

# Intradisciplinary Undergraduate Certificate in Copyediting and Publishing

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**Abstract** This program showcase highlights the unique positioning of an 18-credit-hour undergraduate copyediting and publishing certificate (CPC) program. Created in an effort to increase enrollment and fill a need for such instruction in our region, the CPC pulls from the English department’s three distinct tracks (creative writing, professional writing, and literary and cultural studies) to offer intradisciplinary coursework that appeals to all English majors as well as minors, non-humanities students, and non-matriculating students. The showcase details the curriculum, both required components that every student must take as well as optional classes students can choose from in two categories: digital and textual publishing. The authors then use student feedback from 31 internship exit interviews to assess the strengths of the certificate and the challenges of administering it. By discussing issues with staffing and contingent labor, the timing of coursework, and the taxing but necessary process of requiring an internship, this showcase shares insights and strategies—from both student and faculty perspectives—related to maintaining a successful undergraduate CPC.

**Keywords** editing, copyediting, publishing, certificate, curriculum development, internship

In this program showcase, we describe an 18-credit-hour, in-person, undergraduate copyediting and publishing certificate (CPC) created in 2017 and housed in the English Department of our large urban research university. Initially constrained by a budget-neutral requirement that translated into no new hires or administrative resources, over the past

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eight years, the CPC has strengthened intradisciplinary relationships within our department and allowed us to offer students diversified training in copyediting and publishing.

When conducting research in 2016 to develop our CPC, we found few similar certificates offered by four-year colleges. Instead, certificates were offered through extension programs at, for example, the University of California at San Diego and Berkeley; the continuing education program at the University of Washington; the continuing education program at the Graham School affiliated with the University of Chicago; and through numerous professional editing organizations (e.g., ACES, Editorial Freelancers Association). These freestanding programs offer impressive training for prospective editors and provided us with starting points for developing our own certificate. But none integrated the expertise of literary scholars or creative writing specialists—an explicit goal for us as we sought to develop a certificate that built on the strengths and interests of our faculty and students. That is, the aim for our CPC is to prepare students for careers in book, journal, and magazine editing; literary, textbook, and trade publishing; digital and social media editing and publishing; and corporate and organizational communication. Because of this inclusive framing, we wanted a broader range of faculty involvement than is typical in the editing programs we reviewed.

We also wanted to offer students an accessible entry point into copyediting and publishing, which is why we conceived the CPC as a certificate rather than a minor. Certificates are stackable with majors, minors, and other certificates, making them a flexible additive credential. Also, students often discover the certificate while taking courses in the English major or minor during their sophomore or junior year. Adding 18 credit hours is typically manageable without extending time to degree, particularly because many students have already taken courses that fulfill some CPC requirements. And finally, because certificates are free-standing, they are an approachable credential for non-matriculating students. Viewed as addressing a gap in our Midwestern region and responding to decreasing enrollment in our English Department as well as to an institutional push toward certificates as gateways to majors, our CPC is one of five certificates offered through our department and one of 59 offered across the disciplines, which, in total, enroll over 1,400 students. Of those students, the CPC enrolls on average 50 students, the majority of whom are English majors, at times including one or two non-matriculating students.

The increased number of certificates offered by our university over the past 10 years—from Heavy Highway Construction (College of Engineering and Applied Science) to Deaf Studies

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(College of Education, Criminal Justice, and Human Services)—is consistent with certificate growth trends nationally. The National Student Clearinghouse Research Center (NSCRC) recently reported that, between 2024 and 2025, the “number of students earning an undergraduate certificate increased by 11.2%,” with “[o]ver 3.2 million students earn[ing] an undergraduate credential in the 2023–24 academic year” (Certificate, 2025). Executive Director of the NSCRC David Shapiro concluded that the increase of certificate-earners is evidence that students want “shorter-term, lower-cost credentials that lead to faster employment opportunities.”

Job prospects were certainly on our mind when we designed the CPC, though at the time we were unaware of our synchronicity with national certificate trends. Acting on a general sense that students were selecting majors more readily translatable to existing jobs, we sought to develop an applied program of study for students passionate about verbal and visual communication that would draw on the strengths of our department. We started with four required courses—Introduction to Copyediting and Publishing, Modern English Grammar, Editing Professional Documents, and an internship—and one course each in digital and textual publishing, the latter of which includes courses taught by faculty in the literary and cultural studies (LCS) and creative writing (CW) tracks of our English major (see Appendix A for course descriptions and learning objectives). This blended model has contributed to a credential that builds on and complements but does not duplicate the Rhetoric & Professional Writing track (RPW) (Rhetoric and professional writing, n.d.) or professional writing certificate (Professional writing certificate, n.d.) offered through our department. The 36–credit-hour RPW track requires students to take five English core courses, three RPW core courses, three RPW electives, and an RPW capstone, while the 15–credit-hour professional writing certificate is a condensed version of the track, requiring five RPW courses.

