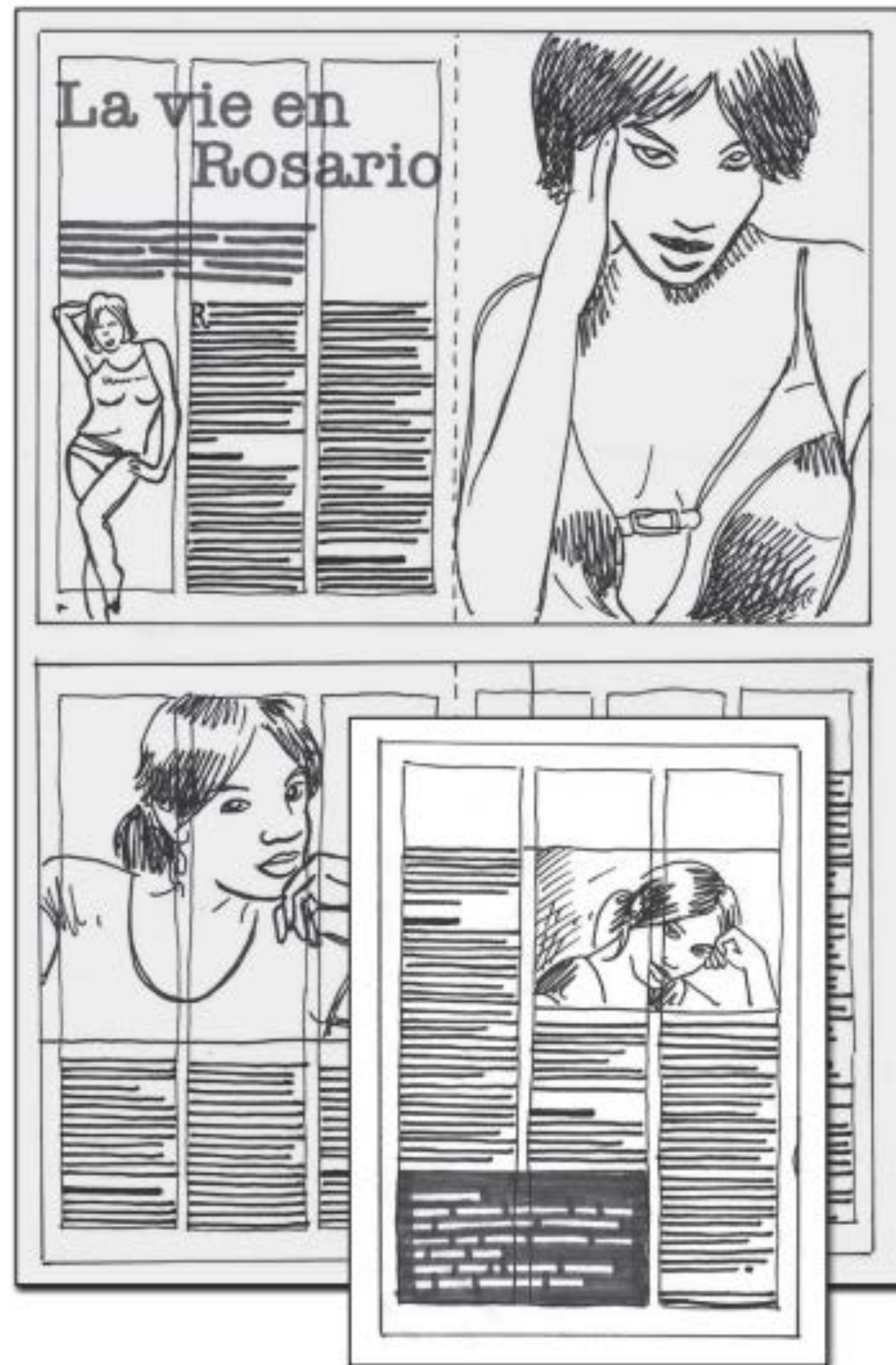
1. Teken de rand van de pagina met dunne fineliner: 0,1 of 0,2
2. Geef vouwlijn aan met stippellijn dunste fineliner



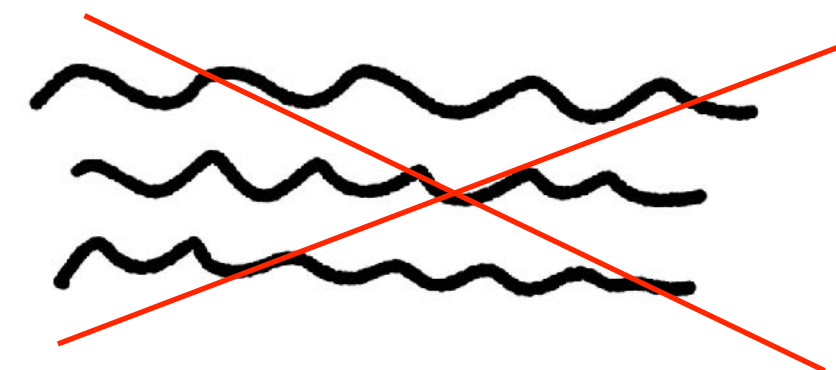
Rand van pagina's overtrekken

Vouwlijn met stippellijn aangeven

1C Tekenen van tekst



Witte tekst kan je makkelijk “faken” door deze uit te sparen.



