

Section 1

#1: "With each breath, you draw in the ocean's presence—it fills your lungs, sharp and cold, tasting of metal and storm."

Strengths:

- Your writing uses sensory details well here, helping readers imagine the exact feeling of breathing in ocean air
- The comparison to metal and storm creates a strong, vivid picture

Unclear Sensory Logic → When you write that the ocean air tastes of "metal and storm," this becomes confusing because storms don't have a taste that readers can easily imagine. Metal might make sense if you're thinking of a sharp, mineral flavour, but linking it to "storm" makes the description harder to picture. Try choosing tastes that readers can connect to more easily based on their own experiences at the beach.

Exemplar: *With each breath, you draw in the ocean's presence—it fills your lungs, sharp and cold, tasting of salt and something mineral, like rock worn smooth by waves.*

#2: "The light scatters in shards across the waves, catching in crests that roll like the spines of sleeping creatures."

Strengths:

- Your comparison of wave crests to sleeping creatures' spines is imaginative and helps readers see the waves in a new way
- The word "shards" captures how sunlight breaks apart on moving water

Disconnected Imagery → Your writing jumps from "shards" of light to "spines of sleeping creatures" without showing how these two images connect. Shards suggest something sharp and broken, whilst spines suggest something alive and flowing. When you place these two different pictures right next to each other, readers might feel confused about what you want them to see. Consider choosing one main image and developing it more fully.

Exemplar: *The light scatters in shards across the waves, each fragment catching and disappearing as the water rises and falls beneath it.*

#3: "It offers no explanation, only rhythm, only sound a language felt more than understood."

Strengths:

- Your idea that the ocean speaks through feeling rather than words is thoughtful and original

Incomplete Sentence Structure → When you write "only sound a language felt more than understood," you're missing a word or punctuation mark that would make this sentence complete. Readers need either a dash before "a language" or words like "that is" to connect the ideas properly. Without this connection, the sentence feels like it stops suddenly before finishing its thought.

Exemplar: *It offers no explanation, only rhythm, only sound—a language felt more than understood.*

■ Your piece creates a strong sensory experience of being at the ocean, and you've clearly thought about how to make readers feel like they're actually there. The way you describe touching, tasting, and hearing the ocean shows good attention to different senses. However, your writing would benefit from making sure each image builds on the previous one instead of jumping between different comparisons. Additionally, some of your descriptions try to do too much at once—like when you combine multiple sensory ideas in a single phrase. This can make it harder for readers to follow along. Try selecting one strong image for each moment and developing it fully before moving to the next idea. Also, check that your sentences are complete and that punctuation helps readers understand where one thought ends and another begins. Your opening paragraph works particularly well because each sentence adds to the same experience of breathing in ocean air. If you can maintain that focus throughout the rest of your piece, it will feel more unified and easier to follow.

Overall Score: 40/50

Section 2

You walk towards the shoreline, and the air thickens with salt and wind. **#1** With each breath, you draw in the ocean's presence—it fills your lungs, sharp and cold, tasting of ~~metal and storm~~ [salt and something mineral, like rock worn smooth by waves]. You can part your lips and let it rest on your tongue, that briny sting, that taste of something ancient and unfiltered. It sits there, lingering, a reminder that the ocean is never far from the body.

You can look out across the water and lose yourself in its shifting surface. **#2** ~~The light scatters in shards across the waves, catching in crests that roll like the spines of sleeping creatures.~~ [The light scatters in shards across the waves, each fragment catching and disappearing as the water rises and falls beneath it.] The horizon stretches wide and quiet, a thin seam sewn between two infinities. If you stare long enough, the waves seem to breathe, and the ocean becomes a vast chest rising and falling beneath the sky.

Run your hands through the tide and it clutches back, fluid and firm. It drapes itself around your ankles, curls around your wrists, cool and insistent. You can feel it pulling at you ~~not~~ [—not] to harm, but to remind you how small you are. The water slips between your fingers like something alive, never letting you keep it.

And if you listen, you can hear everything it holds. The waves break like slow applause. Beneath that, the deeper voice hums, steady and unreachable, as if the sea is thinking aloud. **#3** ~~It offers no explanation, only rhythm, only sound—a language felt more than understood.~~ [It offers no explanation, only rhythm, only sound—a language felt more than understood.]