

Assessment Schedule – 2013**English: Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence (91474)**

Achievement	Achievement with Merit	Achievement with Excellence
Responding critically to written texts through close reading involves making evaluative interpretations and judgements about significant aspects of the texts, supported by accurate and relevant evidence.	Responding critically and convincingly to unfamiliar written texts through close reading, using supporting evidence involves making discerning, informed critical responses to significant aspects of the texts, supported by accurate and relevant evidence.	Responding critically and perceptively to unfamiliar written texts through close reading, using supporting evidence involves making sophisticated and insightful or original critical responses to significant aspects of the texts, integrated with accurate and relevant evidence. It may include explaining how significant aspects communicate ideas about contexts, such as human experience, society, and the wider world.

“Aspects” of the written texts may include (as per Explanatory Note 4 of the standard):

- audiences and purposes
- ideas (eg themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, understandings within the text)
- language features (eg figurative language, syntax, style, symbolism, diction, vocabulary, sound devices)
- structures (eg narrative sequence, beginnings and endings).

Guidelines for applying the Assessment Schedule

- The answer-space provided in the exam paper is NOT an indication of the word-count required. The candidate may exceed the lines provided, or respond succinctly using fewer lines. For Merit / Excellence, however, the candidate needs to analyse, usually beyond a brief statement.
- The evidence in this Assessment Schedule offers one example of the skill required to achieve at each level. Each response must be marked for skills displayed, and not accuracy of content knowledge or agreement with expert interpretations of the texts.

Judgement Statement [to be moved to last page]

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 7	8 – 12	13 – 18	19 – 24

Evidence Statement

QUESTION ONE: PROSE (Text A: “Walking the Coast to Milford”)

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies a relationship between the writer and his environment without giving an example of an aspect of written texts</p> <p>OR</p> <p>Gives an example of an aspect without identifying a relationship</p> <p>OR</p> <p>Identifies technique(s) used in the text, but does not connect them to meaning or effect</p> <p>OR</p> <p>Recognises aspects of the relationship, but shows no awareness of how it is presented.</p>	<p>Identifies some relationship between the writer and his environment.</p> <p>Gives an example of ONE valid aspect of written texts with only a tenuous link to the identified relationship or to the environment, OR implies understanding of TWO techniques, with discussion incorporating direct quotes without explaining how they are used.</p> <p>May recognise generalised techniques, and aspects of meaning, and attempt to draw connections between them. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p>Identifies some relationship between the writer and his environment.</p> <p>Gives an example of at least TWO valid aspects of written texts (one may be weaker, or its identification more generalised, than the other).</p> <p>Makes a relevant comment about how the aspects are effective in expressing the relationship between the writer and his environment.</p>	<p>Clearly identifies the relationship between the writer and his environment.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Makes a relevant comment about how the aspects are effective in expressing the different feelings the writer has as he journeys through his environment.</p>	<p>Traces the development of the relationship between the writer and his environment.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents a valid discussion of how the aspect is effective in expressing the relationship between the writer and his environment.</p> <p>Demonstrates a convincing awareness of the relationship and / or the environment and how it can be beautiful yet challenging.</p>	<p>Traces the development of the relationship between the writer and his environment.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents a valid and discerning discussion of how the aspect is effective in expressing the relationship between the writer and his environment.</p> <p>Demonstrates a convincing awareness of the relationship and / or the environment and how it can be beautiful yet challenging.</p>	<p>Traces the development of the relationship between the writer and his environment.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents an insightful and discerning critical discussion of how the aspects are effective in expressing the relationship between the writer and his environment.</p> <p>Demonstrates an integrated and perceptive awareness of the writer seeing himself at peace with the environment despite its challenges.</p>	<p>Traces the development of the relationship between the writer and his environment.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents an insightful, sophisticated and discerning critical discussion of how the aspects are effective in expressing the relationship between the writer and his environment.</p> <p>Demonstrates an integrated and perceptive awareness of the writer seeing himself at peace with the environment despite its challenges.</p>
	<p>eg</p> <p><i>The writer is scared in his environment and uses diction to show the reader his fear.</i></p>	<p>eg</p> <p><i>The text is written from the first person point of view. This makes the reader feel like they are there with the writer. The writer uses a <u>short</u></i></p>	<p>eg</p> <p><i>The writer uses <u>colloquial language</u> – eg “my adrenalin was pumping” – to clearly show his excitement in the environment. This</i></p>	<p>eg</p> <p><i>The writer uses <u>jargon</u> to show his knowledge of and respect for the environment – eg “gut” (line 19), “traction” (line 23), “oilskin” and</i></p>	<p>eg</p> <p><i>The writer employs <u>jargon</u> to show that this environment is familiar to him – eg “traction”, “oilskin”, “gooseneck” and “gut” – and his use</i></p>	<p>eg</p> <p><i>The writer employs <u>jargon</u> in an instructive and authoritative way and gives his reader a clear understanding of the perils in his journey</i></p>	<p>eg</p> <p><i>Despite the dangers of the environment, the writer celebrates the beauty, power, and isolation of walking the coast. He does this</i></p>