The CPC, in contrast, was built to address the varied interests of our majors, 48% of whom specialize in creative writing, 21% in rhetoric and professional writing, 20% in literary and cultural studies, and 9% in English education (the remaining 2% are currently undeclared). Not long before we proposed the CPC, our department had revised the major, creating an English core that, among other things, required a course outside a student’s track (so, for instance, a CW student takes at least one course in RPW or LCS). We did this to ensure that students would have at minimum a passing awareness of the capaciousness of what “English” has to offer. This change produced a departmental culture in which students and faculty value and have become accustomed to intradisciplinary connections.

This connected ethos is formalized in the CPC curriculum, which serves as a manifestation of the beliefs and values that undergird the development of the certificate. While we address the curriculum in more detail below, we note here that alongside expected courses (Introduction to Copyediting and Publishing; Desktop Publishing; Digital and Visual Editing, etc.) are those selected and/or developed by a collaborative of RPW, CW, and LCS faculty. By requiring students to take one of three courses offered in a category we call “Textual Publishing,” we wanted to communicate to students the importance of editing-adjacent skill sets, or non-technical skills that establish the groundwork for effective editing: writerly control and intentionality, close reading, knowledge of the evolving materiality of writing, and collaboration, leadership, and project management skills. To that end, one of three following courses fulfills the Textual Publishing requirement: Writing with Style, Creative Writing and Literary Publishing, or Book Arts (described in more detail in the next section).

These non-technical, non-professional communication courses shed light on our inclusive curricular orientation to copyediting and publishing. One of the hallmarks of the program, a required internship, shows that our coursework prepares students to work in diverse fields. Recent students have interned with an academic book press, a web-based non-profit organization, a small literary journal, an established community magazine, a poetry archive, a peer-reviewed legal journal, and an industrial manufacturing media company. Providing a preview of diverse internship placements, our introductory course helps students recognize the range of possibilities within the field of copyediting and publishing. The next section provides more detail about the design of the introduction course, which we view as the building block for our intradisciplinary curriculum, and then describes how remaining coursework grows from there. In the final section, we draw on student exit surveys and faculty experiences as we outline challenges and next steps for the CPC.

## **Introductory Course and Gateway to the Curriculum**

The introductory sophomore-level course attracts students with a mix of majors and career goals. A small percentage of students who enroll in the course are testing the waters to see if the field appeals to them. Because of that, one of the first class activities asks students to read comments by working editors and watch a video by the editor at a book publisher associated with our university, and then reflect on, write, and discuss which elements of editorial life sound appealing to them.

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The skills prioritized in the course include critical reading as an editor (as opposed to reading and editing as a writer, as many English majors are accustomed to doing with their own work), editing by hand and digitally, and technical skills such as editing with an assortment of tools (Google Docs, Microsoft Word, Adobe, hand marking, etc.). Faculty require *The Copyeditor's Handbook* by Amy Einsohn and Marilyn Schwartz (2019), supplemented by materials selected by each instructor, all of whom have professional experience in copyediting and publishing, ranging from book publishing to academic, literary, and trade publications as well as online content and corporate communications.

Anchor assignments in the introduction course include the following:

- Students edit a manuscript via four methods: by hand using copyediting marks, by Track Changes and comments using Microsoft Word, by annotating using Adobe, and by collaboratively editing using Google Docs. This assignment exposes students to varying methods of editing and strengthens the transferable skill of working with different technologies. The collaborative element of the assignment prepares students to work with editorial boards and co-editors. Students edit a range of texts, including technical writing, literary works, and corporate or commercial texts.
- Students submit a piece of their own writing, trade with a peer, and anonymously edit each other's work. To contextualize their editing suggestions, students write a transmittal letter and create a style sheet (editor-generated list of editorial guidelines employed throughout the work) for the peer's manuscript. Once each student receives their edited work, they then reflect on the similarities and differences between authoring and editing. This assignment is intended to strengthen students' editorial respect for authorial agency. Many students submit their own creative work, including poems and short stories, plus genres such as grant proposals and essays, further exposing peers to the intradisciplinary nature of writing and editing.
- Students research a specific segment of publishing and present their findings to the class. In the past, students have investigated publishing in literary journals, corporate settings, medical and technical fields, trade publications, non-profits, and more. Students have also examined niche publishing such as freelance, young adult literature, romance, and comics and graphic novels. While students sometimes examine fields of publishing unfamiliar to them, they more often choose a field they are interested in pursuing. This assignment, then, allows students to situate themselves in a specific niche of publishing.

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Other assignments in the intro course focus on sharpening skills in grammatical issues of concern to copyeditors (active and passive voice, punctuation usage, consistent tense, subject-verb agreement, and sentence clarity, for example); engaging with communities of editors online and through professional organizations; completing exercises on specific editing tasks (such as editing front and back matter, marking up a PDF, writing author queries, and distinguishing between light, medium, and heavy levels of copyediting); engaging in the full editorial process (including editing in multiple passes); comparing and contrasting editorial styles; learning how to use existing (Chicago, APA, and so on) and create new style guides and style sheets; finding and using resources and tools for editors; editing for inclusive language; exploring the internship and job markets; and more based on topics broached by in-class speakers and the students' own suggestions. We supplement class time and assignments with instructor-organized sessions featuring guest speakers from the publishing industry who share advice with students and answer questions. And while students in this course are novice editors, we provide them opportunities to edit authentic manuscripts in addition to those provided by the textbook.

