



Let op: beantwoord een open vraag altijd in het Nederlands, behalve als het anders is aangegeven. Als je in het Engels antwoordt, levert dat 0 punten op.

Tekst 1 Wait, this wasn't an exposé on the pandemic?

- Vraag 1 What becomes clear about both Edward Blanton and Nancy Shapiro? (1 punt)
- A They are avid readers of various newspapers.
 - B They are meticulous about using proper grammar.
 - C They spotted an ambivalent wording in an article.
 - D They take the trouble to debunk fake news stories.

Tekst 2

- Vraag 2 Which of the following titles fits both letters? (1 punt)
- A Detour ahead
 - B How to turn back time
 - C Life on the fast lane
 - D Long road ahead

“Yes, sir, this will see you out.” (brief 2)

- Vraag 3 Leg uit wat de verkoper bedoelde met deze opmerking. (1 punt)
- Geef antwoord in het Nederlands.

Tekst 3 ART - BILLIE ZANGewa

- Vraag 4 Which of the following fits the gap in paragraph 1? (1 punt)
- A challenges
 - B invalidates
 - C reflects

‘the ‘personal as political’ narrative of her art’ (aline 2)

- Vraag 5 In welke zin wordt voor het eerst iets gezegd over de persoonlijke en politieke boodschap van Billie Zangewa? (1 punt)
- Citeer de eerste twee woorden van deze zin.

Vraag 6 Which of the following fits the gap in paragraph 3? (1 punt)

- A Disconnecting
- B Juxtaposing
- C Mocking
- D Promoting



Let op: lees voor vraag 7 de volgende alinea uit 'chapter 4: Artists and patrons' van het boek **Femina** by Janina Ramirez, 2024:

Over the past two centuries women have both pushed against and leaned into the connection of femininity with embroidery. The idea that a woman stitching is a virtuous act has a long history, for while she is still, silent and submissive, she cannot be challenging or corrupted. In the eighteenth century, tenacious women like Mary Wollstonecraft saw the process of embroidering as restrictive. In her *Vindication of the Rights of Women*, she wrote how it 'confines their thoughts to their person', and rejected it in favour of less sedentary activities like gardening, experimental philosophy and literature. But there have also been moves to reclaim fabric as a medium for celebrating female contributions to art. Tracy Emin's famous embroidered tent, *Everyone I Have Ever Slept With* (1995) included 102 appliquéd names stitched around the inside. The quote at the centre — 'With myself, always myself, never forgetting' — not only suggests the piece focuses on Emin's personal battles, but also reiterates Wollstonecraft's suggestion that the process of embroidering is personal, private and performs a role in memorializing.

Vraag 7 Zijn de volgende beweringen in overeenstemming met de inhoud van zowel tekst 3 als bovenstaande alinea? (1 punt)

Noteer 'wel' of 'niet' achter elk nummer op het antwoordblad.

- 1 Vrouwelijke kunstenaars drukken zich van nature het best uit via textiele werkvormen.
- 2 Naald en draad zijn door sommige kunstenaars gebruikt om vrouwelijke ervaringen uit te drukken.