

In Search of a Core Curriculum: Assessment of Editing and Publishing Programs in Higher Education

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Abstract: With the rise of artificial intelligence (AI), the need for well-trained editors and other publishing professionals is increasing. However, the training of editors differs widely. In this paper, we explore whether a core curriculum exists in higher education editing and publishing (E&P) programs throughout the English-speaking world. We assess E&P programs in undergraduate and graduate education by collecting a list of 1602 course titles, coding each course based on 37 descriptive codes that reflect course aims, and then examining the data for patterns to identify shared objectives and outcomes.

Initial findings indicate that no core curriculum is shared among E&P programs at either the graduate or undergraduate level, and coding reveals uneven distribution of course types. Moreover, the data suggests a lack of core identity among E&P programs, as well as widely varying skillsets in students entering the workforce. Nevertheless, the diversity of course offerings does lend itself to categorization from which a core curriculum could be derived. This data can help program directors and curriculum developers determine core and elective courses to best meet the needs of students—keeping them competitive with graduates from other programs—and set up reasonable expectations for industry professionals hiring from these programs.

Keywords: curriculum, course content, editing, programs, publishing

Artificial intelligence (AI) has exploded in popularity and usefulness over the past few years, and its rise has been met with excitement and discomfort in many industries. The publishing industry is one industry that is facing a particularly great disruption. As more people experiment with AI to write texts and create publications, there is an accompanying mounting need for skilled editors to fact-check information, craft and shape texts, and oversee the publication and distribution process.

Many universities have courses designed to teach students how to edit, both within technical and professional communication (TPC) programs and without. These editing and publishing (E&P) courses are often contained within English or writing departments as elective credits that provide students with practical skills for when they enter the workforce. Some universities have gone beyond single courses to design entire programs at the undergraduate and graduate levels that teach the skills, practices, theories, and business of publishing. These more robust programs are well established in the United Kingdom and Canada, but there are a growing number of programs being established or expanded in the United States.

Our own program's growth is typical of many of the E&P programs in the United States. Located at a large private university in the western United States, our E&P program began with a single copyediting course several decades ago. Over time, the course offerings expanded to include different aspects of editing and publishing, along with a robust professionalization program that includes dozens of internship partners and an editing service within the University. While it was initially housed in an English department, our program moved to a linguistics department during a departmental realignment. The program has grown to include a minor and a major that serves more than 200 undergraduate students who go on after graduation to work in the publishing industry or many other industries as writers and editors. A growing number of students pursue graduate studies in E&P, English, linguistics, law, and business. Yet we are still seeing an increasing demand for our students in internships and full-time careers as the companies around our university grapple with their needs for effective communication.

With the need for editors and other publishing professionals on the rise, as well as an increasing number of courses and programs in universities, we assumed broad similarities in the training that students are receiving; however, anecdotal evidence tells a different story, suggesting instead wide variances among different programs and courses in the definitions, practices, and approaches to the discipline of editing and publishing.

With these observations in mind, we conducted a rigorous qualitative exploration of E&P courses and curricula across programs in the English-speaking world. What we found confirmed our earlier anecdotal evidence: editing courses are taught at many universities, and are staples in TPC programs, but there is no core curriculum for E&P courses or programs. In fact, there are widely differing approaches to teaching editing and publishing across the disciplines. These disparities could stem from the status of editing within academia in that it does not have an established discipline supported by scholars, journals, and conferences. The disparities could also be a result of the variety of departments where E&P courses are housed, from English to technical communication to business to linguistics. The differences are likely also connected to editing and publishing's history as a trade (and, by extension, E&P courses as professional skills development) rather than a subject for serious academic inquiry.

Whatever the reasons behind the lack of a core curriculum, the increasing need for well-trained editors and publishing professionals shows that the discipline would benefit from a degree of standardization to help students, faculty, and employers know what to expect out of an E&P program. In this study, which is the beginning of a larger effort to assess E&P courses, we ask the following research questions (RQs):

1. *How do E&P programs fit into standard definitions of academic disciplines?*
2. *What is the current profile of E&P programs across the English-speaking world?*
3. *What curricular commonalities or patterns exist among disparate E&P programs?*

Ultimately, our goal in addressing these three questions is to collect solid data about the current state of E&P programs so that we can address a larger and more important fourth question:

4. *What might a core curriculum for E&P include?*

This study is the first step toward that goal. By documenting and categorizing current course and program offerings, we can begin to see the patterns and practices shaping the education of editors today.