Tekst: geen golfjes tekenen maar rechte lijnen

1. Lay-out schets is gemaakt met fineliners en dunne punt marker
2. Gebruik 2 of 3 **verschillende lijndiktes** om de hiërarchie is tekst aan te geven
3. De titel (heading) en streamer zijn voluit geschreven
4. De andere tekst: in lijnen. Teken geen golfjes!

1C Welke dikte fineliner/marker voor welk tekstelement?

Openingsspread

*Titel kan je schetsen in
het gekozen lettertype*

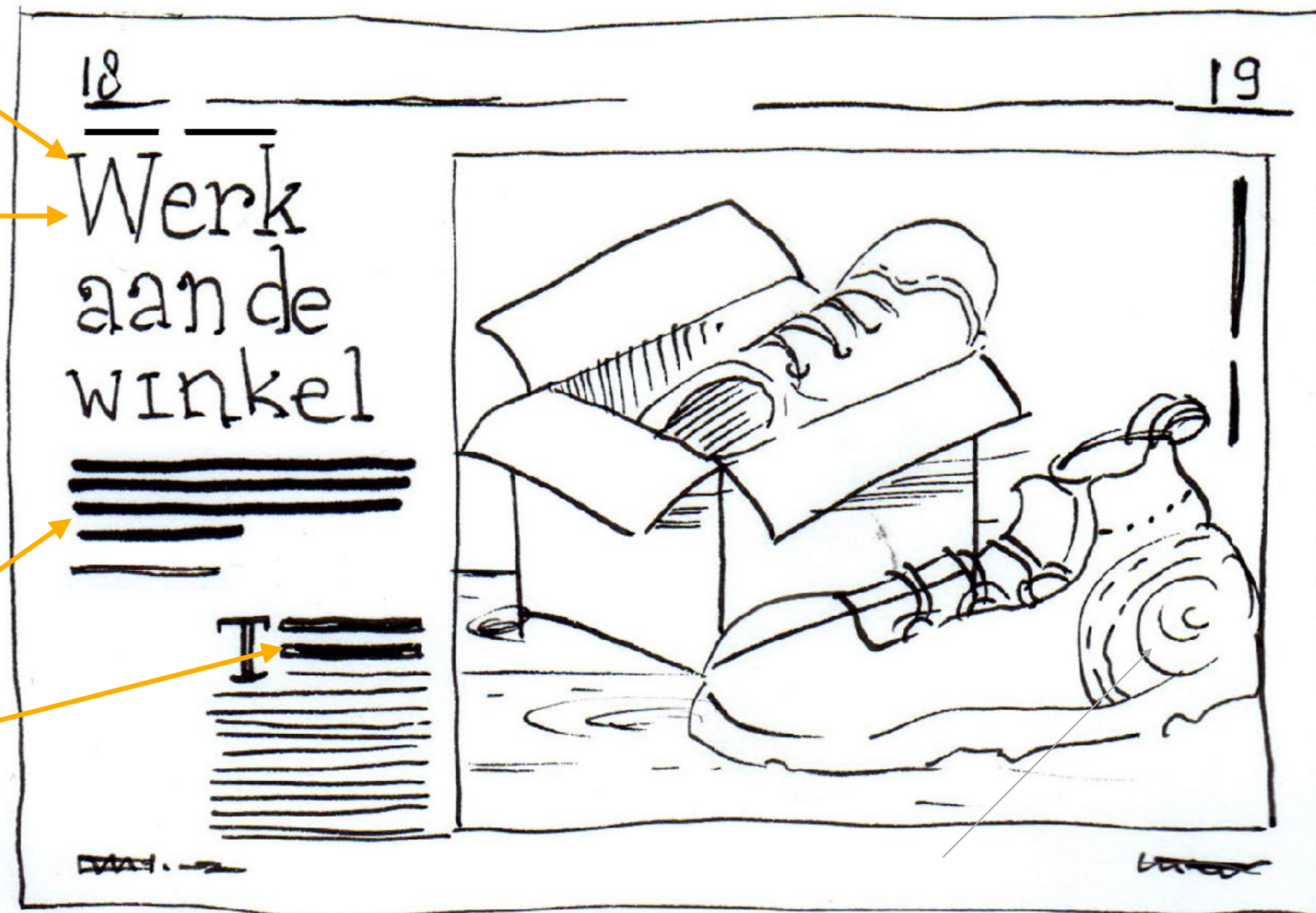
Heading (Kop)

