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Spijt! (boek) Spijt! is een boek van de Nederlandse schrijfster Carry Slee over een jongen die gepest wordt. In 1998 werd het boek bekroond met de Prijs van de Jonge Jury. Het boek werd verfilmd in 2013. Spijt! (boek) - Wikipedia A story about harrassment in high school. A young boy is being harassed by his class mates and as a result, he ...

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Spijt! is het zesde boek van Carry dat op het witte doek is te zien. 'Ik heb Spijt! nu herlezen en vind het nog net zo goed als zeven jaar geleden. Chesney, 20 jaar, ex-pester in de Volkskrant ...

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Spijt! verwoordt als geen enkel ander boek wat de impact van pesten is voor alle betrokkenen. Het boek werd bekroond door de Nederlandse Kinderjury en de Jonge Jury. Spijt! is nu verfilmd door regisseur Dave Schram (o.a. Kruimeltje, Pietje Bell, Sonny Boy), die eerder boeken van Carry Slee verfilmde. Spijt! is het zesde boek van Carry dat op het witte doek is te zien.

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Spijt! is nu verfilmd door regisseur Dave Schram (o.a. Kruimeltje, Pietje Bell, Sonny Boy), die eerder boeken van Carry Slee verfilmde. Spijt! is het zesde boek van Carry dat op het witte doek is te zien. 'Ik heb Spijt! nu herlezen en vind het nog net zo goed als zeven jaar geleden. Chesney, 20 jaar, ex-pester in de Volkskrant 'Spijt! vind ik ...

**Spijt - Lijstboek & E-boek - Carry Slee - Storytel**

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When Emilia de Wit ran away to New York City, she planned everything to a T. Plane ticket, purchased. Cute apartment, rented online. Subway map, printed and highlighted. This was no ordinary trip -- this was Emilia's declaration of independence. Her chance to escape the disaster her life has become. To get away from the horrible scandal that has rocked Amsterdam, the scandal that is all her dad's fault. To see if her mom, the glamorous, world-famous artist, will even notice. New York steals Emilia's heart at first sight -- even though absolutely nothing goes to plan. She didn't plan to end up homeless on a stranger's doorstep. She didn't plan to make friends with Seth, Abby, and Jim. And she could never have known that Hurricane Sandy would be barreling up the coast, straight for the city. All she wanted was to get away from her parents, her problems, her life... but when the storm hits and the power goes out, Emilia feels farther from home than she could have imagined.

Robert Johnson is the subject of the most famous myth about the blues: he allegedly sold his soul at the crossroads in exchange for his incredible talent, and this deal led to his death at age 27. But the actual story of his life remains unknown save for a few inaccurate anecdotes. Up Jumped the Devil is the result of over 50 years of research. Gayle Dean Wardlow has been interviewing people who knew Robert Johnson since the early 1960s, and he was the person who discovered Johnson's death certificate in 1967. Bruce Conforth began his study of Johnson's life and music in 1970 and made it his mission to fill in what was still unknown about him. In this definitive biography, the two authors relied on every interview, resource and document, most of it material no one has seen before. As a result, this book not only destroys every myth that ever surrounded Johnson, but also tells a human story of a real person. It is the first book about Johnson that documents his years in Memphis, details his trip to New York, uncovers where and when his wife Virginia died and the impact this had on him, fully portrays the other women Johnson was involved with, and tells exactly how and why he died and who gave him the poison that killed him. Up Jumped the Devil will astonish blues fans who thought they knew something about Johnson.

In The Corporation, Law and Capitalism, Baars offers a radical Marxist perspective on law, tracing the corporation from colonial times to the present multinational. '(Corporate accountability) is shown to be a red herring in the struggle for another world.

In today's globalized world, traditions of a national Self and a national Other no longer hold. This timely volume considers the stakes in our changing definitions of national boundaries in light of the unmistakable transformation of German and Dutch societies. Examining how the literature of migration intervenes in public discourses on multiculturality and including detailed analysis of works by the Turkish-German writers Emine Sevgi Özdamer and Feridun Zaimoglu and the Moroccan-Dutch writers Abdelkader Benali and Hafid Bouazza, New Germans, New Dutch offers crucial insights into the ways in which literature negotiates both difference and the national context of its writing.