N1	N2	A3	A4	M5	M6	E7	E8
		<p><i>sentence in the first line that shows how pleased he is with not just the day but with the whole environment. It is punchy.</i></p>	<p><i>kind of language is often heard from an athlete or someone who enjoys vigorous exercise. He also uses poetic language to show that he loves being there – eg the assonance of “the oily-surfaced ocean” is a kind of musical sound.</i></p>	<p><i>“gooseneck” (lines 27, 29) – and his use of colloquial language tells us that he is comfortable there. This is used with phrases like “my adrenaline was pumping” (line 11) which makes it sound more exciting. The use of poetic language shows that the writer not only gets excited by being in this place but that he also appreciates it for its beauty.</i></p>	<p><i>of colloquial language tells us that he is comfortable there. This is used with phrases like “my adrenaline was pumping”, which makes it sound more exciting. The use of poetic language shows not only that the writer gets excited by being in this place but that he also appreciates it for its beauty. The extensive use of personal pronouns is used to give a personal and authoritative appreciation of the environment. The writer is comfortable in the environment despite the isolation of being the only person there.</i></p>	<p><i>and his level of readiness and expertise. He does this through his use of terminology – eg “gut”, “oilskin” and “overtrousers” – and by showing his knowledge of the local nature – eg “koromiko, mahoe and flaxes”. He makes clear judgements based on his respect for the environment – eg “I waited here for a rest knowing that timing would be essential” shows he is confident but cautious. He uses a blend of figurative language and long vowel sounds to celebrate the environment and the joy of being part of it – eg “smooth, lazy roll” (line 13), “the deep blue sea looked inviting” (line 14), “the gnarly, windswept headland” (line 20).</i></p>	<p><i>through elevated language – eg the sibilance of “surge and sway with the passing of each wave” (lines 5–6) echoes the sound of the waves – while acknowledging the need for personal care shown by the way he seals off his pack and his careful movement. This is demonstrated through the use of jargon – eg “traction”, “oilskin”, “gooseneck”, “gut”, and the need for “good traction”. The writer appears to know the environment well and is inspired by it – eg his use of figurative language in the personification of “the outgoing tide stirred me onwards” (line 12) – but he is also very aware of its dangers – eg “As I fought ... the next large surge caught me, wiped me off the rock and tossed me up into the sea cave like a piece of flotsam” (lines 36–37).</i></p>

Examples of aspects of written texts that may be referred to include:

- First person pronoun: “I”, “me”, “my”
- Cliché: “never ceased to amaze me” (line 1), “the lay of the land” (line 7)
- Exclamatory sentence: “What a magnificent day” (line 1)
- Personification: “waves lunge their way” (line 2), “the outgoing tide stirred me onwards” (line 12)
- Alliteration: “biggest bay” (line 2), “bouldery beach” (line 5), “bigger bluffs” (line 13)
- Proper nouns (place names): Big Bay (line 3), Kaipo Bay (line 6), Ruby Beach (line 10)
- Adjectives: “beautiful” (line 4), “heavy” (line 5), “steep” (line 9), “tight”, “dangerous” (line 10), “deep” (line 14), “sheer” (line 17), “looming” (line 22), “large” (line 36)
- Alliteration / consonance: “large limestone pinnacles” (line 4)
- Neologism: “bouldery” (line 5)
- Verb choice: “studied” (line 7), “inched” (line 21), “knowing” (line 32), “scrambling” (line 33), “sucked” (line 37)
- Colloquial language / slang: “worth having a go” (line 8), “looked like a major”, “gnarly” (line 20)
- Filler: “anyway” (line 9)
- Collective noun: “colonies” (line 16)
- Māori animal and plant names: “paua” (line 16), “koromiko, mahoe” (line 19)
- Adverbs: “quickly” (lines 17, 34)
- Sibilance: “surge and sway with the passing” (lines 5–6), “small, secluded coves” (line 22)
- Long vowel sounds: “secluded coves beneath the steep, looming cliffs” (line 22)
- Noun choice: “gut”, “cliff”, “ledge” (lines 25–26)
- Assonance: “oily-surfaced ocean” (line 30)
- Minor sentence: “Then out again” (line 39)