Literature Review

Background of Editing Practice and Research

The practice of editing—shaping manuscripts, improving texts, and correcting errors—has been part of communicating since the emergence of written language and part of the publishing process for centuries, even well before the invention of the printing press (Bell, 2008, p. 185). The *academic study* of editing, not simply as a function of writing but as its own process with distinctive features, is much more recent. Over the past several decades, scholars throughout the English-speaking world have begun to recognize the rich opportunities for research offered by studying the “unsung, faceless, nameless technicians assisting the author in the creation of the completed manuscript” (Gross, 1993, p. xvi).

Studies in the 21st century have examined the specific functions of editing, such as determining which errors matter to readers (Beason, 2001; Gubala et al., 2020) or connecting editing to questions of linguistic prescriptivism (Chapman & Rawlins, 2020) and corpus research (Smith, 2023). In just the past two years, studies of editing (along with much of academia) have turned their focus to the rise of AI and the editorial role in working with computer-generated text (Węcel et al., 2023; Noy & Zhang, 2023). In many cases, studies of editing do not exist in their own right but rather are folded into writing studies, technical communication, or business communication, which claim editing as a small though significant piece of a larger discipline.

The continuing idea of editing as a small part of various larger disciplines is key to the questions in this paper and to the status of editing research and pedagogy. In our E&P program, editing started as a single course focused on a professional practice that could be paired with students' work in their own majors in different departments. Over time, the number of editing courses grew and became the focus of several faculty members instead of side courses. In an undergraduate teaching institution, where faculty research is ideally connected with their courses, there began to be an increasing focus on connecting editing practices with academic research that drew on the background and expertise of the editing faculty. This story is mirrored in many of the programs we discuss in this paper. As the demand for practical editing courses grows, the interest in academic treatments of the theories and concepts of editing similarly grows.

Unfortunately, however, the body of academic literature on editing and publishing is small, with few academic journals dedicated to publishing on the subject and few scholars engaged in relevant research. For instance, in her summary of the scholarship centered on technical editing, a specialized field of editing often found in technical communication programs, Suzan Flanagan (2019) concludes that scholars have no shared definition of *technical editing*, that empirical studies on technical editing published in peer-review journals are sparse, and that instructors do not share an established pedagogy for teaching technical writing in the classroom. The website editingresearch.org also demonstrates the paucity of research in E&P. Since 2020, the website—run by students in an editing and publishing program—has tracked and summarized empirical research in editing and publishing. As of this writing, they have featured only 92 articles related to editing and 46 related to publishing from a variety of disciplines and journals across the last four years. While not an exhaustive list, the site offers a representative sampling from a broad range of disciplines, from creative writing to business writing to philosophy to linguistics, demonstrating that editing research is generally regarded as a subfield of other disciplines, and not a discipline in its own right.

What Makes a Discipline

One key question is whether E&P could (or should) qualify as a standalone discipline. A discipline, as defined by Eli B. Cohen and Scott J. Lloyd (2014), entails “academic studies that focus on a self-imposed field of knowledge” (p. 189). Although disciplines vary widely in character and activity, Armin Krishnan (2009) proposed six qualifying factors that may serve as criteria for determining whether a class taught at a university does indeed fit the definition of a discipline, including (1) “an object of research” (e.g., writing, music, law); (2) specific and exclusive body of knowledge acquired through an extended period of research; (3) underlying theory; (4) specific language or jargon understood by the associated community of scholars; (5) specific and defined research methods; and (6) “institutional manifestation in the form of subjects taught at universities . . . and professional associations” (p. 9).