The remainder of the curriculum centers on inter- and intradisciplinarity and transferable skills. In addition to the intro course, required courses include Modern English Grammar, Editing Professional Documents (advanced), and an internship. The two editing-centric courses—one introductory and one advanced—build students' skill sets by introducing and then reinforcing concepts such as using style guides, editing with copyediting marks, editing electronically, and corresponding with authors. The advanced course builds on the intro with assignments that emphasize substantive/developmental editing, creating a style guide for publications, and other accumulatively complex tasks.

Both courses provide grounding for subsequent digital and textual publishing courses. Digital publishing options focus on composing and editing digital content, working with images, sounds, and video, and editing specialized material such as ebooks, newsletters, websites, mobile extensions, and other digital formats. One of the courses in this category, *Methods of Media & Technical Translation*, is offered by the College of Arts & Sciences' Humanities program and covers technical skills such as video subtitling and captioning, audio transcription, and editing users' guides from a humanistic approach. Some courses in the textual publishing category, detailed below, are taught by faculty in creative writing and literary and cultural studies, making this category truly intradisciplinary.

- 1) *Writing with Style* is based on our belief that effective editors must be skilled writers who make intentional choices to achieve a desired effect and strong readers who understand that language is entangled with culture and identity.

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- 2) Creative Writing & Literary Publishing guides students as they collaboratively produce an issue of our university's undergraduate literary magazine, *Short Vine*. Students create a call for submissions and review processes, design the journal and the website where contributions are published, select artwork, copyedit the entire issue, and produce promotional materials (e.g., buttons, tote bags, flyers).
- 3) Book Arts, which examines the history and craft of the book, is co-taught by an LCS faculty member and a librarian in the university's preservation lab. The course has a materials budget and a production element: students produce paper, one-page wonders, book boxes, a range of bindings, and other physical objects.

Coursework in the certificate is structured so that the introduction course serves as a gateway to the rest of the curriculum. While we prefer that students take this course before advanced editing, we are unable to attach a prerequisite to the latter. As a result, students sometimes take the two courses simultaneously or otherwise out of intended order; this is discussed further in the "Challenges" section below. In contrast, students are granted permission to take the internship course only once they have completed the intro plus three additional courses in the curriculum; in other words, we have designed the curriculum around our belief that students must have plenty of practice, feedback, and exposure to editing technologies before they can effectively intern in a professional setting. The required courses collectively provide a breadth of knowledge and exposure to various settings for editing and publishing.

We feel that it is important to supplement classroom instruction with enrichment experiences and to create a community of novice editors. To do so, we have a community site on our learning management system, Canvas, through which co-directors and faculty post job and internship announcements and students have access to a discussion board. The site also houses certificate requirements, forms and internship guidelines as well as links to relevant reading material, professional organizations, and other resources (e.g., finding an internship; developing a LinkedIn profile; designing an editor-focused resume). Other community building includes an annual Open House with a guest speaker.

Because this certificate is based in an English Department, students have access to the vast offerings of our large and diverse department: readings, lectures, panels, and workshops by invited authors and agents; a bi-weekly newsletter for students in all English programs that announces events, internship openings, and publishing opportunities; networking with faculty; and opportunities to submit writing for publications and contests. Additionally, the English Department hosts a Visiting Writers Series, and at least once per year invites both a writer and an agent to speak to students. We also embed enrichment

into the CPC by inviting guest speakers into our classes, visits that are organized and managed by faculty members rather than by a certificate coordinator. Visitors regularly include the managing editor of our university's literary journal; freelance copyeditors; editors from business and non-profit sectors; editors from specific segments such as environmental publishing or literary publishing; and guests who can speak to other areas of publishing such as acquisitions and marketing.

## **Challenges and Next Steps**

Approaching the ten-year anniversary of our CPC, we were excited to receive the Call for Proposals for this special issue. It prompted us to review more closely the features that are working well and also address the pain points that have developed. Drawing on 31 exit surveys completed by students post-internship (from 2018–2024), we summarize student feedback and show how it supports and adds to our own perceived and acknowledged challenges. Finally, we reflect on lessons we have learned and goals for the continued growth and success of our CPC.

### **Student-Identified Challenges**

Since the internship is completed after the student has completed four classes in the CPC, we believe the exit survey is a valid instrument for gathering student feelings on both the internship experience as well as the certificate in general (see Appendix B). In addition to general demographic questions (major, contact info, etc.), the survey gathers information related to how well-prepared students felt for their internship, what they learned during their internship, what their plans are post-graduation, and what recommendations they have for improving the CPC internship process. Through this feedback, we can summarize the main challenges students identified: timing of coursework and the requirement and process of both finding and completing an internship.

