Continuity check

Found in: Developmental assessment · Full manuscript review

The small slips that are hard to see after the tenth read-through: ages that don't add up, names that change, a point of view that wobbles, a typo in chapter one. Each one is located in the text with the fix.

About these samples. Each example is a short excerpt from a real report we prepared for a client, used with the client's permission. To protect their privacy we changed character names, places and plot details that could identify the book, and each excerpt says what was changed. "[…]" marks a cut. Nothing was added to the findings.

The reports analyze the manuscript and suggest where things may be off. We don't write or rewrite any of the book. The writing stays entirely the author's.

EXAMPLE 1 · FROM A 2026 REPORT ON AN UPMARKET FAMILY DRAMA

Issue #3: Timeline & age drift

A small cluster of factual inconsistencies will read as carelessness to an attentive reader. Each is trivial to fix and invisible until noticed — at which point it is hard to un-see.

The verified drifts:

- **The daughters' ages jump.** In Chapter 10 (late April), Ivy and May are "an eight-year-old and a six-year-old." By Chapter 39, across a span the narrative treats as roughly fourteen months, they are described as "an eight- and a ten-year-old." A fourteen-month story cannot age a child by two to four years.
- […]

Why it matters: Individually trivial; collectively they signal a manuscript that has not been time-audited, which is exactly the impression an agent's first read should not leave.

Excerpt from a real client report, shortened. Names and identifying details changed to protect privacy. Used with permission.

EXAMPLE 2 · FROM A 2026 REPORT ON AN UPMARKET FAMILY DRAMA

Issue #4: Entity & detail continuity

- **The shell company changes name.** The offshore entity is “Harrow Securities LLC” when first named (Chapter 5) and “Harrow Investments” everywhere thereafter (Chapters 20, 22, 38, 41…) — with a stray “Harrow Securities” even resurfacing near the climax (Chapter 45). The recommendation is to standardise globally to **“Harrow Investments.”**
- **Clare’s eyes change colour.** Clare is Ruth’s identical twin, and Ruth’s eyes are consistently amethyst/violet. Clare’s are “amethyst” in one place (Chapter 35) but “sapphires” in another in the same stretch (Chapter 35). For identical twins, this is a conspicuous slip.
- **Honorific and title drift.** “Auntie Clare” versus “Aunt Clare”; “Doctor Marr” versus “Dr Marr”. Pick one rule for each.

Excerpt from a real client report, shortened. Names and identifying details changed to protect privacy. Used with permission.

EXAMPLE 3 · FROM A 2026 REPORT ON AN UNFINISHED ROMANTIC-SUSPENSE DRAFT

POV shift (new finding — critical)

Diagnosis: In Chapter 23, line 2997, the narrative abruptly shifts from third-person to first-person: “… we began to talk about arrangements… We were all still in shock…”

Why It Matters: The entire manuscript is written in third-person limited (Marisa’s POV). This sudden shift to first-person (“we”) is jarring and would be flagged immediately by any agent or editor. It’s the kind of error that signals “unrevised draft”—which is exactly what you want to eliminate before querying.

Actionable Method: Rewrite line 2997 in third person: replace “we began to talk” with “they began to talk,” “We were all still in shock” with “They were all still in shock,” etc. Then do a global search for “we ” (with a space after) in non-dialogue contexts to catch any other slips.

Typos (verified from manuscript)

Error	Location	Fix
“Marsa” (missing ‘i’)	Line 19 and Line 321	Change to “Marisa”
“fatly”	Line 127: “‘Fine,’ he replied fatly”	Change to “flatly”
“clinching” (twice)	Line 55 and Line 77	Change to “clenching” (for fists/muscles)

Excerpt from a real client report, shortened. Names and identifying details changed to protect privacy. Used with permission. The quotation from the manuscript is shortened.