Fineliner: uitgetekend



Intro en kopjes

*Dunne punt marker
Of dubbele lijn fineliner*

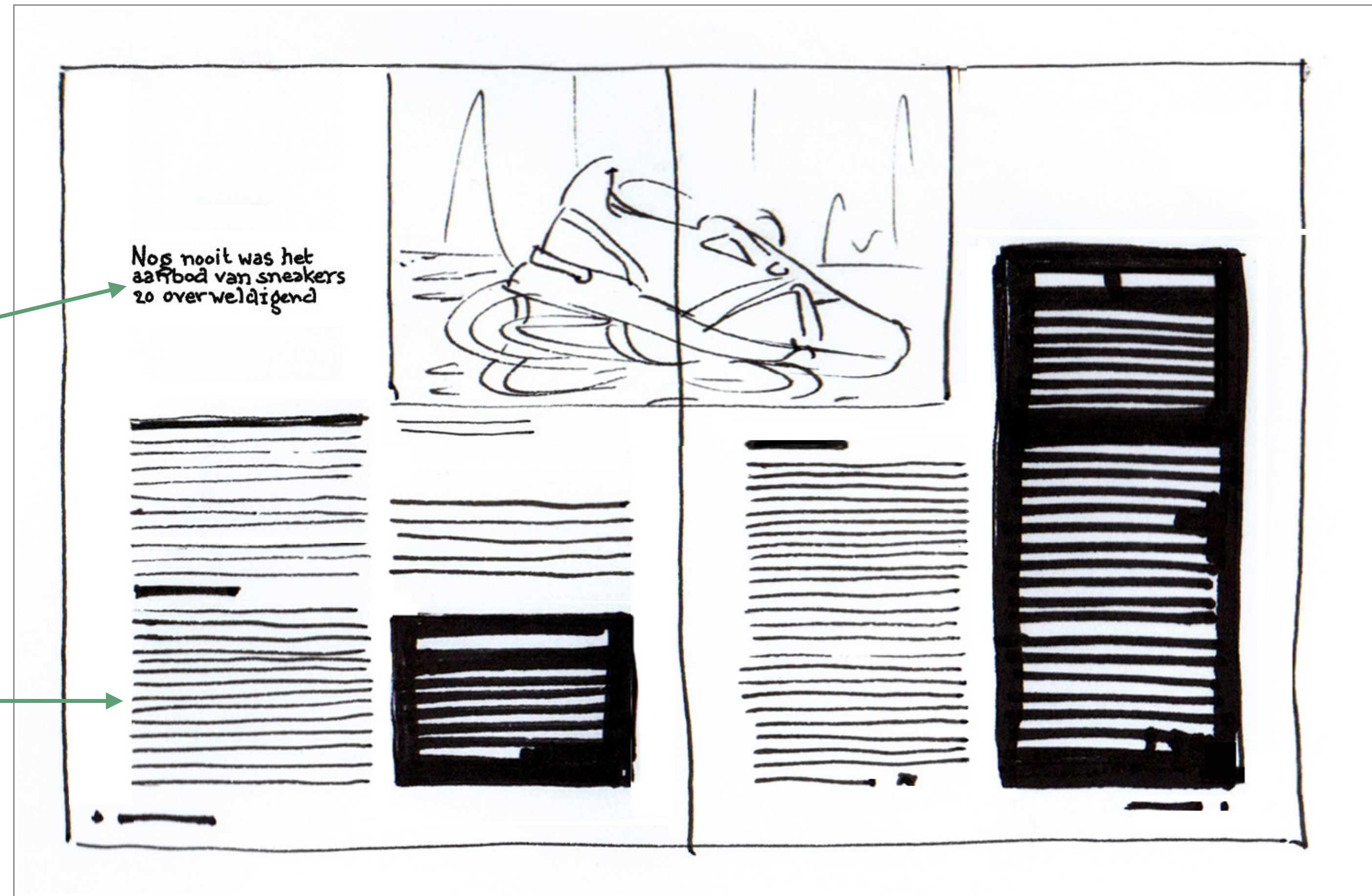


1C Welke dikte fineliner/marker voor welk tekstelement?