#### ***Timing***

As mentioned previously, some students simultaneously take the intro course and the advanced Editing Professional Documents course, which disrupts the intended flow of our curriculum. However, because each course can be used to satisfy other requirements in English, we are unable to set prerequisites to ensure this doesn't happen. This occasionally presents concerns about duplication for both faculty and students. The faculty, when made aware of this situation, work together to ensure that necessary redundancy (like the use of style guides) are approached differently. For instance, in the intro course, students learn to define and analyze style guides and have a reverse-

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engineering assignment where they create a style guide for an already finished publication to understand the structure and use of the genre. In the advanced course, we ask students to both create and adapt to house style guides. This “breadth then depth” approach serves the students well, particularly when taken in the intended sequence. When students take the courses simultaneously, however, the two faculty members work closely with each other and the student(s) to ensure the timing of the assignments works (that the intro course introduces style guides weeks before the advanced class is asked to create one). While no students comment on this particular issue in the exit interview, two instructors of the intro and advanced editing courses have shared that students who take them simultaneously always need guidance on assignments, especially in the advanced editing course when the content has not yet been covered in the intro course.

Another issue with timing that students have mentioned is the gap between the intro course and the required internship. One student shared:

I would have found it helpful if there had been more of a follow-up between taking Intro to Copyediting and taking my actual internship...I wasn't able to find an internship that worked with my schedule until my last semester of college and it made me feel rusty going into my position.

We are not sure what this “follow-up” would look like, but perhaps each CPC course could discuss the required internship (so it doesn't feel so “distant” from intro where it is introduced), highlight how the skills learned in that particular course build upon skills learned in intro, and ask the students to reflect on how the course and skills learned would serve them in a professional position.

### ***Requiring an Internship***

One of our biggest challenges involves the required internship. We have created guidelines (see Appendix C) and posted them, as well as the required pre-registration form (see Appendix D), on our CPC Canvas page. We send out regular announcements about the internship process and share position announcements via email, yet students' independent ability to secure an internship continues to be our most significant pain point. One student noted:

It was extremely hard for me to find an internship on my own with no connections to the publishing world outside of school. I would say to make help more available for students to find an internship before the last minute. If I hadn't asked for help, I wouldn't have been able to do it.

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While students are encouraged to meet with CPC faculty and their academic advisor if they need help finding an internship, it's clear that students feel burdensome when forced to ask for that help.

Though we keep a running list of where students have completed internships in the past, and we have done our best to work closely with those clients to maintain relationships, we have established ongoing relationships with only a few. On the one hand, an internship coordinator would be ideal to foster these relationships; on the other, we believe students need to learn how to search for, tailor their resumes and apply for, and land their own internships. They get guidance on this in the intro course and through optional workshops offered by the English Department, but it is clear more guidance is needed. As a result of this feedback, we are considering other courses where we can focus specifically on finding and applying for internships beyond the intro course.

In the exit survey completed after their internship experience, students were asked to make recommendations to improve the internship process or to better prepare them beyond coursework. While 10/31 (32%) respondents offered no recommendations, citing the process as smooth and beneficial, the top recommendations, at another 32%, were that the certificate might work on guiding students more in finding their internships. Recommendations included creating a list of past internships (which we have, but don't publish), clarifying the internship process (re: when they take it, how they find it, and how they get a faculty advisor), providing access to a sample internship report, and other support like helping them update their resumes and setting up an editing portfolio.

Other notable suggestions that the CPC faculty have considered include creating an FAQ for internship employers (since one student noted that educating their internship supervisor about the internship requirements was sometimes confusing) and providing info on freelance editing. We are constantly trying to foster relationships with past and potential internship employers, but as we'll discuss later in the section titled "Staffing," this is difficult at times due to the lack of a dedicated coordinator.

Despite these challenges, it's clear from our exit surveys that the value of a required internship makes it worth the pain. According to one student: "I had an excellent experience with this course. I was supported by my instructor throughout the semester in situations that were extremely hard to navigate. I have no changes to recommend." When asked if their internship built on and expanded skills they learned in coursework, 94% said yes. And when asked what new skills they gained during the internship, in 31 responses, 29 unique skills were identified. Most significantly, 19% of students noted collaboration, time management, writing, communication, and the use of technology and social media as

either new skills they developed during their internship or skills that were sharpened during the experience. The required internship demonstrates to students how to apply what they learned but also challenges them to work in the field before graduation, giving them both insight into their interests and strengths as well as experience to help pursue future work.

## **Faculty-Identified Challenges**

In addition to challenges identified by students, we have identified four issues that inhibit our growth: staffing, tracking, course modality, and emerging technologies.

### **Staffing**

Many of the challenges we face in running the CPC are not unique to our program. The reliance on contingent faculty to grow and sustain higher education in general is ongoing and field wide. As Katie Rieger, Christina Lane, Sarah Lonelodge, and Lydia Welker (2023) note: “Contingent laborers are the new faculty majority,” which is true both in our larger department and in the CPC program. While one of our most significant strengths is the intradisciplinary nature of our program, this also means our faculty is often spread thin with no designated CPC faculty; instead, our full-time faculty teach CPC courses when they can be spared from teaching courses in their respective tracks (RPW, LCS, and CW).