Although some argue that a study that is primarily vocational, such as accounting, does not qualify as an academic discipline (Joel S. Demski, 2007), others argue

for the acceptance of practical disciplines as legitimate forms of study. In his 2018 article “For a Practical Discipline,” Robert T. Craig positions the field of communications as a discipline that cultivates both wisdom (phronesis) and skill (techne) in a “culture’s communicative praxis” (p. 289). Within the various branches of communications, the balance between the practical and the theoretical is an ongoing academic discussion (see, for example, Kristen M. Getchell and Paula J. Lentz, 2019, which addresses theoretical approaches to business communication; or Lisa Melonçon and Joanna Schieber, 2022, which focuses on building a disciplinary identity for TPC). In some ways, E&P fits within this discussion as a practical discipline, given its grounding in research and direct application to professions that impact written language and, by extension, thought and culture. Nevertheless, while the practical application is undeniable, the question remains as to whether E&P has its own unique disciplinary home or whether, like other TPC and business communication disciplines, it overlaps with others (see Carabelli, 2013; Carradini, 2020). Important to the subject of this paper, is a unique disciplinary identity requisite to give rise to a core curriculum? In the next two sections, we consider the importance of common scholarship and common pedagogy to the existence of a core curriculum within a discipline.

Common Scholarship in E&P

As described above, scholarship on editing can be found under the umbrella of a variety of different disciplines. For instance, scholars of technical editing may find a home for their scholarship in TPC journals like *Technical Communication*, *Technical Communication Quarterly*, or the *Journal of Business and Technical Communication*. But E&P as its own discipline—one that can capture scholarship on everything from technical editing to fiction editing to magazine editing—struggles because journals dedicated exclusively to E&P scholarship are virtually nonexistent. Journals with “editing” in the title, like *Scholarly Editing*, *Science Editing*, and *European Science Editing*, focus on esoteric applications of editing practice in larger disciplines. Publishing-specific journals like *Publishing Research Quarterly*, *Journal of Scholarly Publishing*, and *Publishing History* address a broader focus of research and analysis related to the publishing industry. Because the number of potential venues for publication in academic contexts is so few, many scholars wanting to write about editing and publishing turn to industry journals instead, such as *Publishers Weekly*, *Learned Publishing*, or *Electronic Publishing*.

In a similar vein, E&P scholars wanting to share their work with each other have no established conferences. Scholars who teach and study editing have looked to academic conferences in a variety of fields at which to present their work. They have attended TPC conferences such as Special Interest Group on Design of Communication (SIGDOC) and Council for Programs in Technical and Scientific Communication (CPTSC), linguistics conferences such as the Prescriptivism Conference and corpus conferences, business communication conferences such as Association for Business Communication (ABC), and even industry conferences such as ACES: The Society for Editing. A common scholarship does not exist among E&P scholars because of the fractured and scattered nature of its discipline and lack of cohesive academic institutional forces, like journals and conferences.

Additionally, because editing courses are housed in a variety of departments (English, creative writing, business writing, linguistics, professional communication, technical communication, mass communication, and so on), instructors are drawn from other disciplines and bring with them their own academic training and research agendas. This leads to a wide variety of academic approaches to E&P, with fundamental differences in theoretical foundations, methodologies, and broader academic communities. Not only does this influence approaches to research, but it also shapes the identity of the program and its courses. As several scholars have noted in their studies of technical communication programs, “where a . . . program is located within a university has profound impact on the nature of the program” (Davis, 2001, p. 19). For E&P programs, this is no different. A program based in an English or creative writing department may tend to focus on fiction editing while one based in a TPC or business department may focus on professional or technical editing and publishing, and the two departments may overlap little in terms of academic expertise, course content, and pedagogical approaches.

Our program is in a linguistics department, but the four full-time faculty who teach and study editing have academic backgrounds in rhetoric and professional communication, creative writing, and linguistics. Some of the faculty have master’s degrees in other areas, like business or public administration. All four have professional experience in editing and publishing, but in vastly different areas: textbook publishing, academic publishing, religious publishing, fiction publishing, and government publishing. Adjunct instructors in our program come from a wider variety of backgrounds, bringing even more professional E&P experience to the classroom. Even in this small program, with a focused editing and publishing curriculum, the faculty are conducting, presenting, and publishing research in different forums.

