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TOP SCHOLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 English

Time allowed: Three hours
Total score: 24

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write THREE essays in this booklet, one from each section in Question Booklet 93001Q.

Begin each essay on a new page. Write the section, and the number of your chosen statements in Sections B and C, at the top of the page.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

PLANNING

female characters

Iris Mariana

Iris Mariana + Juliet

P1 - Victims

P1 - Victims
 "Who thinks he knew that he knew my body, but knows he thinks that he knew Isabel"

P1 - Ambiguity
 - Ease + comfort
 - Stickness
 "strangely serene"
 "no enjambment"

"Be "Are you wanted
 no my lord."

"Dispose of her to
 some other place, and
 that with speed"

Caesura
 "like going to the
 dentist... sympathy,
 envy, and cure"

P2 - Female characters
 going back on
 principles
 "who on P3 - Isabella
 + "He knows
 "I crave no other,
 no better man"

P2 - Emotion vs logic
 "They'd be dancing"
 "Poetry... Java"
 "lengthen &
 assumed + "beating
 time... perfect... punctuality"

P3 - Female characters
 - Ultimately victim
 "What's mine is
 yours and what's
 yours is mine"

P3 - Commitment
 "days, month, years even"
 "piles and tends"
 "their gun" colonisation,
 art of living... conquest

"Should you
 "An Angelo for
 a Claudio"
 "What's mine
 - Should you kneel
 now"

Section: 8 Statement number: 1

~~In At the The~~ ~~crux of Jacobin~~ ~~During~~
 the Jacobin era, the policy of moderation
 between extremes ~~was~~ formed the basis of King James
 I's political rule. While one cannot
 necessarily determine exactly if Shakespeare
 wrote in response to these policies, elements
 of contemporary social commentary can
 be found in many of his plays in the
 Jacobin era, particularly Measure for
Measure. Categorized by scholars as
 a "problem play," Measure for Measure
 follows I details the struggle of nun
 Isabella as she, after in a display of Vienna's
 corruption and ~~of~~ ~~Orionian~~ ~~leads~~, is forced
 to fornicate with appointed Deputy Angelo
 in exchange for her brother's life, ~~see~~
 who himself is tied for fornication. Whilst
 Shakespeare's portrayal of women
 is initially ~~re~~ empathetic and humanising,
 portraying them as victims of the regressive
 and ~~contradictory~~ social circumstances,
 the later further characterisation shows
 towards pessimistic and degrading
 painting female characters as abandoning
 their own principles and losing their
 agency in a deliberately unsatisfying
 resolution

Section: 0

Statement number: 1

Initially, Shakespeare's characterization of the female characters is receptive and empathetic. When first introducing Isabella as she prepares to enter a convent, Shakespeare prepares the ritual through the dialogue of a fellow nun, who states, "And yet ~~but~~ if you speak you must not show your face, and if you show your face you must not speak." This is immediately followed by the entry of Lucre, who proclaims to Isabella, "Hail virgin... bare fellow brings... teeming foison... blossoming spring." The images of "show your face" and "speak" ^{emphasizes} ~~indicates~~ to the audience the degree to which Isabella abandons contact with those outside the convent, ^{this} coupled with the semantic field of fertility created by ~~Lucre~~ the use of the phrases "bare foison... blossoming spring... teeming foison" insinuates to the audience that Isabella ^{is} ~~must~~ enter a convent to avoid unwanted and perhaps male attention. Indeed, many other ~~fictional~~ female characters ~~in it~~ are shown to be victims of Vienna's oppressive and contradictory social systems. When

his fiancée, Juliet

Section: B

Statement number: 1

Claudius is first tried for fornication, appointed deputy Angelo states of ^{his} ~~his~~ wife "Dispose of her to some ^{fit} place, and that with speed." The use of the euphemistic ^{verb} ~~term~~ "dispose" in Angelo's dialogue creates a cruel and unempathetic tone, underscoring the lack of autonomy and respect accorded to Juliet. The repression suffered by female characters is further detailed during the Duke's staged public accusation towards Angelo, wherein ~~his wife~~ the Duke ~~ex~~ interrogates his wife Mariana, as such: "Are you ~~a~~ married? No, my lord. Are you a ^{maid} ~~widow~~? No, my lord. A widow then? Neither, my lord." The trial of perdition in Mariana's dialogue emphasises the ambiguity and hostility of her situation: she ~~has~~ ^{is} ~~just~~ victim of Angelo's infidelity and violation of a precontract. Overall, Shakespeare's ^{primary} ~~goal~~ in Measure for Measure is to roundly & untique the extremes of ~~sexual~~ leniency and punitive punishment that threaten the ~~structure of~~ a state. By ~~portraying~~ ^{portraying} women as the main victims of such extremes, Shakespeare builds ~~show~~ cases on ability to characterise

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them in an empathetic and humanistic manner.