Vervolgspreed

Streamer
Fineliner: uitgetekend

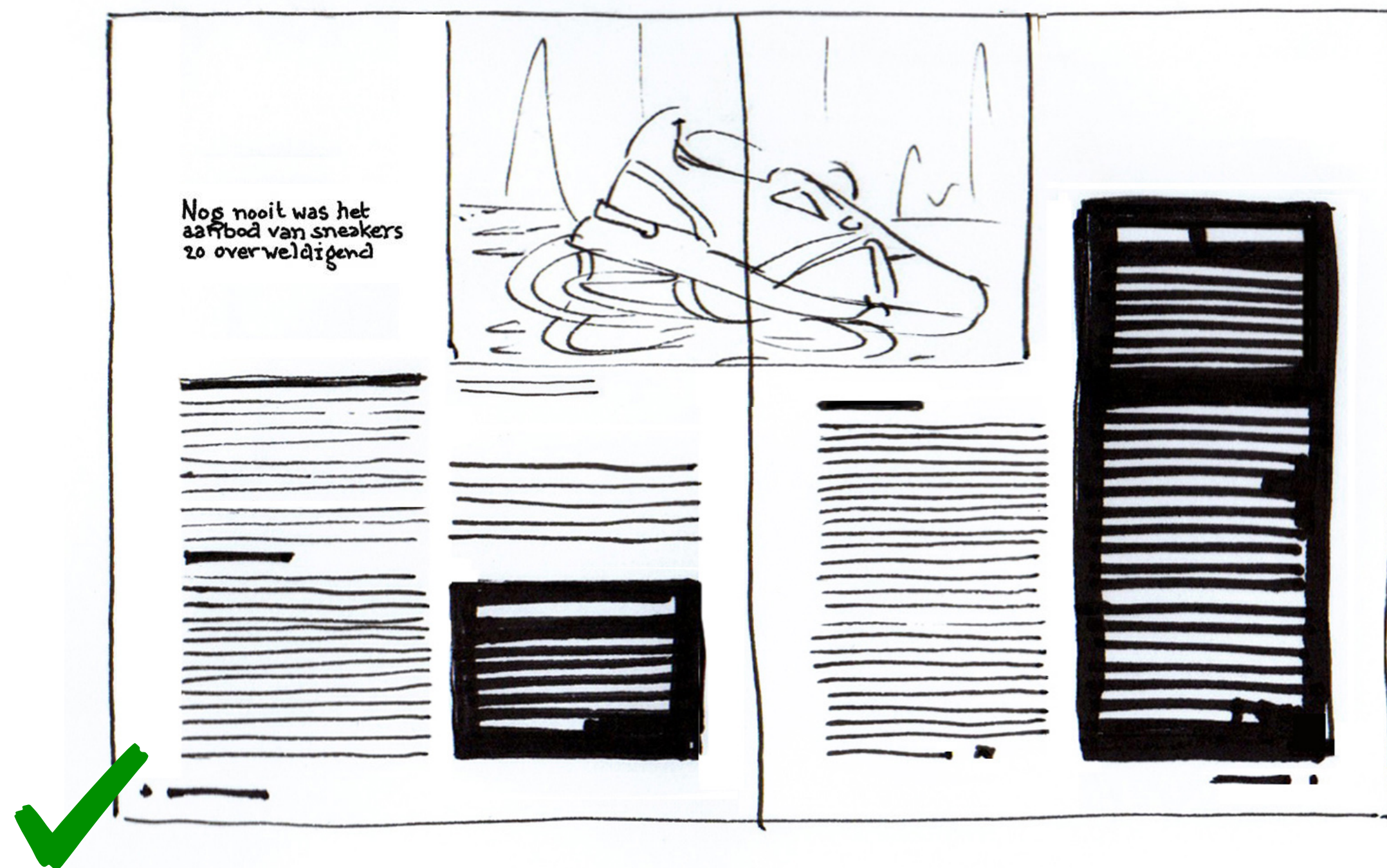
Broodtekst
Fineliner (0.5 - 0.8)