However, we anticipated this challenge when developing the CPC. In addition to drawing from the strengths of our existing faculty, we utilize advanced graduate students who have some editorial experience, thus maintaining staffing without hires, remaining “budget neutral,” while also allowing our graduate students to expand their teaching experiences. We have a dedicated Canvas page to support their training in teaching our Intro to Copyediting and Publishing course, which helps with consistency and labor issues, but we have yet to acquire a specific hire for the CPC, an absence that is becoming more acute as enrollment in the certificate increases (our numbers have more than quadrupled since the certificate debuted in 2017).

To wit, advising students during the required internship can be especially taxing. Currently, advising internships counts as service rather than part of a teaching load. Though the process is not intense (a few meetings over the course of the semester to check in, review work log and progress, introduce and review the report draft, and finally grade the report), it can become overwhelming when instructors have three or more advisees per term on top of their other teaching assignments. Our department is adding a new co-op subplan in the next academic year, which has dedicated co-op coordinators. Since the required internship experience would count as one of the co-op experiences in the new sub-plan, we are hopeful that this will lead to more support for student internships.

### ***Tracking***

We have struggled with keeping track of where our students end up after they've completed the certificate. We would like more data tracking where they go and what they do. We have developed a more systematic way of tracking where they end up, but implementation always seems to fall off the radar. Since the certificate is co-directed by two tenure-line faculty who both also direct graduate programs, and the instructors who teach the courses are largely non-tenure-track contingent faculty or advanced graduate students, the important post-certificate administrative work is often the most difficult to complete.

While the exit survey has certainly helped evaluate the certificate as a whole, the single question about future plans ("Do you have employment or continued education lined up after graduation?") does not do enough (or perhaps is asked too early) to give sufficient insight into student success post certificate. Of the 31 respondents, only six (19%) selected yes and were able to share post-graduation plans with us, the majority of whom were pursuing graduate school. We'd like to know, even post graduate work, where CPC students end up and how the skills they learned through the program support their professional work, but our staffing limitations have stymied our aspirations.

### ***In-Person Offering***

Many successful copyediting and publishing programs are offered fully online, like those mentioned previously (UC San Diego, University of Chicago, and Emerson College). By requiring in-person participation, we miss out on an entire population. Because we built the CPC from existing courses, we aimed for expediency by leading with our strengths and requiring minimal curricular revision, at least for the first ten years of the program. We make that trade off knowingly as our faculty and students both crave and appreciate in-person instruction, though we realize that expanding our reach and growing the program—conditions necessary to be awarded a hire—likely will include increasing our access beyond on-campus students.

### ***Emerging Technologies***

A challenge facing every program is the use of Artificial Intelligence (AI). Currently our department allows individual faculty members to create their own AI policies for their classrooms, but as a certificate program, we need to continue thinking about the ethical uses of AI in editing and publishing. We plan to develop a certificate-wide statement that addresses our policy on ethical AI use; editing practices don't stand still because

technology changes and we must adapt and pivot to ensure our students are prepared to employ these skills.

## **Lessons Learned and Future Proposals**

As with the administration of any successful program, there is always room for growth and lessons to be learned. In hopes of helping the TPC community and anyone currently running or considering developing a copyediting and publishing certificate, we share what we have learned and what we hope to implement moving forward.

### **Establishing a Community**

At the start of each fall semester, we organize a welcome meeting, where current and prospective CPC students can come to learn about the program and meet faculty and peers. We clarify expectations, explain how we hope they move through the program, and introduce the required internship and possible connections for them to consider.

### **Accessing Information**

We have a student-facing community Canvas page where all required information, forms, and resources are available to students who declare the CPC. We also use an internal faculty-facing Canvas page to help with norming and onboarding contingent faculty and graduate assistants who teach our CPC courses.

### **Double Dipping**

The success of our program really is in showcasing how editing skills overlap multiple English tracks. In addition to many of the classes counting for both the CPC as well as for required coursework in one of our English Tracks (RPW, CW, or LCS), coming soon is the creation of a new track for co-ops in English, in which the required CPC internship could count as one of the required co-op experiences to earn this designation. We believe this will help the CPC grow.

### **Student Mentoring**

In the end, we realize that students are most successful when their peers speak about what has worked for them. We are proposing a yearly symposium (perhaps in the spring, to offset the fall annual kick-off meeting) where past interns speak about their experiences and share what they learned. They would focus on how the coursework helped them but also on what they had to learn while on the job. They would share how they found their

internship and offer advice to future interns. This peer mentoring would help clarify the process, which is the main recommendation that comes out of the program exit interviews.

## **Embracing Intradisciplinary**

Make your program work for you and your students. Our unique English major, with four distinct tracks, allowed us to tailor a CPC program for all of our students, not just those in TPC. Based on the results of our exit surveys, 100% of our students cited that their internship required them to apply skills they learned in their cross-track coursework. Students identified copyediting (74%), the creation and use of style guides (42%), communicating with authors (32%), and document design (23%) as skills they applied from the intradisciplinary coursework.