However, upon closer inspection, Shakespeare ^{also} presents female characters in Measure for Measure in a harsher, ~~and more~~ more critical light, depicting them as abandoning their own principles and ~~intentionally~~ ^{intentionally} giving the downfall collapse of a moderated state. For instance, after Claudio unsuccessfully convinces Isabella to forgo her chastity in exchange for his life, Isabella responds, "Is such as one as you consenting to, would bare his honour from that trunk you bear and leave you naked." The use of a metaphor comparing Claudio's honour to a tree stripped of its bark highlights the "nakedness" and shame that Isabella views as fitting for the act of encouraging others to fornicate. Later conversely, after bluntly telling Claudio "It's best then, dost quickly" in response to his final plea, Isabella is confronted by the Duke in the guise of

a man, who ~~to~~ ^{regards} details the "bed trick" that involves encouraging Mariana to fornicate in Isabella's place; in response to this, Isabella states that "the image of it gives [her] content already." The juxtaposition of Isabella's condemnation of fornication and her agreement to the bed trick involves a degree of scrutiny from the audience. Shakespeare paints Isabella as hypocritical, abandoning her own principles. ~~Shakespeare~~ ^{Indeed the} ~~the~~ ¹ portrayal of female characters as abandoning moral principles ~~how~~ is not ~~rest~~ ^{restricted} to Isabella. During Angelo's trial, after the Duke suggests that ~~During~~ ^{Not} ~~the~~ ^{ready} the sexual debauchery and debauchery present in Vienna is commonly associated with the ~~worker~~ ^{owner} of a brothel, Mistress Overdone: her first introduction is preceded by Lucio stating that he "has purchased as many diseases under her belt... three thousand doours... one French crown." The use of ~~for~~ ^{French} ~~French~~ ^{French} in Lucio's dialogue with the "French crown" ~~referring to~~ ^{simultaneously referring to}

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The symptoms of syphilis, the ~~most~~ cost of treatment, and the fees that Mistress Overdone charges, coupled with Mistress Overdone's name itself being a crude ~~se~~ sexual pun referencing exhaustion, parody the character as a microcosm of the ~~sexual~~ excessive venicery and disease present in Vienna. In ~~essence~~ by ^{utilizing} ~~presenting~~ female characters as to critique a government that relies on extremes (to the point where any attempt to pivot to moderation would result in hypocrisy) Shakespeare ~~now~~ presents a viewpoint of women that is profoundly unempathetic, painting them as contributing to the collapse of moral order.

As the play reaches ~~his~~ its climax, Shakespeare robs female characters of their autonomy in order to pessimistically lament the failures in government. As the Duke justifies Angelo's execution, he exclaims, "Angelo for her Claudio, death for a death. Like doth quit like, and

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leisure answers leisure. Haste still pays haste, and measure still for measure." The use of the phrase "Measure, still for measure," in the Duke's dialogue alludes to Matthew 7:1-2 in the Geneva Bible, wherein the disciple espoused Christ's belief in justice and fairness: "for what measure ye mete, it shall be measured back to ye again..." This creates considerable irony: Angelo, the man who has technically not committed the crime of fornication, subverts execution ~~in order~~ ^{as penance} for Claudio's execution, thereby dooming the man whom Mariana "craves no better." As well as victimising Mariana, the Duke's resolution ~~negatively~~ victimises Isabella: the Duke expands on the false pretence that Isabella's brother is dead by stating "Should you kneel, now in mercy of this fact, your brother's ghost his pained bed would break and take you hence in horror..." The use of hyperbole in the Duke's dialogue emphasises the dramatic irony of the exchange: the Duke ~~manipulates~~ is attempting to manipulate