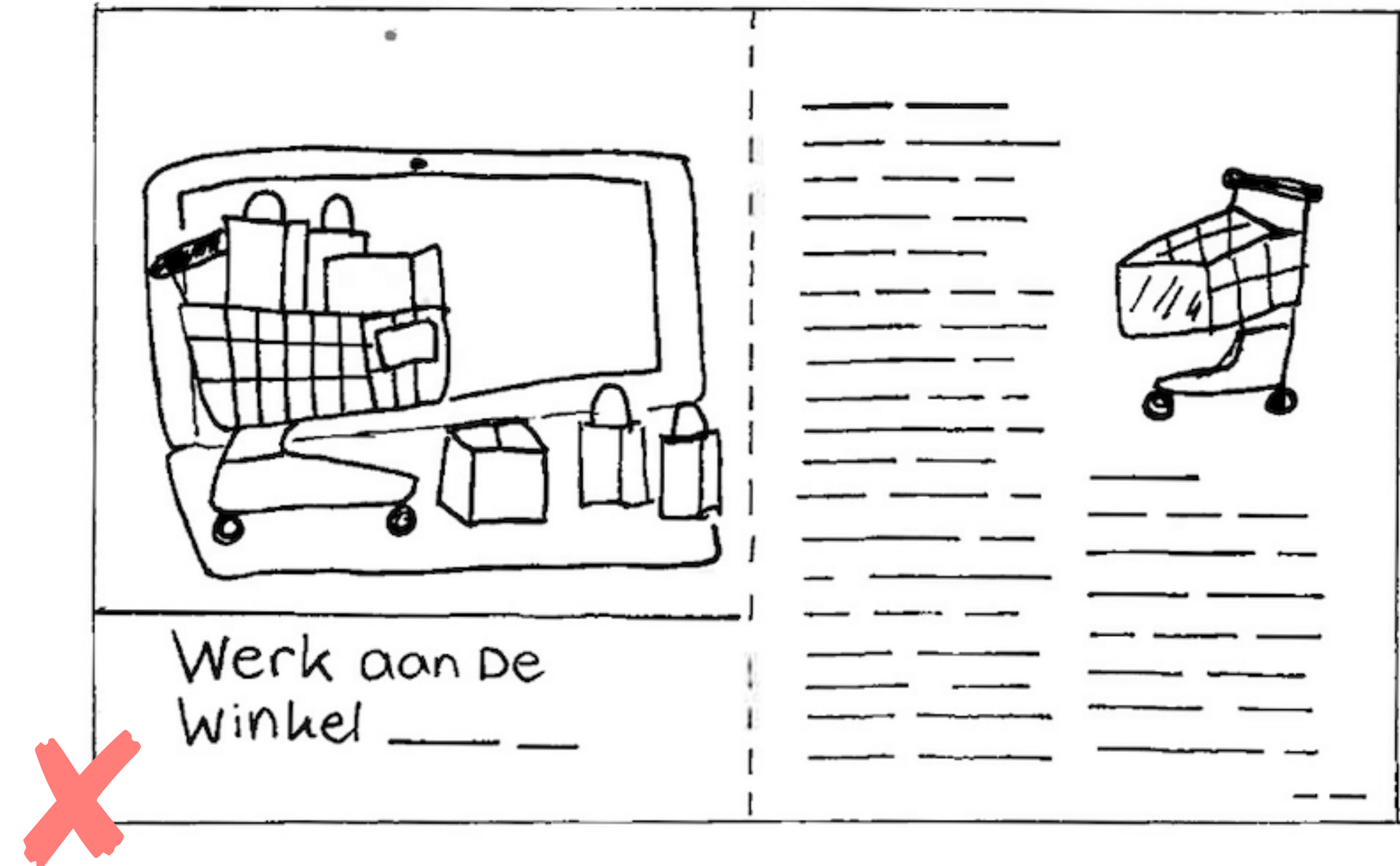
Nog nooit was het aanbod van sneakers zo overweldigend

Aandachtspunten schetsen

1. Teken een duidelijk verschil in dikte tussen de broodtekst (dun), intro en (sub)kopjes (dikker)
2. Maak de regelafstand niet te groot (niet te veel witruimte tussen de regels)
3. Onderliggend stramien duidelijk zichtbaar, door o.a. tekst(lijnen) net zo breed te maken als de kolombreedte die je wilt gebruiken.



1. voldoende verschil broodtekst, (sub)kopjes
2. Regelafstand is goed
3. Onderliggend stramien is duidelijk zichtbaar



1. onvoldoende verschil tussen broodtekst en subkopje
2. Regelafstand is veel te groot
3. Onderliggend stramien is niet duidelijk zichtbaar

2. plaats je elementen in een logische hiërarchie

Denk hierbij aan grootte en plaatsing

De chapeau verteld ons iets over de

De Heading of titel

Het intro hoeft in tegenstelling tot je broodtekst niet op je basislijn raster te staan. Je kan 'm, als het corps groot genoeg is, over de volle breedte van je pagina doen, maar dit is zelden een aanrader. Sommige bladen doen het intro in kapitalen maar dan lijkt het al snel of ze tegen je schreeuwen. Als je het intro per sé wilt centreren zet 'm dan op uitgevuld centreren. Vaak is linkslijnend de beste oplossing.

De grote letter links is een beginkapitaal. Deze gaat altijd over twee of meer regels. De rest van deze tekst is broodtekst en is de langste platte tekst met de meeste informatie. Broodtekst mag nooit over de volle breedte van je pagina (en nooit in een bold, een italic of in kapitalen) en is daarom meestal opgebouwd in meerdere kolommen. Je wilt namelijk geen regels die breder zijn dan 10 à 12 woorden. Deze lezen namelijk niet prettig. Zwakke lezers raken hun regel dan snel kwijt. Smalle regels van minder dan 7 woorden lezen ook niet prettig. Dus

minder dan 12 maar meer dan 7. Kijk of het lukt om de 10 à 15 regels een witregel te plaatsen. Zowel in je schets als de uiteindelijke lay-out.