N0 = No response; no relevant evidence.

QUESTION TWO: POETRY (Text B: “Sailing the World”)

N1	N2	A3	A4	M5	M6	E7	E8
<p>Recognises a sense of age or aging in the poem, without giving a correct example of an aspect of written texts</p> <p><i>OR</i></p> <p>Gives an example of a technique without correctly identifying any aspect of age in the poem.</p>	<p>Shows awareness of an aspect of age or aging in the poem</p> <p><i>OR</i></p> <p>Gives an example of ONE valid aspect of written texts with only a tenuous link to the ideas of the poem.</p> <p>May recognise generalised techniques, and aspects of meaning, and attempt to draw connections between them. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p>Provides a straightforward discussion of the poet’s attitude to age in the poem.</p> <p>Gives an example of at least TWO valid aspects of written texts (one may be weaker, or its identification more generalised, than the other).</p> <p>Begins to discuss how the idea of age is established, giving an example of at least TWO valid aspects of written texts (one aspect may be weaker than the other).</p> <p>May identify more than one aspect of age or one technique evident in the poem but the discussion may be unbalanced.</p>	<p>Provides a critical discussion of the poet’s attitude to age in the poem.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Accurately discusses how the idea of age is developed by TWO relevant examples.</p> <p>May identify more than one aspect of age evident in the poem but may take the discussion through on one only.</p>	<p>Provides a convincing critical discussion of the poet’s attitude to age in the poem.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents a valid and detailed discussion of how the aspects of written texts are effective in expressing the poet’s ideas or the sense of the character being older and yet still delighting in life, with confident, clear, and valid examples.</p> <p>May identify more than one aspect of age evident in the poem but may take the discussion through on one only.</p>	<p>Provides a convincing and discerning discussion of the poet’s attitude to age in the poem.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents a valid and detailed discussion of the effect(s) created by aspects of written texts, supported by relevant examples.</p> <p>May identify more than one aspect of age evident in the poem but may take the discussion through on one only.</p> <p>May identify the revelation of contentment in the closing lines of the poem.</p>	<p>Provides a perceptive discussion of the poet’s attitude to age in the poem, confidently linking it to the poet’s wider ideas.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents an integrated discussion of the effect(s) created by aspects of written texts, supported by relevant examples; there will be a sense that connections are being made across the poem.</p> <p>May identify more than one aspect of age evident in the poem but may take the discussion through on one only.</p> <p>May recognise the subtlety of the poem in its closing.</p>	<p>Provides a perceptive discussion of the poet’s attitude to age in the poem, confidently linking it to the poet’s wider ideas.</p> <p>Gives an example of at least TWO valid aspects of written texts.</p> <p>Presents an integrated discussion of the effect(s) created by aspects of written texts, supported by relevant examples; there will be a sense that connections are being made across the poem.</p> <p>May identify more than one aspect of age evident in the poem but may take the discussion through on one only.</p> <p>May recognise the subtlety of the poem in its closing.</p> <p>Establishes a discussion that refers to the experience of age or aging in the wider world, linking this specifically to the evaluation of aspects of written texts.</p>