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Isabella ~~out of~~ ^{to Shakespeare} her mercy for Angelo by deluding her into believing her brother's death. Finally, Shakespeare appears to separate Isabella from her own autonomy. The Duke, ~~taking~~ ^{concluding his resolution} advantage of Isabella's relationship with him as a man, proposes marriage, stating "What mine is yours, and what yours is mine." The use of an inversion, which suggests fairness in the marriage, again carries considerable dramatic irony: the Duke has ~~as~~ utilised his privilege as a man to force a competition with Isabella, taking advantage of her entry into a convent; appropriately, Isabella does not answer. In essence, Shakespeare's portrayal of the Duke's resolution, and its near, more ambiguity, demonstrates the failure of ~~to~~ moderation, the melding of the syntactical "happy marriage" of a comedy with the dark and tragic semantic content ~~are~~ ^{as} outlined by Fredson Jameson) creates a jarring tone, purposefully which symbolises the failure to pivot from extremes. In doing so, however, he

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seemingly the autonomy of the Isabella and Mariana, robbing them of the ability to speak out against their own circumstances; the empathetic and receptive gives way to the pessimistic and cynical.

In Shakespeare's literary canon, the portrayal of female characters ranges from sympathetic to scornful. In Measure for Measure, Shakespeare initially seems receptive and empathetic to the struggles of Isabella Mariana, and Juliet under an oppressive and contradictory Viennese government. However, Shakespeare later utilises Isabella and Mistress Overdone as points of harsh critique, fully robbing every significant female character of their autonomy in an effort to pessimistically comment on ~~social~~ governmental hypocrisy, by then providing a view that is unempathetic and cynical.

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As a Throughout his ~~can~~ body of work, ~~have~~ rather frequently chronicled the struggles and repressed anxieties of those living under repressive ~~social~~ ^{social} systems, absurd and contradictory to social systems. His statement ~~that that~~ ^{instruction} "Making a ~~good~~ literature is like a key to the ~~castle~~ unknown chambers within the castle of one's own self" is reflected across ~~a~~ body of remarkable, modern, and postmodern literature, particularly those that deal with the unknown, primal, internal fear of death, oblivion, and annihilation. Indeed, works such as ~~Orlando~~ ^{the} of literature explore the means to which this fear surfaces, as well as the inherent human irony that ~~attempts~~ ^{attempts} to respond to this fear and ~~up~~ ^{accelerating} it, overall insinuating that the unknown human fear of death and annihilation lies at the basis of ~~human~~ ^{hegemonic} ~~social~~ ^{systems}.

At its base level, literature reveals the "unknown chambers" of the self through detailing the human fear of death and being forgotten. This one of ~~an~~

Section: C Statement number: 14

exploration of this fear, verberates in Rom Percy Bysshe Shelley's romantic poem, "Ozymandias", which ~~data~~ juxtaposes the "shattered...rains" of a king's statue with said king's egotistical insistence that, as the "king of kings", all shall "look upon his work and despair." As a Romantic poet concerned with individuality and creative expression, the human fear of death, of oblivion, was ~~pres~~ deeply present in Shelley's poem, and it is a fear that has persisted throughout literature even as the context surrounding said fear changes. The father, a 2019 film released starring Anthony Hopkins, ~~chronicles~~ similarly chronicles a proud man's downfall; set design becomes increasingly blank and amorphous as the titular "father" succumbs to dementia. The Anthony frequently loses his watch, a symbol of order and perception, and by the film's final scene he is ~~red~~ stripped of his personhood and to become childlike, begging for his "mummy" to come and "fetch him." Dementia and the loss of personhood, ~~idea~~ and individual achievement are common

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(2019)

symbols of the fear of oblivion! Don McEwan's 2001 novel "Atonement" chronicles homodiegetic narrator Briony Tallis' ~~"last stand against oblivion"~~ effort to publish her novel ^{as a result of her life} before she falls into "unknowing," and in "The Caretaker's" "Everywhere at the End of Time," a 2011 concept hour concept album, sentimental, vaudeville music ^{is brought} progressively distorted and warped to signify the personal losing his identity to the rapture of dementia. Notably, while all three ^{are emblematic of} works are categorically postmodern, they display modernist sensibilities. "Atonement" frequently alludes to ~~the~~ the country house novel of E.M. Forster and amidst a backdrop of wartime decay. "Everywhere" all ~~utilises~~ ^{to show} makes use of wartime footage in the ^{to show} personal's delirium, and "The Father" details the struggles of an ageing man who loses access to cultural signifiers and like his watch. All works utilise the Modernist angst pertaining to the breakdown of social and cultural institutions after the horrors of war to hint at a greater fear of

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oblivion, death and being forgotten, a fear which ~~but we would~~ describe as "buried" in the "castle" of one's self.