Tussenkopje

Voor een lezer die niet zo makkelijk leest moeten er rustpunten in de tekst zitten. Een alinea wit en een tussenkopje doen dan wonderen. Een bladzijde mag nooit van boven naar beneden met alleen maar tekst gevuld zijn. Soms heb je net iets te veel tekst (of te weinig) om goed uit te komen met je



Bijchrift over, bijvoorbeeld, wie staat er op en waar.

opmaak. Je kan de tekst dan aan- of af spatieren maar nooit met meer dan +20 of -20. Maar versmal nooit de letter!

In artikelen voor een algemeen publiek vallen vaak de elementen op die niet tot de broodtekst behoren, en dit geldt met name voor artikelen in publiciteitsschrijft. Zulke andere elementen staan in bewust contrast met de broodtekst, en definiëren hem juist door dat contrast. Dat contrast is in de eerste plaats visueel, in mindere mate valt het als inhoudelijk verschil op. Bij deze andere elementen, die zich van de broodtekst onderscheiden, valt te denken aan onder meer: kaderteksten met of zonder achtergrondkleur; een intro: een los, vetgezet tekstblokje, bedoeld om de belangstelling van de lezer voor het artikel te

Een streamer wordt ook wel 'zwerfregel' genoemd en moet de aandacht trekken

wekken, zodat die juist wel de broodtekst zal gaan lezen; een streamer, typisch een citaat, uitspraak of motto; de streamer kan, in een grote, contrasterende letter gezet, zich over meerdere kolommen uitstrekken, midden tussen de broodtekst zelf, en zo de lezer "het artikel in trekken"

De broodtekst wordt meestal gezet in een letter waarvan de grootte 9 tot 11 punten bedraagt. Deze corpsgrootte vormt alweer een visueel contrast met de andere lay-outelementen, die vaak veel groter gezet zijn, zich van een andere letterfamilie kunnen bedienen en ook vaak een contrasterende kleur hebben. Meestal gebruikt men voor de broodtekst een schreef-letter, die dan ook als de "standaard" lettergroep kan worden gezien. Daardoor valt hij niet buitensporig op. Het is een uitgangspunt

2. plaats je elementen in een logische hiërarchie

Magazine | voorbeeldspreads (klein)

Bekijk eerst nog eens goed de verschillen tussen de tijdschriften-spreads. Wat onderscheidt de ene layout van de andere? Let hierbij op de typografie van bijvoorbeeld de header, de quotes, het fotografisch beeld en/of de illustraties, kleurgebruik, kolom-indeling en witruimte. Laat je inspireren door onderstaande voorbeelden.



