She tries to dodge, but it is too fast.  The metal is smooth under her fingertips as she tries to roll off the front.  Then she is flying.

The first sentence introduces the **purpose** with **subtlety** and **sophistication**. It seems the student will “try to figure out how to navigate” within her town.

Student develops appropriate **characterization that connects to her purpose** through vivid physical description.

Student uses interesting and subtle **detail** to introduce **conflict** and describe **setting.** She juxtaposes peace with uncertainty.

Student develops **conflict** through detailed description, diction, and repetition.

Yellow

She crosses the road, trying to figure out how to navigate the town she has called home for some twelve years.  There is never much to do here, the most exciting thing that happens usually being an ambulance wailing down the streets, but there are always trees around, and it is relatively peaceful. Dressed purposely to confuse her friends on the first day of school, she wears clothes she would normally never wear.  With her new haircut, she looks like a completely different person.  Her hair is freshly dyed, almost brown from its original black.  She is not wholly unattractive, though she almost has a unibrow and has a rather large nose.  Still, her eyes are pleasantly brown and her lips make way to reveal an amiable smile with a set of shiny braces.   The light changes as she crosses, and—all too soon—the cars are rushing by her.  One whips by before her.  Another passes behind.  She can see the light reflecting from the car in the window across the street.  But one car comes directly for her.

The student chooses a title that reflects the purpose of the essay.

She is lifted onto the ambulance on the stretcher.  Then she is in the hospital, lying on a gurney.  The next thing she can remember is closing her eyes to listen to the conversation around her, purposefully eavesdropping to pass the time before her parents come.

“I don’t know if he’s going to make it,” a nurse whispers.  The girl’s heart clenches.  That could have been her.

Student **organizes detail and chronology to support purpose**. She demonstrates effective pacing through purposeful variety in sentence structures.

Student develops **conflict** and shapes **purpose** through the motif of color.

Student’s deliberate switch in verb tense allows her to shift perspective **and show an awareness of audience and purpose.**

Student demonstrates **purposeful variety in sentence structures** that highlights the intensity of the moment.

The sky is almost unbearably blue, completely free of clouds.  There is a moment of tranquility, as if time has stopped.  Sound ceases to exist.  Then she is on the ground, the pain slowly seeping in as the adrenaline fades away and sound returns.  She is hurt, she manages to process, but not badly.  Her body will be sore all over the next day, as she will discover.  Scrapes mark her arms and although she doesn’t know it yet, her spine will never be quite the same. “Why did you run into the car?” a woman’s voice laments.  It is the driver, and a man tries to comfort her as he calls 911.  Only one woman bothers to ask the girl if she can help, call her parents, or if there is anything she can do.  As her long, black hair sways in front of her, the girl stares, trying to remember where she has seen the amiable, but overall uninteresting countenance.  Then it comes to her.

This well-chosen detail supports **purpose** and continues to develop **character** and **conflict**. The change in **tone** shows an **awareness of audience and purpose**.

When her parents come, she is grateful that they aren’t angry.  They do become angry later, though not at her. The three of them are summoned to the police office a few days later, where the officer smiles and asks for a statement of what has happened from the girl’s point of view.  She would like to think well of him, but it seems as if he purposely wants to make her angry. “Did you see the light for the crosswalk?  Do you remember what it was?”  She shakes her head.  She can’t remember what the light was, only that the person in front of her was walking. “You know I could press charges against you for jaywalking,” he threatens.  “I have a signed statement from a witness and the driver.  Both of them say that you ran into the car.” Her parents nearly shout at him, demanding video evidence.  He claims there is none, yet there were cameras—she is sure of that.  But he continues to uphold his claim. She feels sick.  The woman hit her with a car.  Her body still aches.  To augment her nausea, her family’s insurance company has been trying to negotiate with the driver’s, and it is clear that the woman doesn’t want to pay a single cent.  She is completely convinced that the girl is at fault.  Yet she is the victim, not the driver who claims that the girl came running out of nowhere.  She isn’t suicidal.

Student creates a **strong, reflective sense of closure.** She ends the narrative with an additional layer of conflict, revealing a heightened awareness of her place in the world.

And then the second realization dawns on the girl. The only person who bothered to help her is another Asian.  Bitterness fills her mouth.  Even in a place like this, where people are supposed to be treated equally, she can still find this kind of behavior.  Even the policeman is against her.  Tears fill her eyes, but she holds them back, trying to steady her hand to write the statement.  She wants to take the pen and throw it at the policeman’s head, wants to crumple the paper and scream that he is lying.  But she doesn’t.  She finishes signing the statement.  Olivia Chang.   It is only after she leaves that she allows herself to cry.