Question Two cont'd

N1	N2	A3	A4	M5	M6	E7	E8
	<p>eg</p> <p><i>He is feeling old and heavy – eg “the heavy strain of a ship”. This is a metaphor.</i></p>	<p>eg</p> <p><i>He is feeling old and heavy and the poet describes him moving – eg “the heavy strain of the ship”. This is a metaphor that makes it sound like it’s difficult to move without creaking.</i></p>	<p>eg</p> <p><i>As he moves in the room, he can feel his body and that it has aged – eg he feels like the room becomes “a ship at sea”, under strain. The poet uses personification when he says the room “wheezes and groans”. This sounds like an old man. It is not the room groaning, it is the old man.</i></p>	<p>eg</p> <p><i>The poet alludes to the man’s “great age”, and uses negative connotations – eg the phrase “heavy strain” – and metaphors of storms at sea, but also mentions “his smile” at the end of the poem – so even though the man is feeling old and imagines himself like the room, creaking and groaning, he is quite peaceful at the close.</i></p> <p><i>We can tell this by the softer diction used – eg “a pity they missed” and “he settled back”.</i></p>	<p>eg</p> <p><i>The poet alludes to the man’s “great age”, and uses negative connotations – eg the phrase “heavy strain” – and metaphors of storms at sea, but also mentions “his smile” at the end of the poem – so even though the man is feeling old and imagines himself like the room, creaking and groaning, he is quite peaceful at the close.</i></p> <p><i>The attitude to age begins in a kind of negative way with words like “creak”, and later “groan” – which also double as onomatopoeia – to alert the reader to the man’s aching body. But then he ends up in his chair, “settled”, at the conclusion.</i></p>	<p>eg</p> <p><i>The poet alludes to the man’s “great age”, and uses negative connotations – eg the phrase “heavy strain” – and metaphors of storms at sea, but also mentions “his smile” at the end of the poem – so even though the man is feeling old and imagines himself like the room, creaking and groaning, he is quite peaceful at the close.</i></p> <p><i>The attitude to age begins in a kind of negative way with words like “creak”, and later “groan” – which also double as onomatopoeia – to alert the reader to the man’s aching body. But then he ends up in his chair, “settled”, at the conclusion.</i></p> <p><i>He enjoys his journey across the room, but he is also very limited in his movement. The man finishes in his chair again – it is a big thing for him.</i></p>	<p>eg</p> <p><i>The poet alludes to the man’s “great age”, and uses negative connotations – eg the phrase “heavy strain” – and metaphors of storms at sea, but also mentions “his smile” at the end of the poem – so even though the man is feeling old and imagines himself like the room, creaking and groaning, he is quite peaceful at the close.</i></p> <p><i>The attitude to age begins in a kind of negative way with words like “creak”, and later “groan” – which also double as onomatopoeia – to alert the reader to the man’s aching body. But then he ends up in his chair, “settled”, at the conclusion.</i></p> <p><i>He enjoys his journey across the room but he is also very limited in his movement. The poet uses the metaphor of a “dark anchorage”, again using sailing terminology – the man feels safe when he reaches his chair. Finishing up in his chair is a big thing for him, but there is a suggestion – shown in the beautiful metaphor of the “moon holding its breath” – that people do not see the satisfaction gained from these small accomplishments when</i></p>

N1	N2	A3	A4	M5	M6	E7	E8
							<i>one gets older. The poet imagines that we see old people in other worlds than our own.</i>
<p><i>The discussion might include, but will not be limited to:</i></p> <ul style="list-style-type: none"> • how the writer develops his attitude to age – that it isn't totally negative • how the techniques express the feeling of age, and also a contemplative mood at the close • the extended metaphor of sailing across the room suggests that everything is an effort as we age • how other people perceive elderly people – his movement could be perceived as something completely different by anybody watching him • the title of the poem, "Sailing the World", is an extended metaphor for life, and this idea is taken through to the end. <p><i>Examples of aspects of written texts that may be referred to include:</i></p> <ul style="list-style-type: none"> • Clichéd phrases: "high time", "take stock", "this and that" • Colloquial phrases: "at his great age", "so he decided", "this and that" <ul style="list-style-type: none"> • Assonance: "high time" • Adjectives: "frail", "heavy", "dark" • Metaphor: "he sailed on", "death of the sun", "anchorage of his chair" • Personal pronoun: "his", "he", "him" • Verb choice reflecting age or discomfort: "shift", "creak", "scratch", "wheeze", "groan", "hurtling", "settled" • Simile: "rub like an old cat" • Symbolism: "he stood with one arm raised" • Personification: "the hull begins to scratch itself", "wheeze and groan", "experience had taught him", "crossing the face of the waters", "moon holding its breath" 							

N0 = No response; no relevant evidence.