Common Pedagogy in E&P

The variety of backgrounds, research interests, and departmental homes results in faculty drawing their course content from textbooks and teaching practices in different disciplines. Editing programs housed in creative writing departments take on distinctly creative flavors, while those housed elsewhere build on the established pedagogies of their fields. The result is that there is no common thread across institutions as to best practices for teaching editing or publishing to students.

Few studies address editing in pedagogical terms, and the few that do couch their studies in the broader context of writing studies, TPC, or similar disciplines. For example, Karen Nairn (2019) studied the effectiveness of collaborative editing pedagogy with students in a writing for publication course, and Whitney B. Taylor (2019) wrote about the “pedagogical possibilities” of teaching Shakespeare students to edit digital texts for modern audiences. One of the more useful resources, Suzan Flanagan and Michael Albers’ 2019 book, *Editing in the Modern Classroom*, provides in-classroom guidance on how to structure courses and design lessons in technical editing.

Of the various genres of editing, technical editing has the broadest selection of well-known and well-used textbooks, including Carolyn Rude and Angela Eaton's *Technical Editing* (2010) and Donald H. Cunningham et al.'s *Technical Editing: An Introduction to Editing in the Workplace* (2019). Outside of TPC, there are fewer options. Many instructors rely on references, such as *The Copyeditor's Handbook* and accompanying workbook, to teach copyediting skills; style guides such as *The Chicago Manual of Style* and *The APA Style Manual* to teach students how to apply a publication style; and handbooks, like Scott Norton's *Developmental Editing* (2023) to teach book editing or Suzy Bills' *The Freelance Editor's Handbook* (2021) to teach freelance editing. Additionally, instructors may find themselves flipping books on how to write for the purposes of instructing in editing. For example, one of the authors of this paper has used *Write for Children* (2001) by Andrew Melrose to teach students how to edit children's books. Although excellent resources, handbooks and reference manuals are not based in established pedagogy, nor are they explicitly intended for the classroom but for professionals in the workplace. Consequently, instructors lack common, tried-and-true pedagogy across editing programs, especially outside of technical editing.

This lack of common pedagogy is evident primarily between institutions. Within institutions, E&P programs tend to have a strong identity closely tied to their functions and relationships inside their departments. In our program, for example, the faculty use their different backgrounds and research interests to build an E&P program with different options for students. The faculty work together to define curriculum for shared courses (like usage, grammar, and copyediting) and to create common learning outcomes for advanced genre-specific courses that draw on individual faculty expertise (such as fiction, magazine, technical, or business editing). What is lacking is a range of resources designed for a curriculum consistent with programs outside of our university.

Benefits of a Core Curriculum

Within a single university's E&P program, a common or core curriculum creates consistency for the student experience in that program. It also provides measurable results for institutional assessment efforts. However, a consistent curriculum that crosses university boundaries produces much larger benefits. For evidence, we turn to similarly practical communication disciplines: technical communication and business communication. These fields have some overlap in both faculty and research, but each has an established identity based on a combination of dedicated academic journals and conferences and a core curriculum connected to shared understanding of what should be taught in these courses. While both technical communication and business communication have several well-established textbooks, the concepts, approaches, and often assignments in those textbooks share an identity unique to those disciplines. These identities have been confirmed by studies such as Carradini, et al. (2020) and Hyejung Chang, et al. (2018) in business communication, and Lisa Melonçon and Sally Henschel (2013) in technical communication.

Fairly regular evaluation of a discipline's curriculum is essential to understanding where programs are located and what content is taught in those programs, particularly in fields where there has been rapid growth or change (see Lisa Melonçon and Sally Henschel, 2013, p. 46). Even more important, however, is that evaluation of programs and curriculum plays a huge part in creating a disciplinary identity, especially when combined with recognizable published scholarship in the field. The core curriculum is not simply a unified approach to teaching a subject; rather, as Karen Card and Crystal Renée Chambers (2016) argue, "A core curriculum representing the core knowledge and values of a field is necessary to solidify the status as an academic discipline" (p. 127).