Flow: openingspread



Flow: vervolgsread



Glamour: openingspread



Glamour: vervolgsread



Viva: openingspread



Viva: vervolgsread



Flow: openingspread



Flow: vervolgsread



Wielerevue: openingspread



Wielerevue: vervolgsread



Happinez: openingspread



Happinez: vervolgsread



Elf Voetbal: openingspread



Elf Voetbal: vervolgsread



Quest Psychologie: openingspread



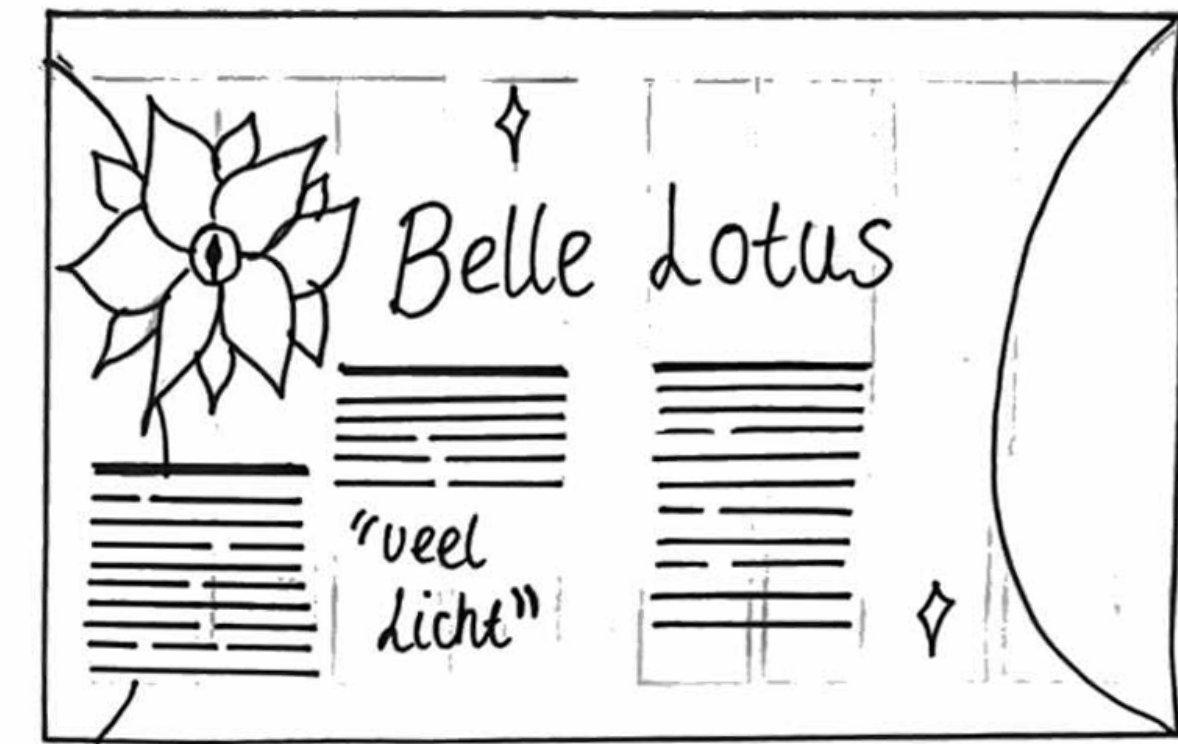
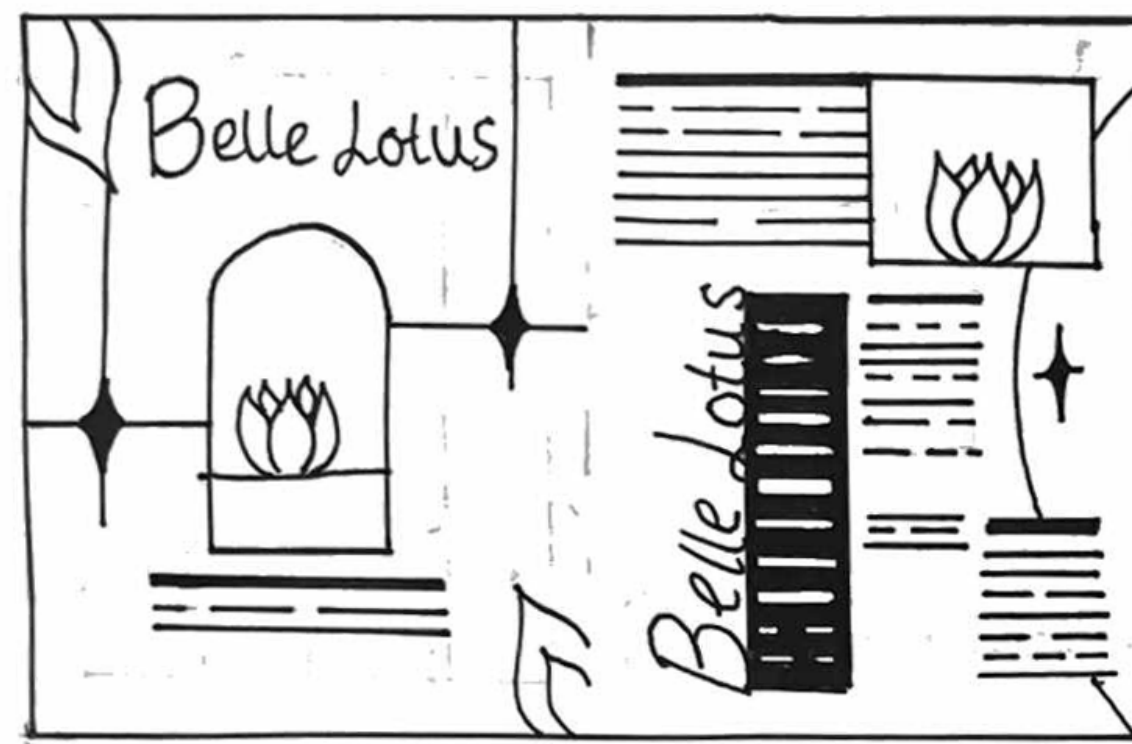
Quest Psychologie: vervolgsread