## **Conclusion**

The success of our program is due in large part to intradisciplinary partnerships that support editing and publishing as an inclusive field, one that is not exclusive to TPC. In a climate where the worth of Humanities is constantly challenged, it has been important to us to formally recognize that we are better together. When faculty from multiple disciplines work together to educate students on the editing and publishing fields of myriad industries, the outcome is beneficial to all involved. The students often discover interests and skills that are new to them, thus broadening their marketability, and faculty form close-knit ties that bind them together across disciplines.

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## Appendix A

### Copyediting and Publishing Certificate Course Descriptions and Learning Outcomes

#### Required Courses

Course	Description	Learning Outcomes
ENGL 2004 Introduction to Copyediting and Publishing	<p>Copyeditors are not the stars of the show when it comes to writing and publishing, but the glow of writing would be much dimmer without them. Copyeditors improve writing by deleting redundancies, resolving impediments to clarity, enhancing grammatical and syntactical flow, fact-checking, ensuring stylistic consistency across a manuscript, and much more. To accomplish these tasks, a copyeditor consults dictionaries and style guides and uses a variety of tools--including software programs, electronic editing tools, and old-fashioned handwritten editing marks--to develop an awareness of the differences that manual and mediated processes make in text production. Writers count on copyeditors to catch overlooked mistakes and inaccuracies; they count on copyeditors for that extra polish that elevates writing from serviceable to</p>	<p>Understand the editorial process, including the use of style manuals and reference books, creation of style sheets, and methods of querying authors and clients.</p> <p>Assess copyediting needs and apply the appropriate level of copyediting to documents including correcting issues in organization, style, and language choice.</p> <p>Learn basic principles of legal issues (copyright and permissions) that copyeditors may encounter in their work.</p> <p>Practice marking up a hard copy using conventional marks and symbols as well as using Microsoft Word's track changes and Adobe commenting tools to copyedit documents.</p>

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	<p>outstanding. To develop these skills, students will study copyediting methods and apply what they're learning to scholarly, popular, technical, and creative texts. This course is suitable for those interested in editorial work in the publishing industry, for creative writers who want to refine their manuscripts, and for professionals in any field who wish to become clear, effective communicators.</p>	<p>Recognize and correct common errors in punctuation, grammar, spelling, capitalization, abbreviations, and numbers using editing symbols.</p> <p>Assess the affordances of manual and mediated processes in relation to copyedited material.</p> <p>Learn copyediting methods and methodologies suitable to a range of texts.</p>
<p>ENGL 3046 Modern English Grammar</p>	<p>This course is designed to make learning grammar interesting and even enjoyable. The main purpose of this class is to help students improve their command of English grammar to become more knowledgeable language users, more accomplished speakers, and more effective writers. We will begin by examining the basic sentence elements of subject, verb, object, adjective, and adverb. We will then study larger issues of sentence structure, phrases, clauses, and the many subtleties of sentence embedding. We will work as language learners, deriving</p>	<p>Develop an understanding of the grammatical structures of English and how they function in conveying meaning.</p> <p>Apply knowledge of grammar and punctuation to improve one's oral and written communication.</p> <p>Analyze the grammatical and stylistic elements in published writing.</p> <p>Identify and implement how notions of appropriate usage vary according to such features as audience, context, and</p>

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	<p>the rules of English inductively from data—rather than deductively from time-honored concepts that in many cases don't hold up to close scrutiny. Our data will include sentences from a variety of contexts: literary works, academic journals, bureaucrats' memos and reports, students' own writing, as well as everyday speech. Each week, we will work on issues of grammar, punctuation, and style in writing. Students preparing to be English/Language Arts teachers will have an opportunity to examine the role of grammar instruction in the classroom.</p>	<p>genre.</p> <p>Examine the changing nature of grammatical conventions over time.</p>
<p>ENGL 4107 Copyediting and Publishing Internship</p>	<p>In this course, students explore potential career paths, gain practical skills, and/or make professional contacts through an internship to get real-world work experience in a professional, editorial environment. Site supervisors are required for an internship and provide interns with a mentor who can help them improve their writing and editing skills while developing professional relationships. Interns will also compile writing and editing samples from the internship as a way to showcase their experience</p>	<p>Gain on-the-job experience in an editorial workplace.</p> <p>Apply classroom knowledge and skills in an editorial workplace environment.</p> <p>Reflect critically on the internship experience.</p> <p>Produce a portfolio of professional documents and a report about the experience.</p>

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	<p>and skills to future employers. The course is intended to complement an on-site internship experience.</p> <p>ENGL 4107 and Internship prerequisites: ENGL 2004 Intro to Copyediting &amp; Publishing plus 9 additional hours in the certificate. This course is by permission only; contact faculty in the program to discuss interning.</p>	
<p>ENGL 5124/PWRT 5124 Editing Professional Documents</p>	<p>Students will be introduced to the practices and principles of editing print and online professional documents such as proposals, trade articles, and journals.</p>	<p>Demonstrate the ability to edit within deadlines and space constraints by successfully meeting these constraints in the context of class assignments.</p> <p>Apply developmental editing, copy editing, and proofreading skills to a variety of assignments.</p> <p>Demonstrate the ability to edit for style using a variety of style manuals.</p> <p>Formulate successful strategies for working with team members from diverse areas (both inside and outside) by working on group projects.</p>