"This unflinching novel chronicles a woman's relationship with a violent man in a way that brings fresh insight to the subject. . . . engaging and uplifting." 'O, The Oprah Magazine From the Booker Prize-winning author of Paddy Clarke Ha Ha Ha, the heartrending story of a brave and tenacious housewife Paula Spencer is a thirty-nine-year-old working-class woman struggling to reclaim her dignity after marriage to an abusive husband and a worsening drinking problem.

Paula recalls her contented childhood, the audacity she learned as a teenager, the exhilaration of her romance with Charlo, and the marriage to him that left her feeling powerless. Capturing both her vulnerability and her strength, Roddy Doyle gives Paula a voice that is left her feeling powerless.

Treating the practice of history not as an isolated pursuit but as an aspect of human society and an essential part of the culture of the West, John Burrow magnificently brings to life and explains the distinctive qualities found in the work of historians from the ancient Egyptians and Greeks to the present. With a light step and graceful narrative, he gathers together over 2,500 years of the moments and decisions that have helped create Western identity. This unique approach is an incredible lens with which to view the past. Standing alone in its ambition, scale and fascination, Burrow's history of history is certain to stand the test of time.

This volume brings together a selection of pivotal articles published in the hundred years since the launch of the journal Neophilologus. Each article is accompanied by an up-to-date commentary written by former and current editors of the journal. The commentaries position the articles within the history of the journal in particular and within the field of Modern Language Studies in general. As such, this book not only outlines the history of a scholarly journal, but also the history of an entire field. Over the course of its first one hundred years, 1916 to 2016, Neophilologus: An International Journal of Modern and Mediaeval Language and Literature has developed from a modest quarterly set up by a group of young and ambitious Dutch professors as a platform for their own publications to one of the leading international journals in Modern Language Studies. Although Neophilologus has remained broad in scope, multilingual and multidisciplinary, it has witnessed dramatic changes in its long-standing history: paradigm shifts, the rise and fall of literary theories, methods and sub-disciplines, as has the field of Modern Language Studies itself.

The title of this book, taken from Thomas Goffe's unwieldy complimentary poem to Constantijn Huygens, expresses some part of my own debt to him. Seven years ago, in search of a key to Anglo-Dutch relations in the late Renaissance, I was rewarded by this gigantic Huygens, because of his close Connections with English life and his deep involvement with the life of his own country apparently the perfect guide to the difficult and often tedious territory of Anglo-Dutch cultural relations. To the student attacking a new subject, wealth of document lation means much: Huygens left behind him eight volumes of poetry, six volumes of letters, together with many published books, pamphlets and notes, rich in the material of his English 1 journeys. However illuminating at the start of an investigation, this wealth soon proved itself an embarrassment. After a little I was plunged into a cloud of unknowing, feverishly striking out in too many directions, following too many leads, amassing too many notes on too many subjects. For Huygens was almost too good an exemplar of his time: his interests were too wide to comprehend, his manifold function too difficult to grasp. No Rum pelstilskin came at night to help, no friendly ants to clear away the mountains of grain.

COMING SOON TO NETFLIX! The Shoplifters Anonymous meetings that sixteen-year-old Moe is forced to attend are usually punctuated by the snores of an old man and the whining of the world's unhappiest housewife. Until the day that Tabitha Foster and Elodie Shaw walk in. Tabitha has just about everything she wants: money, friends, popularity, a hot boyfriend who worships her...and clearly a yen for stealing. So does Elodie, who, despite her goodie-two-shoes attitude pretty much has "klepto" written across her forehead in indelible marker. But both of them are nothing compared to Moe, a bad girl with an even worse reputation. Tabitha, Elodie, and Moe: a beauty queen, a wallflower, and a burnout-a more unlikely trio high school has rarely seen. And yet, when Tabitha challenges them to a steal-off, so begins a strange alliance linked by the thrill of stealing and the reasons that spawn it. Hollywood screenwriter Kirsten Smith tells this story from multiple perspectives with humor and warmth as three very different girls who are supposed to be learning the steps to recovery end up learning the rules of friendship.

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