Expanding on this, literature frequently deals with the irony present in the human condition that a human effort to respond to this primal fear of oblivion ~~actually~~ ends up accelerating and amplifying it. For instance, "Barbenheimer," an ~~colloquial~~ ^{ironic} nickname given to the simultaneous release of ~~Barbie~~ ^{Barbie} ~~brother~~ ^{Barbie} ~~Barbie~~ and Christopher Nolan's Oppenheimer, in 2023, capture said irony. ~~The Barbie~~, which satirically opens with a ~~comment~~ narrated introduction claiming that the impact of ~~Barbie~~ a Barbie doll is so great and ~~longst~~ ^{longest} ~~lasting~~ that it has solved the problem of ~~female oppression~~ ^{female oppression} in the modern world is chiefly concerned with the ~~concept~~ ^{frivolity} and of ~~nothing lasting~~ ^{nothing lasting} brevity of ideology. There is a ~~an~~ motif of artifice and ~~recede~~ ^{recede} throughout the film. ~~From~~ ^{From} the painted on sets to the plastic set design of Barbie's

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dreamhouses Clatey Ken's "Mojo Dojo Casa Houses" to the scene where Ken lists the sheer volume of somehow distinctly ~~clothing~~ named clothing that was manufactured under the Barbie brand. Ideologies, both in the Barbie land and the real world, are depicted as useless and short-lived. Barbie's Mattel's feminism is described as "fascist," ~~reale~~ consumerist, "reinforcing unrealistic beauty standards," by Sasha, juxtaposed against the minimal changes to real world patriarchy; meanwhile, the Barbie land pivots from a matriarchal society driven by oppression of the Kens to a patriarchal society driven by oppression of the Barbie. Nothing seems constant or lasting, a statement reinforced by the unspoken ~~or~~ implication that mass production of plastic dolls accelerate the Earth's oblivion through climate change. As described by Ruth Handler, in the scene where Barbie wishes to experience the totality of the human experience, "A living is uncomfortable..." Humans make things up, like patriarchy, and Barbie, just to avoid having to deal with

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how uncomfortable that is ... And then you die." Similarly, in Oppenheimer, Nolan frequently juxtaposes the egos and agendas of US government officials with the sheer destructive power of the ~~the~~ atomic bomb; black and white scenes detailing Oppenheimer's ~~court~~ Supreme court hearing, in turn divulging Lewis Strauss' pettiness and desire to ruin Oppenheimer, are contrasted with Oppenheimer's own experience on the bomb and private hearing during which he is frequently accused of and heavily implied to be participating in both the creation of the bomb and a kangaroo court hearing to martyr himself and indulge in a display of guilt in order to bolster his own ego. Throughout the film, the ~~qudity~~ Nolan uses ~~a~~ the sound of stomping feet as an audio motif symbolising the increasing zealotry of American patriotism as the war comes to a close. This may be laid bare at the film's climax, ~~whereas~~ wherein Lewis Strauss, after

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confessing that he attempted to ruin
 Oppenheimer's reputation over a ~~misheard~~
~~discussion between~~ interpreting an exchange
 between Einstein and Oppenheimer as mockery,
 is bluntly told that "Perhaps they were discussing
 something more important." Nolan then
 presents a montage of nuclear destruction
 and rearmament, coupled with a close up
 shot of Oppenheimer ~~the~~ confessing that, due
 to arrogance and short sightness, they
 began a "chain reaction" that could
 "end the world." Indeed, the irony of
 Oppenheimer is extremely timely brought
 arising at a time when excessive consumption
 and late stage capitalism threatens ~~the~~ ~~human~~
 climate change, when ~~adv~~ unregulated
 advances in technology threaten job security
 and cinema as an artform. This irony
 is ~~essentially a consequence too~~ an
 expression of the "unknown chambers" of
 the soul, ~~to~~ of the human condition
 that Kafka describes.