		<p>Investigate and employ online sources for fact checking class assignments.</p> <p>Integrate writing and design (i.e., visual elements) into a cohesive and balanced layout in print and online environments.</p> <p>Assess the viability of a story/book/article to determine whether it is a good piece to publish.</p> <p>Evaluate legal concerns involving libel, permissions, and copyright in professional and technical writing situations.</p>
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## Digital Publishing (Choose One)

Course	Description	Learning Outcomes
ENGL 2000 Digital Composing	Students will compose with audio, video, and other web 2.0 technologies and develop an understanding of how digital literacies expand concepts of composing and writing in the context of 21st	Explain the role of digital literacy tools and the ways in which such tools shape text delivery within 21st century modes of communication.

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	<p>century modes of communication.</p>	<p>Use those tools for multimodal composing purposes.</p> <p>Create finished compositions aimed at varying audiences and using a range of digital and traditional print techniques.</p>
<p>ENGL 2070 Desktop Publishing</p>	<p>In this course, students will learn to use the digital tools of the 21st century to publish professional documents for multiple purposes and audiences. Projects include the design and production of flyers, brochures, presentations, and marketing materials. This course is print focused, and projects may also be client focused.</p>	<p>Define basic design principles used in developing documents for professional publication.</p> <p>Recognize and describe the relationship between design principles and written communication, both print and screen.</p> <p>Demonstrate basic competence in using DTP software, such as Photoshop, InDesign, Word, Acrobat.</p> <p>Discuss your work in critically informed ways drawing on the vocabulary of document design.</p> <p>Assess and critique existing documents based on</p>

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		<p>accepted design principles and propose alternative strategies for improvement.</p> <p>Conceive and carry out design projects to include the production of professional quality documents.</p> <p>Practice working collaboratively to achieve a common goal.</p>
ENGL 3072 Multimedia Writing	<p>Multimedia Writing will provide students with a practical and theoretical foundation in multimedia theory and production. Projects include research-driven work into a range of media, including digital, audio, and video. Students will present their findings using the latest in visual and other media presentation technologies.</p>	<p>Define terms related to multimedia writing.</p> <p>Engage the culture and problems associated with multimedia writing.</p> <p>Compare and contrast different styles and formats of multimedia writing and composing.</p> <p>Research and produce a multimodal argument.</p>
ENGL 5128 Publishing and New Media	<p>The course provides students with the fundamentals of book and magazine publishing, while preparing them to succeed in an era in which</p>	<p>Define the fundamentals of book and magazine publishing.</p>

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	<p>publication environments are fluid spaces where interactions among people, machines and media (words, images, sounds, video, animations, simulations) must be structured. Students will learn to explore multiple approaches to creating, managing, distributing, and marketing content across multiple platforms-including books, e-books, periodicals, websites, blogs, podcasts, mobile extensions, and other formats. Projects will be client focused and include service learning projects for area non-profits or government agencies.</p>	<p>Practice and advance writing and editing skills.</p> <p>Demonstrate basic competence in new media technologies.</p> <p>Demonstrate critical and applied understanding of the techniques and theories of contemporary publishing.</p> <p>Conceive and carry out a publishing project.</p>
<p>HUM 4003 Methods of Media and Technical Translation</p>	<p>This advanced-undergraduate and graduate-level course introduces techniques and research methods used to create professional-quality media and technical translations and gives students opportunities to try out different forms of translation. "Media translation" means, among other topics: video subtitling, localization for video games and software, podcast transcription, and audio transcripts. "Technical translation," on the other hand, means translation of instruction manuals, user's guides, and other forms of</p>	<p>Research and show evidence of intensive study of topics related to media and/or technical translation projects.</p> <p>Show how translation theory informs day-to-day translation practices.</p> <p>Create high-quality technical translations easily readable by both professionals and consumers alike.</p> <p>Practice core skills of video</p>

	<p>technical writing. Beyond introducing students to the practical skills and discipline required by these fields, the course emphasizes critical forms of inquiry that situates the translated products within societal discourses, such that humanistic research methods yield more nuanced, insightful translations. Competence at an Intermediate level in any non-English language required.</p>	<p>game localization and translate databases of nested text, including but not limited to character dialogue.</p> <p>Subtitle films and demonstrate best practices in film &amp; video subtitling.</p>
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## Textual Publishing (Choose One)

Course	Description	Learning Outcomes
<p>ENGL 3076 Writing with Style</p>	<p>Clothes, hair, music choices—all are familiar elements of your distinctive style. Your writing, too, has style, whether zippy and humorous, reflective and thoughtful, or something else altogether. In this course you will learn to recognize stylistic moves and patterns in your own and others’ writing and apply elements to fit your audience and purpose. By diving into the effects of word choice, punctuation, sentence-length, rhythmic clauses, figurative language, and much more, you will develop a repertoire of stylistic choices that will sharpen your writing</p>	<p>View style as an art of selection influenced by audience, purpose, genre, and context.</p> <p>Apply stylistic moves with intention to create specific effects and to communicate effectively.</p> <p>Experiment with different writing styles through regular informal writing activities.</p> <p>Participate in group</p>

