

This document gives an example of the difference between an editorial assessment and a developmental edit.

### **Developmental Edit**

If you choose to have a developmental edit done on your book, you would receive an editorial letter (example on page two) and comments in the manuscript (example on page three).

So in this example, you would be told in your letter that there are scenes that could be removed. It would explain how to find them and why they should be cut. Then an example is shown from your manuscript.

Then in the manuscript, all other scenes that could be removed would be marked. This is the benefit of a developmental edit, you know where everything is that could be revised.

### **Editorial Assessment**

If you choose to have an editorial assessment done on your book, you would receive only the editorial letter (example on page two).

So in this example, you would be told in your letter that there are scenes that could be removed. It would explain how to find them and why they should be cut. Then an example is shown from your manuscript.

But since there are no comments in the manuscript, you would use the explanation on how to find scenes that needed to be removed and then find and cut them on your own.

Editorial Assessments are a cheaper option if you are on a budget, but they can be hard sometimes for beginning authors because not every instance of the issue will be pointed out.

## Removing Scenes

Deciding when to remove a scene in a novel can be a difficult decision and depends on various factors, including the story's pacing, the scene's relevance to the plot or character development, and the overall impact of the scene on the reader.

Here are some factors to consider when deciding whether to remove a scene in a novel:

- Does the scene advance the plot? If a scene does not move the story forward, it may be unnecessary and could slow down the novel's pacing.
- Does the scene reveal important information about the characters or their motivations? If the scene is critical to understanding the characters or their actions, it may be worth keeping.
- Is the scene repetitive or redundant? For example, if a scene covers the same ground as another scene in the novel, it may be redundant and could be removed to streamline the narrative.
- Does the scene fit with the tone and style of the rest of the novel? If a scene feels out of place or doesn't fit with the overall tone and style of the novel, it may need to be removed.
- Is the scene too long or too short? Scenes that are too long can become tedious for readers, while scenes that are too short may not provide enough information or impact.

### Example

In chapter seven, there is a scene where Tom and Susan are walking to the University. This scene could be removed since no new information about the plot or the characters is shown. It also slows down the pacing because, at the end of the previous chapter, Susan revealed that she had to get to the professor before Hunter or the professor would never believe her. This built tension and suspense for the reader. So in the reader's mind, Tom and Susan are in a hurry, but then the tension is dropped in this scene because they are walking, not hurrying, and talking about their favorite restaurants.

### Next Steps

When going through your novel, look at each scene; if it does not fulfill at least one of the items listed above, remove it.

Back inside, Tom handed Susan a towel to dry off. Both of them were soaked and dripping puddles onto the floor. He wished he had extra clothes in the Rat Shack for them to change into, but he didn't want to go back into the house to get them.

They dried their hair. Tom placed a foot on his towel and wiped up the puddles.

“Could you call the professor now?”

He pulled out his phone and looked up the university website. When he found the faculty page, he held the phone out for Susan to see, “Is this the professor? Professor Locke?”

“Yes, that is the Professor.”

Susan sat down and twisted the towel, ringing water onto the floor.

Tom dialed the extension, and it went straight to voice mail. “Like I said, the professor is not there.”

Susan went limp, and the towel fell to the floor. She looked as if she was defeated as if she would never get to the professor.

Tom felt bad. She had helped him, stayed with him, had not left him, and yet he was making her wait. Making her sad. “I’m sorry.”

“Don’t be. I understand.”

“We’ll try in the morning.”

Susan nodded and looked out the window.

**Commented [S11]:** This is a really short scene. Sometimes a short scene can work if something important is revealed or the plot is moved forward. But this section could be summed up in the next scene by saying they tried calling the professor, but she wasn't there. So consider removing this scene to avoid slowing down the story's pace. And then sum it up in the next scene. I left my other comments in case you decided not to remove the scene.

**Commented [S12]:** Consider moving this to before Tom hands Susan a towel. This will show the reader the cause first.

**Commented [S13]:** Consider adding in some more senses and really getting the reader immersed in the world. Is the rain cold? Does the towel smell like fabric softener, or does it smell of mildew from being used before and not properly dried? Those are just some ideas to get you thinking about what could be added to orient the reader better into the scene.

**Commented [S14]:** Professor is used three times in a short amount of time. Consider rewording this section, so it does not sound repetitive.

**Commented [S15]:** Consider removing this because this is telling the reader what the previous sentence showed. Susan going limp and dropping the towel will clue the reader in on the fact that she is not happy about not getting ahold of the professor.

**Commented [S16]:** Since this is not a dialogue tag, a period is needed instead of a comma. Edit OK?