QUESTION THREE: Comparison of the texts

N1	N2	A3	A4	M5	M6	E7	E8
<p>Describes the journey in one of the texts, with tenuous reference to aspects of written texts.</p>	<p>Mentions the journey in both of the texts, with no reference to aspects of written texts.</p>	<p>Provides a straightforward critical discussion of the journeys as they apply to both texts.</p> <p>Gives an example of ONE specific aspect from each text (one may be weaker than the other).</p> <p>May refer to ONE text to show how the aspects of written texts convey the journey, or an awareness of the importance or nature of the journey.</p> <p>May attempt to compare and / or contrast the texts in some way.</p>	<p>Provides a critical discussion of the nature and treatment of the journey in each text.</p> <p>Gives an example of ONE specific aspect from each text.</p> <p>May show awareness of the journey's impression on the writer in BOTH texts (the discussion might be unbalanced in one text).</p> <p>Refers to EACH text to show how the aspects of written texts convey the journey and its treatment in each text.</p> <p>Shows evidence of comparison and / or contrast of the texts.</p>	<p>Provides a critical discussion of the nature and treatment of the journey in each text.</p> <p>Discusses at least ONE specific aspect from each text.</p> <p>Shows an awareness of the journey's impression on the writer in BOTH texts.</p> <p>Refers to EACH text to show how the aspects of written texts convey the journey and its importance and treatment in each text.</p> <p>Shows evidence of comparison and / or contrast of the texts.</p>	<p>Provides a critical and convincing discussion of the nature and treatment of the journey in each text.</p> <p>Discusses at least ONE specific aspect from each text.</p> <p>Reveals the writer's impressions, developing an understanding of how the language choices or structural features build to reinforce the journey and its importance in each text.</p> <p>Shows evidence of comparison and / or contrast of the texts.</p>	<p>Provides a critical, convincing and detailed discussion that shows some insight.</p> <p>Discusses at least ONE specific aspect from each text.</p> <p>Reveals an understanding of the aspects of written texts and integrates the discussion of language choices or structural features that build to reinforce the journey and its treatment in each text; there may be an awareness of both an embracing of the journey and a sense of contentment.</p>	<p>Provides a critical, convincing and detailed discussion that shows perception and insight.</p> <p>Discusses at least ONE specific aspect from each text.</p> <p>Reveals an understanding of the importance of the journey to the writer and society – may draw on wider issues beyond the text.</p> <p>Reveals an understanding of the aspects of written texts and integrates the discussion of structural features that build to reinforce the significance of the journey; there may be an awareness in both the embracing of the journey and a sense of contentment.</p>
		<p>eg <i>The writer of Text A is a</i></p>	<p>eg <i>There are similarities in</i></p>	<p>eg <i>There are similarities in</i></p>	<p>eg <i>Both protagonists</i></p>	<p>eg <i>The writer of Text A is</i></p>	<p>eg <i>The writer of Text A is</i></p>