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	<p>and refine your message for a variety of situations. This course is perfect for creative writers who want to work on craft, aspiring professionals in any field who wish to become clear, effective communicators, teachers-in-training who plan to teach writing and reading at any level, and anyone interested in writing with more intention.</p>	<p>workshops to practice analyzing and improving your writing style.</p> <p>Complete analytical and creative writing projects designed to apply what you've learned about style to texts of your choice.</p>
<p>ENGL 3096 Creative Writing and Literary Publishing</p>	<p>Students will develop practical, hands-on skills related to editing, producing, and promoting the online literary magazine Short Vine, the undergraduate literary journal of The University of Cincinnati. We will focus on the art and craft of evaluating and editing fiction, poetry, literary nonfiction, art, and photography as well as layout, production, and all the business aspects of publishing a literary journal including subscriptions, marketing, and distribution, as well as creating a stronger online presence. This course also provides an introduction to the larger literary market, and we will discuss the process of building a career as a writer, including topics such as literary contests, colonies and conferences, agents and editors, book production, readings, marketing, and the</p>	<p>Students will select, edit, and proofread creative work for publication in Short Vine.</p> <p>Students will work closely with emerging writers and artists.</p> <p>Students will design and lay out an online literary magazine, including art and photography.</p> <p>Students will research and analyze established literary magazines for content, genre, style, and approach.</p> <p>Students will prepare their own creative work for submission to a literary journal.</p>

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	<p>publishing environment overall. In addition to producing Short Vine, students will gain substantial experience in editing and preparing manuscripts of their own creative work and learn how to submit work for publication.</p>	
<p>ENGL 3097 Book Arts</p>	<p>This course is an introduction to book arts—including printing, bookbinding, papermaking, artist bookwork—through the dual lens of book history and preservation practices. In addition to weekly readings, students will conduct observational analyses, hands-on exercises, and archival research in the Preservation Lab located in Langsam Library.</p>	<p>Synthesize an understanding of book arts and general history of book-making practices.</p> <p>Develop awareness of book technologies, from print to digital, and the materials, tools, and practices central to their creation.</p> <p>View book arts through cultural perspectives that consider the book an evolving material cultural object and expressive medium.</p> <p>Develop and employ coherent writing and communication skills through research papers, discussions and oral presentations.</p> <p>Observe and annotate book arts practices in the Preservation Lab and</p>

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		participate in hands-on book-making activities led by a preservationist.
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## Appendix B

### Copyediting & Publishing Internship Exit Survey 80

\* Required

1. Your Name \*

2. Please input the date. \*

3. What is your major? \*

4. Your non-UC email address so that we can keep up with you after graduation: \*

5. Did your internship require you to apply skills you learned in coursework? \*

Yes

No

6. What skills did you apply from coursework? \*

7. What skills did you learn on the job for which coursework didn't prepare you? \*

8. Did your internship build on and expand skills you learned in coursework? \*

Yes

No

9. What new skills did you gain on the job? \*

10. Do you have employment or continued education lined up after graduation? \*

Yes

No

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11. If you have employment, for whom will you be working and what will your responsibilities be? If you are continuing your education, what program are you entering and what degree are you seeking? \*

12. If you were to recommend changes to the internship process or to the preparation you received in coursework, what one or two recommendations would you make? \*

## **Author Information**

Laura Wilson teaches in the Rhetoric and Professional Writing track of the English department at the University of Cincinnati. Her pedagogy incorporates experiential learning in courses such as technical writing, multimedia writing, web authoring, and social media. Her research projects and publications focus on student engagement, contingent labor, advisory boards, and service learning in the digital humanities. Additionally, she serves the English department as the director of undergraduate studies, where she combines knowledge of the program's many track and certificate options to best advise students interested in writing and editing professions.

Lisa Beckelhimer is an Educator (Teaching) Professor at the University of Cincinnati, where she has taught for more than 25 years. She teaches English composition, copyediting and publishing, and interdisciplinary studies. Her interests include affirming pedagogies and wellness in the writing curriculum, online teaching and learning, and popular culture. Prior to teaching, Lisa held editorial positions in corporate and academic settings. Her recent publications range from a critique of Hallmark Channel programming to a step-by-step guide to developing online writing courses.

Laura R. Micciche teaches writing, editing, and composition theory at the University of Cincinnati, where she developed and co-directs the Copyediting & Publishing Certificate. Her research focuses on collaborative and material realities that encompass writing, teaching, administrative, and editorial practices. She has published two monographs, three edited collections—most recently, the co-edited *Revising Moves: Writing Stories of (Re)Making*—and over 30 peer-reviewed articles and book chapters, many with collaborators. She currently chairs the Consortium of Doctoral Programs in Rhetoric & Composition, co-edits the WPA Book Series for Parlor Press, and is past editor of *Composition Studies*.