At the same time, a core curriculum is necessary in practical disciplines to create consistency in the expectations of what students are learning. Potential employers need to be able to identify the skills and practical value created by a degree in those disciplines. We argued at the beginning of this paper that the need for trained editors in the professional world is increasing. AI-generated text has not replaced editors; rather, computer-generated text has been shown to "introduce fatal linguistic errors, ultimately reducing comprehension by the reader" (Jaime A. Teixeira da Silva, 2022, p. 2). Employers are increasingly seeking skilled writers and editors who can work with AI to create accurate, readable texts. This is in addition to other technical skills—including word-processing, design, programming, web communication, and social media—that are necessary for editors to succeed in the modern workplace. There have been several studies of the skills that employers are seeking (Clinton R. Lanier, 2018). Susan Lang and Laura Palmer (2017) took that approach a step further by examining technical editing textbooks and editing-related job requirements to propose a redesign of technical editing courses. But no studies have looked at the field as a whole to determine what is being taught in editing and publishing courses and what skills editing graduates should have.

In this study, we seek to take the first steps toward a core curriculum for editing and publishing by documenting what is currently being taught in editing and publishing at universities throughout the English-speaking world. This documentation provides the groundwork for future studies that can connect pedagogy, academic research, and disciplinary identity with the practical expectations of employers.

Methods

In this section, we detail our methods for defining E&P programs and for collecting and analyzing data to give us a clear understanding of the shared and distinct features among such programs.

Identifying Relevant Programs

To answer our second research question (*What is the current profile of E&P programs across the English-speaking world?*), we first needed to define E&P programs and then compile a list of programs that fit within our definition.

We limited our study to E&P programs in higher education to understand what is happening in academia and to manage our data more effectively. For this study, we defined E&P programs as being (1) associated with institutions of higher learning (e.g., universities, colleges); (2) explicitly designed to train future editors and publishers; and (3) terminating in a degree or certification (see Lisa Melonçon, 2019; Sandi Harner & Anne Rich, 2005) related to editing and/or publishing, including graduate degrees (e.g., MS in Publishing from New York University), undergraduate majors (e.g., BA in Editing, Writing, and Media from Florida State University), undergraduate minors (e.g., Publishing and Editing minor from Susquehanna University), emphases or tracks (e.g., BA/BS in Publishing, editing track), and certifications (e.g., Certificate of Editing from the University of Chicago). Because our study was concerned with official and established E&P programs, we excluded single courses of study not related to a program. This limiting factor had the added benefit of making data gathering and analysis manageable within the scope of our research questions.

We intended to create a comprehensive list of E&P programs. First, we referred to previously compiled lists of E&P programs, such as the one compiled by Peter Ginna (2017) in his book *What Editors Do*, which lists 29 institutions' programs. We verified that each program met with our definition of E&P programs and that each was still running; if not, we removed it from our list. We next conducted an independent exploration of E&P programs via the use of search engines using key terms such as *editing program*, *editing major*, *editing minor*, *editing certificate*, and *editing master's*, as well as similar terms with *publishing* in place of *editing*. Ultimately, we compiled a list of 77 institutions from around the English-speaking world (namely, the US, UK, Canada, Ireland, Australia, New Zealand, India, Malaysia, Kenya, and Ghana). Because many of these institutions host multiple programs (for example, both a major and a minor), we counted 94 individually specified editing and/or publishing programs meeting our criteria.

From this list, we collected information about each E&P program's (a) location (city, state, country); (b) host institution/university; (c) host department; (d) official program name; (e) degree/certification name; (f) level (i.e., graduate, undergraduate, or non-degree-seeking); (g) number of required credits; (h) associated course titles (required and elective, excluding general education requirements); (i) admission requirements; and (j) internship expectations. A spreadsheet with the collected data can be found in [Appendix A](https://tinyurl.com/EditingAndPublishingData) (https://tinyurl.com/EditingAndPublishingData). It is possible that some programs that would otherwise fit our criteria were overlooked, and so we welcome program officials to contact the authors to correct or contribute to the entries in our growing database of E&P programs.

