

Section 1

#1: "I should have known the package wasn't meant for me the moment I saw my mother's delicate scowl. She'd been dead for six months, 2 weeks and 5 days which made receiving mail from her either a miracle or a mistake able to be solved by double checking."

Strengths:

- Your opening immediately creates intrigue by presenting a mysterious situation that makes readers want to continue
- The specific time detail (six months, 2 weeks and 5 days) effectively shows Emma's precise, counting nature

Tense Confusion → Your writing shifts between past tense and present implications in a way that muddies the timeline. The phrase "able to be solved by double checking" feels awkward and passive. You're trying to show Emma's logical thinking, but the sentence structure makes it unclear whether she's reflecting on a past moment or describing her current thought process.

Exemplar: *She'd been dead for six months, two weeks and five days, which meant receiving mail from her was either a miracle or a mistake I could solve by double-checking the address.*

#2: "The package sat like a surveillance camera on the kitchen counter for two days, watching my every movement. I walked past it 57 times in the last few days before I opened it."

Strengths:

- The surveillance camera comparison cleverly conveys Emma's anxiety about the package
- The specific count (57 times) reinforces Emma's character trait consistently

Temporal Inconsistency → Your sentence creates confusion about timing. You state the package sat there "for two days," but then say "I walked past it 57 times in the last few days." This makes readers uncertain whether it was two days or several days. The phrase "in the last few days" also feels oddly placed since Emma is narrating events that already happened—she wouldn't say "the last few days" when referring to that specific period.

Exemplar: *The package sat like a surveillance camera on the kitchen counter for two days, watching my every movement. I walked past it 57 times before I finally opened it.*

#3: "If our joy were packed into jam bottles, my joy would only fill a miserable tenth but my mum's will hold an entire ocean supertanker. On the other hand my carefulness will fill the same ocean supertanker but mothers will only fill the same tenths of a jar."

Strengths:

- Your comparison between Emma and her mother using the jam jar metaphor creates a vivid contrast between their personalities

Unclear Measurement and Repetition → Your metaphor becomes confusing because you mix different containers (jam bottles, jars, and ocean supertankers) without clear logic. Saying "my joy would only fill a miserable tenth" doesn't specify a tenth of what—a bottle or jar? Then you introduce an ocean supertanker, which is enormous, making the comparison unbalanced. Additionally, you repeat "the same ocean supertanker" and "the same tenths of a jar," which feels redundant. The phrase "mothers will only fill" should be "my mother's" to match the possessive form you used earlier.

Exemplar: *If we packed our joy into jam jars, mine would barely fill a tenth whilst Mum's would overflow an entire supertanker. Our carefulness worked the opposite way—mine would fill the supertanker, but Mum's would barely cover the bottom of the jar.*

■ Your piece has a strong emotional centre—the relationship between a detail-focused daughter and her imaginative, joyful mother creates genuine feeling. The map concept itself is lovely and meaningful, showing how two people can experience the same world so differently. Your use of specific numbers (57 times, 1538 walks) successfully builds Emma's character as someone who counts and measures everything.

However, your writing would benefit from greater clarity in several areas. Some of your comparisons, whilst creative, become muddled in execution—make sure each metaphor uses consistent measurements and clear logic. Additionally, pay closer attention to your sentence structures; several phrases feel awkward or passive when they could be more direct. The timeline needs tightening as well—be precise about whether events happened over two days or several days.

To strengthen your content, focus on showing more of Emma's emotional journey. You tell us she "smiled at the thought" of her mother's imagination, but what specific emotions does she feel whilst tracing those streets? Does she feel guilt, sadness, regret, or perhaps a bittersweet combination? Also, your final paragraph about the oak trees and Count Olaf's garden feels rushed. Expand this section to really explore what Emma's realising about herself—how has her counting and efficiency caused her to miss the beauty her mother saw? Give readers more time to sit with this important discovery. Consider adding another paragraph where Emma decides what she'll do with this map and these realisations. Will she change how she walks through the world?

Overall Score: 40/50

Section 2:

#1 I should have known the package wasn't meant for me the moment I saw my mother's delicate scowl. She'd been dead for six months, ~~2~~ [two] weeks and ~~5~~ [five] days ~~which~~ [, which] made receiving mail from her either a miracle or a mistake ~~able to be solved by double checking~~ [I could solve by double-checking]. I'm not the sort of person miracles happen to. I'm the sort who has lousy luck in lotteries, wears sunglasses ~~during night~~ [at night] and triple ~~checks~~ [-checks] everything to the exact number.

#2 The package sat like a surveillance camera on the kitchen counter for two days, watching my every movement. I walked past it 57 times ~~in the last few days~~ before I opened it. Like a starved dog seeing bacon ~~my~~ [, my] mother would have dived into it immediately. Cardboard and tape ~~go~~ [would have gone] flying like confetti ~~while~~ [whilst] she ~~digs~~ [dug] and then ~~exclaims~~ [exclaimed] over whatever treasure lay inside. I am not my mother. #3 If our joy were packed into jam ~~bottles~~ [jars], my joy would only fill a miserable tenth ~~but~~ [, but] my ~~mum's~~ [mother's] ~~will~~ [would] ~~hold~~ [fill] an entire ocean supertanker. On the other hand ~~my~~ [, my] carefulness ~~will~~ [would] fill the same ocean supertanker ~~but~~ ~~mothers will~~ [, but my mother's would] only fill ~~the same tenths~~ [a tenth] of a jar.

When I finally slit the tape with the biggest knife I could find (I couldn't find the scissors or any ~~more~~ [other] knives), I found a map. Not any old map like the kind you buy at petrol stations for two dollars. This was hand-drawn on thick paper that felt like fabric.

It was a map of our town. But not the town as it exists. This was the town as my mother viewed it: the pond ~~labeled~~ [labelled] "The Home of Infinite Fishes," the zoo marked "The Kingdom of Crazy Monkeys," my primary school designated "The Academy of Impossible Questions." Every landmark had been renamed, reimagined, transformed into something magical. I smiled at the thought of my ~~mothers~~ [mother's] imagination.

At the bottom, in her familiar script: "For Emma. This is the real map. The other one just shows you where things are but not the spiritual connection to it."

I traced the ink ~~painted~~ [-painted] streets with my finger, following familiar paths from our house to the Kingdom of Crazy Monkeys. I'd walked that route 1538 times (I always count), always taking the most efficient path with my head down looking at my feet ~~counting~~ [, counting] the steps I take. I admitted guiltily that I never noticed that the 37 oak trees provided shade that otherwise would have scorched the bushes ~~or~~ [, or] that Count Olaf's garden had wilted long ago under the consistent heat. My mother had noticed. She'd noticed everything. Then ~~included~~ [she'd included] every single detail onto the map.