		<p><i>young man and is on an actual journey whereas Text B's subject's journey is in his head</i></p> <p>OR</p> <p><i>The writer of Text A goes on a massive journey while the subject of Text B only shifts his chair in the room.</i></p> <p><i>Both use figurative language, and they contrast because Text A is written in the first person and Text B is in the third person.</i></p>	<p><i>the way that both writers treat the journey. In Text A it is a big physical challenge, as is the journey for the subject of Text B because he is old. Both writers use diction with connotations of hard work – eg "scramble", "fought" in Text A; "heavy strain", "frail" in Text B.</i></p>	<p><i>the way that both writers treat the journey. In Text A it is a big physical challenge, as is the journey for the subject of Text B because he is old. Both writers use diction with connotations of hard work – eg "scramble", "fought" in Text A; "heavy strain", "frail" in Text B.</i></p> <p><i>The writer of Text A is actually walking the coast as it says in the title, and uses jargon like "kilometre", "traction", and "oilskin", while the writer of Text B uses sailing jargon such as "hull" and "anchorage". In the latter, this is just in his mind – he is using language figuratively.</i></p>	<p><i>experience hardship in their journeys. The writer of Text A faces obstacles in the weather and in the environment, whereas the subject of Text B is struggling with his own body. Emotive language like "frail gesture" and the word "death" suggests that he is old and contemplating the end of his life.</i></p> <p><i>The writer of Text A is up against the elements in his journey and uses connotations of danger like "steep" and "sucked back out".</i></p> <p><i>The writer of Text A is actually walking the coast as it says in the title, and uses jargon like "kilometre", "traction", and "oilskin", while the writer of Text B uses sailing jargon such as "hull" and "anchorage". In the latter, this is just in his mind – he is using language figuratively.</i></p>	<p><i>clearly an adventurer who knows and respects the land through which he makes his journey. He uses a blend of conversational and figurative language that shows the wonder of his trip but also its practicalities. He uses the jargon of an adventurer or someone who is clearly knowledgeable about journeying in isolated places – eg "gooseneck", "overtrousers", and "swum the gap" – and colloquial language that creates a connection with the reader – eg the hill climb "looked like a major", and the sea "wiped [him] off the rock".</i></p> <p><i>The writer of Text B shows the journey of an elderly man. The journey is much harder, and is more in his head. The poet selects words like "frail", "death", and "shadows", which have connotations of a harder time or a darker time for the poem's subject.</i></p>	<p><i>clearly an adventurer who knows and respects the land through which he makes his journey. He uses a blend of conversational and figurative language that shows the wonder of his trip but also its practicalities. He uses the jargon of an adventurer or someone who is clearly knowledgeable about journeying in isolated places – eg "gooseneck", "overtrousers", and "swum the gap" – and colloquial language that creates a connection with the reader – eg the hill climb "looked like a major", and the sea "wiped [him] off the rock".</i></p> <p><i>He uses figurative language, which elevates the experience to one of beauty, and has an intimate knowledge of the surroundings – he uses specific (Māori) words for vegetation – eg "koromiko" and "mahoe", showing that he is aware of everything around him on his journey.</i></p> <p><i>However, the writer of Text B shows the journey of an elderly man. The journey is much harder, and is more in his head. The poet selects words like "frail", "death", and "shadows", which have connotations of a harder time or a darker time for the poem's</i></p>
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							<p><i>subject.</i></p> <p><i>The poet suggests that younger people might not understand that the old man finds satisfaction in his journey, by using the third person pronoun – “they missed his smile” – and that this might be common in how people treat the elderly.</i></p> <p><i>Both writers use figurative language to show the difficulty and challenge of the journeys – eg “the hull begins to ... wheeze and groan” (Text B), and “the next large surge caught me, wiped me off the rock and tossed me up into the sea cave like a piece of flotsam” (Text A). The personification and simile in the latter example show how hard the journey was.</i></p>
<p><i>Comparison of aspects between BOTH texts could include observations that:</i></p> <ul style="list-style-type: none"> • both texts use figurative language • both texts are dealing with images of the sea • both writers are negotiating a journey and using jargon in thinking about the ‘course’ they are going to take – “steep bluffs”, “access”, “a kilometre of climbing” (Text A); “ship”, “hull”, “direction”, “anchorage” (Text A) • both texts have an individual character – “I”, “he” – in potentially dangerous situations • both characters are presented as being at peace with their respective environments. 				<p><i>Contrast of aspects could include how:</i></p> <ul style="list-style-type: none"> • the writer in Text A is young and vigorous; the subject of Text B is elderly; diction of decay or age in Text B – eg “frail”, “death”, “shadows”, “dark” – contrasts with the vigour – eg “I fought” – in Text A • Writer A is on a continuing journey, and the subject of Text B has reached the end of his journey – “he settled back into the dark anchorage” • Writer A is describing a physical journey, and Writer B describes a journey that takes place mostly in the subject’s imagination while in reality he is only shifting his chair • Writer A uses more informal or conversational structures – eg “Anyway, ...” • Text A is in first person; Text B is in third person • Text A is aspirational; Text B is reflective • Text A uses colloquial, excited emotive language; Text B is more formal, restrained • the writer in Text A is triumphant in the present context; the subject of Text B is successful in reflection a long time past the event • Text A presents the physical environment in great detail; Text B presents a sensory and emotional environment. 			

N0 = No response; no relevant evidence.