Collecting Course Titles

To answer our third research question (*What curricular commonalities or patterns exist among disparate editing and publishing programs?*), we needed to know what is being taught in each of the E&P programs on our list. As the most critical part of our data collection, we created a list of all course titles required to complete

each program—excluding any general education requirements—as a method of ascertaining what is commonly being taught across curricula. This practice has precedent in the literature. Irina Borisova (2018) conducted a large-scale study in which she and other researchers “classif[ied] college courses into course categories using only a college course name as input” (p. 419) and discovered a “very high accuracy” (p. 422) in the correlation of names to categories, which is to say, to the primary learning objective of the course. In a more TPC-focused study of undergraduate and graduate editing courses, Lisa Melonçon (2019) described collecting course titles in order to discern trends in the objectives of editing programs in TPC. She describes the function of course titles and their use to both students and administrators, particularly in relationship to editing courses:

As the outward-facing information that students and other stakeholders see, course titles (and course descriptions) are important institutional and programmatic information. Unlike other courses . . . the editing course is a bit more straightforward in being able to succinctly describe what the course contains based on its title (p. 174).

Additionally, Luke Thominet and Kristina Acosta (2023) tied course title analysis to patterns in programmatic naming practices when describing course objectives and argue that course titles are used to “communicate . . . values and goals more clearly to students” (p. 221). They identified the frequency of lemmas such as *editing* and *design* as common descriptors that signal to students the central topic of a course. Furthermore, using course titles enables researchers to code and categorize courses to determine how many disparate programs require similar courses with like objectives, as demonstrated by Lisa Melonçon and Sally Henschel (2013) in their assessment of undergraduate degree programs in technical and professional communication across universities and colleges.

To collect course titles for each E&P program as the basis of our analysis, we relied on lists provided by program websites and course catalogs. In total, we identified 1602 courses across 94 programs. Where we could not find course names related to a specific program, we solicited that information directly from program officials via email. In rare cases when our emails went unanswered, we do not include course offerings from that program in our official count and so are unable to code them.

Coding Course Titles

We aimed to discover what is currently being taught in E&P programs across the English-speaking world. Therefore, after compiling a list of course titles from our list of E&P programs, we began to code them for their perceived course objectives, as suggested by course titles, which we had established as being accurately indicative of course content (see above). We followed Johnny Saldaña’s (2016) method for descriptive coding because it “identifies and links comparable contents” (p. 102), which would enable us to observe comparable objectives among E&P courses. For example, two courses titled Basic Manuscript Editing, and Basic Editing Skills were both coded as “editing,” which we perceived as the primary learning objective of the course; two other courses titled Traditional Publishing I, and Publishing Overview

were both coded as “publishing” for the same reason. In this way, codes suggested common content or objectives shared among courses thus coded. It should be noted that many courses required two or more codes to accurately describe them. For example, the course Design and Future of Publishing was tagged with two codes, “design” and “publishing”; and “Children’s and YA Publishing” was tagged with “genre” and “publishing.” We reviewed one another’s work and resolved disagreements about which codes had been applied and where (David B. Allsop et al., 2022) to come to a unified vision of common course content being taught. Ultimately, this process yielded 29 distinct content codes representing the range of subject matter taught to editing and publishing students (see Table 1).

Table 1
List of Initial Codes Applied to E&P Courses

CODE	COUNT	%CODE	%CASES
Publishing	420	13.30%	26.20%
Writing	305	9.70%	19.00%
Business	251	8.00%	15.70%
Editing	206	6.50%	12.90%
Genre	201	6.40%	12.50%
Book	197	6.30%	12.30%
Digital	186	5.90%	11.60%
History	127	4.00%	7.90%
Introduction	120	3.80%	7.50%
Design	114	3.60%	7.10%
Technology	108	3.40%	6.70%
Tools	100	3.20%	6.20%
Research	89	2.80%	5.60%
Literature	83	2.60%	5.20%
Internship	76	2.40%	4.70%
Rhetoric/Com	64	2.00%	4.00%
Miscellaneous	64	2.00%	4.00%
Web/Online	52	1.70%	3.20%
Thesis/Senior Course	48	1.50%	3.00%
Legal	46	1.50%	2.90%
Ethics	45	1.40%	2.80%
Print	41	1.30%	2.60%
Style	36	1.10%	2.30%
Copyediting	36	1.10%	2.20%
Magazine	33	1.00%	2.10%
Grammar	31	1.00%	1.90%
DEI	28	0.90%	1.70%
Printmaking	25	0.80%	1.60%
Foreign Language	19	0.60%	1.20%

Note. *COUNT* refers to the frequency with which the code was applied to all course titles. *%CODE* refers to the percentage of total applied codes (n=3151). *%CASES* refers to the percentage of total course titles (n=1602).