In detailing humanity's primal
 and repressed ~~the~~ fears, literature
 also ~~describes how~~ details how
 said fears, and a desire to

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control, weaponise and subdue them
 forms the basis of hegemonic ^{oppressive} systems.
 In the R. & epic poem, "Sir
Gawayne and the Green Knight", the
 eponymous Gawayne poet presents
 the then common codes of courtesy
 and chivalry as human constructs
 meant to provide a moral framework
 independent of the inevitability of
 death. ~~Gawayne~~ These codes of
 behaviour routinely fail and hinder the
 titular Gawayne, who suffers physical
~~damage~~ exhaustion after from the
 forces of nature, and later betrays
 his pact to Lord Bertilak out of
 a simple human desire to preserve
 his own life when faced with the threat
 of execution by the titular Green Knight.
 Though categorically belong
 a Romance poem, "Sir Gawayne"
 is ~~remarkable~~ can be considered
 remarkably post-modern through
 its ability to interrogate and critique
 grand meta-narratives and societal
 traditions. This quality is, of course,
 present in more straightforwardly
 postmodern works, such as Wuth

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Thimmaera's The Whale Rider: Koro's
 deep seated fear and desire to
 preserve Maori culture and its ^{connection}
 to whales leads him to adopt a
 regressive ^{worldview} ~~view~~ that exclude his
 granddaughter Kahu. But it is
 only ^{through} a broader societal lens that
 literature demonstrates the scale to which
 this fear manifests in hegemonic system.
 In George Orwell's 1984, O'Brien
 representing TW650C, repeatedly
 degrades Winston through emphasizing
 the value of the party over
 his. With Winston, he threatens
 to "pour (Winston) out into the stratosphere"
 goes into repeating that he does
 not exist and ~~as~~ ^{reaffirms} the party's
 "newspaper" and version of truth and of
 power a means of power. The object
 of power is more power. Similarly,
 in Joaquim Dos Santos' 2023
 film Spider-Man: Across the Spider-Verse,
 Miguel O'Hara's "Spider
 Society" and its theory of predeter-
 mined "canon events" carries elements
 of fascist rhetoric; from designation
 of "undesirables" or "anomalies,"

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It is a propagandistic insistence that ~~it~~ ~~variance~~ deviation from moral order could result in "collapse ideological collapse" or "the collapse of the multiverse" to having direct opposition from Noble Brown, a black British "Spider-Punk" who sings dissent from within the society and boasts about a "antagonising resists." ~~For~~ ~~users~~ One may trace ~~the~~ this examination of ideological systems back to Kierkegaard, who frequently examined the absurdity in bureaucracy: The "unknown chamber" of the human condition are revealed ~~to~~ ^{by} ^{literature} ~~be~~ ~~extremity~~ ~~to~~ be the basis of hegemony.

Overall As injustices, more injustices are exposed ~~in~~ and into speculation into the human condition continues, Kierkegaard's statement becomes increasingly prescient. Literature ~~so~~ has frequently shown its potential

C/4 To reveal a deep-seated fear of oblivion, ~~and~~ examine the way to which a fear of oblivion accelerates it, and ~~posit~~^{positively} that such fear forms the basis of hegemonic systems; overall offering the potential for an exploration of human nature.

A Throughout literature, ~~moments~~^{personal} of ~~awareness~~^{insight} can be shown through both ~~personal~~^{physical} and experiences and emotional epiphanies. In "The Day I Stopped Writing Poetry" and "Ghost Dance," the poet and the author both show personal insight, an awareness of one's situation through displaying their persona, and narrators ~~reach~~ recognising a situation's ambiguity, detailing the conflict between adhering to a set of rules and following one's emotions, and emphasising the value of personal commitment.