Voorbeeldspreads

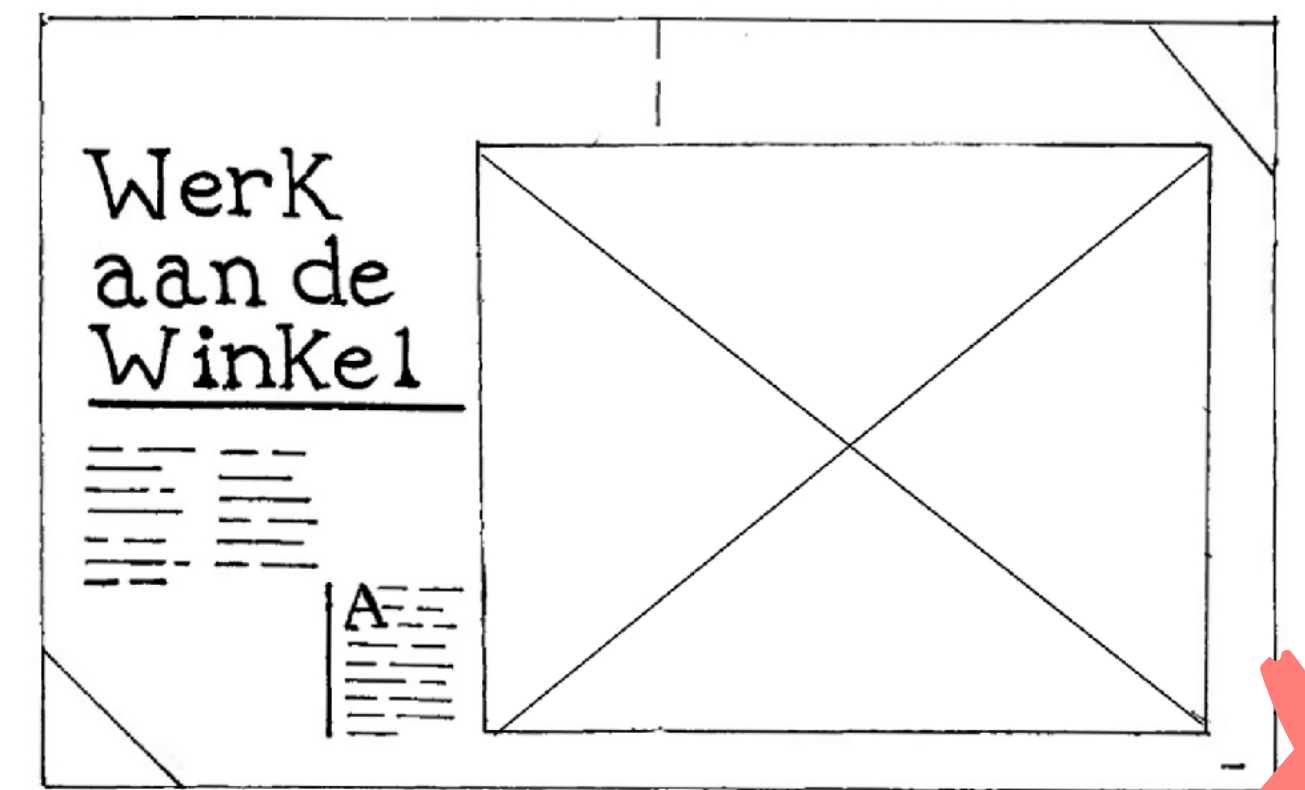
Ter inspiratie hou je de voorbeeldspreads bij de hand (krijg je geprint van docent)

3. Plaats beelden goed, zodat ze de inhoud van de tekst ondersteunen

1. Groot openingsbeeld op openingsspread
2. Teken minimaal 1 beeld aflopend
3. ZET NOOIT KRUIZEN



Teken eerst de beeldkaders verspreid over de 2 spreads



Alles op een rijtje:

1. Alle tekst uit je artikel is gebruikt (hoeveelheid broodtekst is een schatting)
2. Titel/heading als streamer zijn voluit uitgeschreven, waarbij je de titel schetst in het gekozen lettertype
3. Paginanummers, afsluitteken (einde artikel), streamer (quote) en andere elementen zijn als tekstelementen meegenomen op de pagina
4. Er zijn 3 of meer beelden getekend en daarvan is minimaal 1 beeld aflopend geplaatst

Criteria Materiaal

1. Lay-out voorstellen zijn gemaakt in fineliner
2. De beelden zijn grof geschetst met fineliner
3. Randen van de pagina zijn aangegeven met dunne fineliner

Inleveren in Simulise donderdag 3 okt. 23.59

Inleveren PDF in simulise > opdracht **Ideevorming Lay-out schetsen**

- Maak een scan van de A3 lay-out schetsen,
- Voeg de scans samen tot 1 PDF

Proces criteria

Ideevorming lay-out schetsen

- In de lay-out voorstellen is zichtbaar geëxperimenteerd en gevarieerd met vormgevingsprincipes om te komen tot een sterke visuele hiërarchie.

Product criteria

ideevorming lay-out schetsen

- Er zijn 3 verschillende lay-out schetsen
- In de lay-out schets is het onderliggende stramien duidelijk zichtbaar (kolommen en marges)
- De titel en streamer zijn voluit geschreven
- Er is een logische tekst hiërarchie zichtbaar; er is nagedacht over de grootte en plaatsing van elk tekstelement
- Er zijn 3 of meer beelden getekend en daarvan is minimaal 1 beeld aflopend geplaatst