After completing the first cycle of initial coding, we wanted to explore how codes related to one another and whether they could be reasonably grouped into categories based on shared characteristics, in this case, shared learning objectives. We initiated a second cycle of coding, as recommended by Saldaña (2016), and applied axial coding: “Grouping similarly coded data reduces the number of Initial Codes . . . developed while sorting and relabeling them into conceptual categories” (p. 245). We called these newly identified categories “Content Sets” to emphasize the similar course content and common learning objectives implied by each set: Editing Skills, Publishing, Writing and Literature, Design and Technology, and Industry (a sixth set, Other, contains outliers in the dataset). Descriptions of each Content Set are found in Table 2. Each of these Content Sets and their related codes are described further in Results and Discussion.

Table 2

List and Description of Content Sets and Their Related Codes

CONTENT SET	SET DESCRIPTION	INITIAL CODE
Editing Skills	Skills involving editing practices defined as textual manipulation at both global (whole document) and local (sentence and word) levels	Editing (general), Style, Copy-editing, Grammar
Publishing	Skills and knowledge of commercial production and issuance of a text in various media	Publishing, Digital, Book Magazine, Web/Onlin, Print
Writing and Literature	Skills involving text creation, research, and analysis of created/published texts	Foreign language, Research, Writing, Genre, Rhetoric/communication, Literature, Thesis/senior course
Design and Technology	Skills engaging specific tools, technology, and theory in the design, creation, and production of a text	Design, Tools, Technology, Printmaking
Industry	Skills and knowledge related to the profession/business of editing and/or publishing	History, Business, Legal Internship, DEI, Ethics
Other	Outliers in the dataset that have no discernible relevance to E&P curricula	Introduction, Miscellaneous

Note. *COUNT* refers to the frequency with which the code was applied to all course titles. *%CODE* refers to the percentage of total applied codes (n=3284). *%CASES* refers to the percentage of total course titles (n=1602).

Finally, we included institution-related codes to distinguish core versus elective courses (e.g., Required, Elective, Unspecified, and Outcomes-based) and the degree level (Graduate, Undergraduate, Non-degree, and Concentration; see Table 3). These additional institution-related codes, when combined with the 29 content codes, give us a total of 37 codes.

Table 3

List of Institution-Related Codes Applied to E&P Courses

INSTITUTION SET	CODES	COUNT	%CODE	%CASES
Requirements	Required	579	17.6%	36.1%
	Elective	997	30.4%	62.2%
	Unspecified	16	0.5%	1.0%
	Outcomes-based	10	0.3%	0.6%
Degree Level	Graduate	546	16.6%	34.1%
	Undergraduate	749	22.8%	46.8%
	Non-degree	297	9.0%	18.5%
	Concentration	90	2.7%	5.6%

All 1602 courses offered across 94 programs were imported into Provalis Research’s QDA MINER LITE software for qualitative analysis and were coded as described.

Results and Discussion

In this section, we report our findings on the assessment of editing and publishing programs around the English-speaking world. Particularly, we indicate (a) which departments or schools host E&P programs, the number of credits required to complete the programs, and the types of qualification achieved (RQ2); and (b) the most common course types being taught in E&P programs, indicating the kind of training future editors are receiving in higher education (RQ3). We discuss whether a core curriculum exists among editing programs. Finally, we address the implications of our findings and provide a holistic overview of the current state of E&P programs in higher education.

