

Section 1:

#1: Opening paragraph - "The bright, neon lights of the city bursts into many colours as car's engines sputter and make deafening roars."

Strengths:

- Your use of sensory details creates a vivid picture of the city setting, helping readers imagine the scene clearly.
- The description of car engines as "deafening roars" effectively conveys the noise and energy of the urban environment.

Repetition: → You've written "He looked over to the alleyway to his left, wasn't on the map but was a quick, easy shortcut anyone could go through" twice in a row. When you repeat the exact same sentence, it interrupts the flow of your story and makes it feel like an accidental copy-paste. Readers might get confused or lose interest when they read the same information again. Try to move your story forward with each new sentence instead of repeating what you've already told us.

Exemplar: *He looked over to the alleyway to his left—it wasn't on the map, but it was a quick, easy shortcut. Despite his workmates' warnings about untold secrets lurking between the buildings, Leo laughed it off as myths.*

#2: Middle paragraph - "He felt the touch of hard rock and the smooth metal pipes. The air tasted crisp and dry like it was trying to poison him."

Strengths:

- Your sensory language engages multiple senses (touch and taste), which makes the alleyway feel more real and threatening.
- The comparison of air to poison effectively builds tension and danger.

Underdeveloped transition: → The jump from Leo walking into the alley straight to touching walls and tasting air feels too sudden. You haven't shown us enough about his journey deeper into the alleyway, so readers might wonder how he got from the entrance to this point. Adding a sentence or

two about what happens as he walks further would help readers follow along more smoothly and understand why he's now touching the walls and noticing the air quality.

Exemplar: *As Leo ventured deeper into the shadowy passage, the walls seemed to close in around him. He steadied himself against the hard rock and smooth metal pipes, whilst the air tasted crisp and dry, almost suffocating.*

#3: Final paragraph - "Not very long after, he had found his way home and learnt one thing, 'Maybe the shortest path isn't the best path.' He collapsed on his smooth, delicate bed, he was awfully tired after all that running so he dozed off."

Strengths:

- Your moral message about shortcuts is clear and relates well to the story's events.
- The ending provides closure by showing Leo safely at home.

Rushed resolution: → The ending moves too quickly from the frightening encounter to Leo being safely home. You've compressed what could be an interesting part of the story (Leo's escape, his feelings afterwards, his journey home) into just one sentence. This makes the ending feel rushed and unsatisfying because readers don't get to experience Leo's emotions or see how he processed what just happened to him. Additionally, the quotation marks around Leo's thought seem unclear—is he speaking aloud or thinking to himself?

Exemplar: *Twenty minutes later, Leo stumbled through his front door, heart still racing. As he collapsed onto his smooth, delicate bed, one thought echoed through his mind: perhaps the shortest path wasn't always the best path. Exhausted from the chase, he dozed off within moments.*

■ Your piece demonstrates strong sensory writing that brings the alleyway setting to life. The way you've used sounds, sights, and physical sensations shows good awareness of how to engage readers. Your story structure follows a clear beginning, middle, and end with a moral message, which is excellent for narrative writing.

However, your story would benefit from smoother pacing and better-developed transitions between scenes. The middle section, where the mysterious man appears and chases Leo, happens very quickly without much detail about the actual chase or Leo's reactions during it. Consider expanding this

section by showing us more about what Leo sees, hears, and feels during the pursuit. Additionally, you could strengthen the ending by giving Leo more time to reflect on his experience rather than immediately falling asleep.

Your character development could also be enhanced. Right now, we know Leo has a pay cheque and workmates who warned him, but we don't know much about his personality or why he chose to ignore their warnings. Adding a sentence or two about Leo's thoughts or feelings would help readers connect with him more deeply. Also, the mysterious man and his group appear suddenly—consider building up to their appearance with more warning signs or suspicious details Leo notices as he walks through the alley.

Finally, watch out for small grammatical errors like "car's engines" (should be "cars' engines") and the sentence fragment "wasn't on the map." These small fixes will make your writing clearer and more polished.

Overall Score: 39/50

Section 2:

#1 The bright, neon lights of the city ~~bursts~~ **[burst]** into many colours as ~~car's engines~~ **[cars' engines]** sputter and make deafening roars. Leo observed his smartphone [—] "20 minutes to go"; [—] he clutched his crumbled pay ~~check~~ **[cheque]**. ~~Leo looked over to the alleyway to his left, wasn't on the map but was a quick, easy shortcut anyone could go through.~~ **[Leo glanced at the alleyway to his left; it wasn't marked on any map, but it was a quick, easy shortcut.]** ~~He looked over to the alleyway to his left, wasn't on the map but was a quick, easy shortcut anyone could go through.~~ **[DELETE - repetition]** Leo's ~~work mates~~ **[workmates]** warned him about the untold secrets possibly looming ~~in-between~~ **[between]** the two buildings. He laughed it off [,] thinking it was just myths.

#2 He took a few steps forward, the buildings looming over him like massive trees in the forest [;] every step Leo took seemed to echo throughout the alley. He hallucinated whispers, slowly haunting him. He felt the touch of hard rock and the smooth metal pipes. The air tasted crisp and dry [,] like it was trying to poison him.

#3 Leo noticed a black [,] distant figure in the void ~~of~~ **[between]** the high~~walls~~**[walls,]** ~~he~~ **[and he]** pondered ~~about him~~ **[its identity]** until it shifted around and started approaching him~~with~~**[, whilst]** ~~snapped~~ **[snapping]** ~~his~~ **[its]** fingers to an unusual beat. "Well, what are you doing here?"; [,] ~~he~~ **[it]** spoke [.] "Oh [,] and I might as well take that paper"["."] The mysterious man had people trailing behind him, [,] and then the chase started. There wasn't anywhere to escape to, so he leapt towards the corner, hands shivering with fear~~and~~ **[, whilst]** Leo's face looked ice cold. When they had caught him, they simply snatched the pay ~~check~~ **[cheque]** out of his palms and scrambled into a vent. Leo was too astonished to speak or even move.

Not very long after, he had found his way home and learnt one thing [:] "Maybe the shortest path isn't the best path.[.]" He collapsed on **[onto]** his smooth, delicate bed, [,] he was awfully tired after all that running [,] so he dozed off.