A. R. Initially, the author and the poet both acknowledge that personal insight arises with a recognition of the ambiguity present in their life. It is the persona of the poem describes their decision to stop writing poetry. They mention feeling "strangely serene." The use of the sibilant alliteration in the first ~~stanza~~ ^{strophe} creates a soft and calming sonic quality which ~~emphasizes~~ ^{emphasizes} the ~~persona's~~ ^{persona's} tranquility. However, when recounting their experiences with poetry the persona recalls that they "had no idea/what they were trying to do," and that (they supposed) ~~and they~~ ^{and they} had something to do with it. The use of enjambment and caesures in the ~~persona's~~ ^{persona's} account of events gives the ~~syntactical impression~~ ^{syntactical impression} of being ~~both quickens~~ ^{both quickens} and slow

A down the pace at which the poem is read, giving a syntactic quality of being both calm and measured, and quick ~~to~~ and uneasy. Similarly, in "Ghost Dance", the narrator recalls his first experience with attending Dorothea's class, noting that students looked at him with "a mixture of sympathy, envy, and awe." The use of a triad, "sympathy ... envy ... awe," introduces the reader to the ambiguity in Dorothea's method of teaching being able to inspire both wonder and fear. Therefore, at their outset, both texts acknowledge that personal insight arises from ~~me~~ awareness of a situation, contrasting qualities; an awareness of ambiguity.

Where the texts differ, however, is in their assessment of whether

A emotional or logical understanding is key to personal insight. When the persona continues to divulge ~~their~~ their experiences with poetry, they muse that lines would "be dancing or singing away in my head ... yeah!" I could meet them elsewhere. The personification of the lines of the persona's poetry ~~signi~~ carries a tongue in cheek sentimental tone, indicating that the ~~author~~ ^{persona} shares an intimate, emotional understanding of their work. When this interpretation later joins with the ~~author~~ persona noting that "the passing world passes by" and that "poetry isn't prose, or Java." The polyptoton of "passing" emphasises the speed at which ~~society~~ the persona's society develops, which, coupled with the juxtaposition between the abstract "poetry" and the objective

A programmatic language Tave, insinuates that a degree of logic is required for full personal insight. However, in "Ghost Dance" the author insinuates that, or at least in the moment, logic and adherence to the rules are the only requirement to personal insight. Using two ballet students as microcosms of personal experience, the ~~author~~ narrator recalls "that ~~fact~~ they were like bird's wings, beating to the music... arriving and leaving perfect positions with astronomical punctuality." The use of the phrase, "beating time... perfect positions... astronomical punctuality" create a semantic field of order and flawlessness; all while neglecting to mention the girl's emotional state or personal feelings, only referencing a "smile that denied any strain of difficulty." Hence, the texts differ. "The Day the

A poet describes personal insight as a mixture of emotional understanding and logic, whereas the author derives personal insight solely from logic and routine.

Ultimately, the views of both texts align through an insinuation that deep ^{stringent} personal commitment is required for personal insight. When describing their experiences with poetry, the persona states that poetry would leave them "locked in the doll's house of [their] skull for days, months, years even." The use of asyndeton in the phrase "days, months, years," quickens the pace at which the phrase is read, emphasising the speed at which time passes when invested in poetry. Similarly, the narrator of "Ghost Dance" notes "clothes" plus and tinders, battlements and

A trapped as ~~in~~ as the windows misted up and Dorothea patrolled like an imperious figure! "The use of polysyndeton in the narrator's indirect discourse highlights the sheer volume of ~~training~~ ^{work} that Dorothea subjects bestows upon the narrator. As the passage continues, the narrator further espouses the value of ~~no~~ physical commitment, stating that "Ballet is the art of kings, a colonisation of the body which gives an elegant demonstration of the conquest of time..." The use of an extended metaphor comparing ballet dancing ~~to~~ to a king's conquest emphasises the dedication and drive required to partake in it; ~~it~~ ^{it is a} ~~is a~~ ^{portrayed as} "conquest" of the body's limitations. In essence, both the ~~poet~~ and the ~~poem~~ ^{the} prose extract correlate personal insight and

A hill meant to ~~personat~~ ~~or~~ strenuous commitment.

In ~~"The Day I Stopped~~
~~With~~ ~~Often~~times, writers and
poets will explore the concept
of personal insight as it relates
to their craft. In ~~"The Day I Stopped~~
~~Writing Poetry~~ and ~~"Ghost Dance~~,
the poet and the author both use
experiences with poetry and dance
to ~~insinuate~~ ^{posit} that personal insight
comes from acknowledging the
ambiguity of a situation and
committing wholeheartedly to it,
differing on ~~ex~~ the degree to
which logic and emotions factor
into personal insight but nonetheless
portraying it as complex and
well-earned.