

# Sample annotations

What follows is a selection of annotated commentary I've made on clients' manuscripts over the years, with identifying features removed. You will note that they range from short and simple to long and complex, and that they cover a variety of topics.

Quantity-wise, I don't tend to set a specific target, because I don't want to end up making comments for the sake of making them. To give you an idea, though, I usually end up with an average of one comment per 1–3 manuscript pages, with many of them clustered towards the beginning of the manuscript.

The annotations are designed to add value by

- (1) giving you a sense of how I'm experiencing the story; where I had strong reactions, where I was confused etc.
- (2) discussing specific instances of issues brought up in the feedback report
- (3) commenting on small and/or 'local' aspects that didn't make their way into the report.

As shown in the overview below, the annotated commentary is only one of the features of the Premium package. For details on the report, please see the Standard package sample, downloadable [here](#). If you're interested in the in-depth prose critique (which you can choose as an alternative to the annotations), please speak to me directly to work out the particulars.

Finally, feel free to contact on [luca@lucafossum.co.uk](mailto:luca@lucafossum.co.uk) with any questions or comments.

LITE	STANDARD	PREMIUM
£0.65 PER 1,000 WORDS	£0.95 PER 1,000 WORDS	£1.75 PER 1,000 WORDS
Essential feedback (500–750 words):	Expanded feedback: (2000–3000 words):	<b>Everything in Standard, plus</b>
<ul style="list-style-type: none"><li>• Straight-to-the-point covering of reading highlights and/or addressing your key concerns</li><li>• Focused on possible improvements so may read as harsher than expanded feedback</li></ul>	<ul style="list-style-type: none"><li>• Guaranteed to cover both content (story) and craft (how story is communicated) feedback, emphasis varying according to MS needs</li><li>• More aspects discussed and at greater depth.</li></ul>	Choice of: annotated commentary <i>or</i> in-depth prose critique
10% off second reads (must be recognisably same project)	20% off second reads (must be recognisably same project)	Guaranteed 10-day turnaround for standard-length manuscripts (<100K)
		30% off second reads (must be recognisably same project)

*This feels like quite a long speech. Could you break it up a bit? For example with some dialogue from [protagonist] or beats as he pauses, or even beats of silence if she doesn't know what to say.*

*Gah, I want to know! For now, I'll have to trust you that the wait is both warranted and worth it! :)*

*Well done introduction to [love interest]. His POV voice is so different to [protagonist's]. And I like that though there's a bit of a bad-boy vibe to him – this bitterness and harshness – what he wants to do is ... study. Nicely steers clear of cliché.*

*How so? Show me!*

*I'm really not a fan of [love interest's] possessiveness. It's bad enough when a person does it to someone they're dating or related to, but he barely even wants anything to do with [protagonist]. Where does he get off telling her what to do?*

*Yes, girl, stand up for yourself! I'm relieved to see that she's not going to be taking his crap and remaining dreamy-eyed forever.*

*Can you justify this statement of hers more? I don't particularly get the impression that [supporting character] is funny.*

*I'm trusting that it will all play out satisfactorily, and I like that [protagonist] is becoming more confident and not entirely just rolling over and taking it. But gosh, do I not like [love interest] at the moment.*

*So much said with just two words!*

*I don't understand this sentence?*

*This whole email thing was a bit confusing timeline-wise, as we saw [love interest] receiving the email before we saw [protagonist] send it.*

*For me, this exchange comes a little too close for comfort to the 'as you know, Bob' trope. It doesn't sound entirely natural to me.*

*Ha, I love this more impulsive, spunky side to [protagonist]*

*This shows a high level of self-awareness – too high perhaps? She's both naïve and knows she's naïve. What if instead she's wistfully thinking about the events of some book(s) and/or romcom(s)? That way you can show us that she's naïve but avoid the moment where she points out her own naivety.*

*Love that phrasing, very true to character.*

*To me, that's a lot to glean from a look from someone you just met. I understand the romance of it, but perhaps this is a case where less is more? Or you could achieve a similar but subtler effect by having her describe the sensation of being looked at like that and how she responds, but without explaining the implications. E.g. maybe his searching look makes her squirm in her seat, yet she's also not sure she wants him to stop.*

*Ha. Good segue. Nice, natural way of introducing the sharp contrast between her mom and dad.*

*I know what you mean, but this does create an amusing picture in my mind!*

*I like this whole scene, this talking things through with [friend] the therapist – though it still does feel strangely all-or-nothing to me, with not even a hint that a softer "let's see each other when we can for now so we can figure out if this is even going to work longterm"-approach might be an option.*

*Very true, and well put.*

*Haha, oh dear. I can just imagine that.*

*While we wouldn't expect her to pick up on the exact number, being a little more specific would create a stronger image. A handful? A dozen? Several dozen? Half a dozen?*