The Current Profile of E&P Across the English-Speaking World

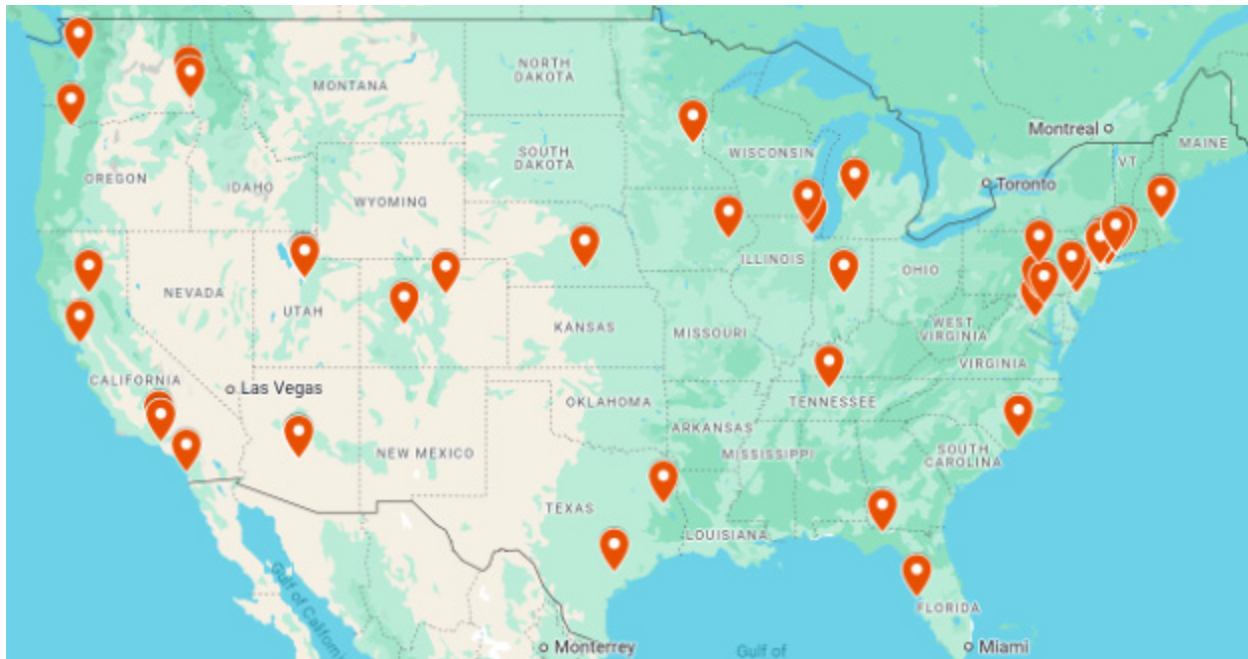
Where Are E&P Programs Found? A total of 94 E&P programs were found in the US (53), UK (14), Canada (8), Ireland (1), Australia (12), New Zealand (1), Malaysia (2), India (1), Kenya (1), and Ghana (1). Considering that the combined number of universities in each of these countries is just shy of 8,000, E&P programs are found in less than 0.048% of schools, making such programs uniquely

specialized and statistically rare (Australian Government, 2024; Council of Ministers of Education Canada, n.d.; Ministry of Business, n.d.; Ministry of Education, 2021; MyGovernment, 2024; Natalie Cowling, 2023; National Center for Education Statistics, n.d.; Rachel Swain, 2022; UniRank, 2024; Universities UK, 2024).

In the United States, more than half (29/53, or 55%) of E&P programs are found in Eastern states (Massachusetts, New York, New Jersey, Pennsylvania, Maryland, North Carolina, and Florida), 13 (25%) in Western states (Washington, Oregon, California, Arizona, Utah, Idaho, and Colorado), and 10 (19%) in central states (Minnesota, Iowa, Illinois, Indiana, Nebraska, Texas, Michigan, Tennessee) (see Figure 1). Given that most major, traditional publishing houses are concentrated on the East Coast, particularly in New York City, it is unsurprising that universities in Northeastern region of the United States host the majority of E&P programs. Not only are many faculty members current or former industry professionals in traditional publishing, but the programs are designed to support the local publishing industry with the intention of placing recent graduates in internships and entry-level editing and publishing jobs.

Figure 1

Locations of Editing and/or Publishing Programs in the United States

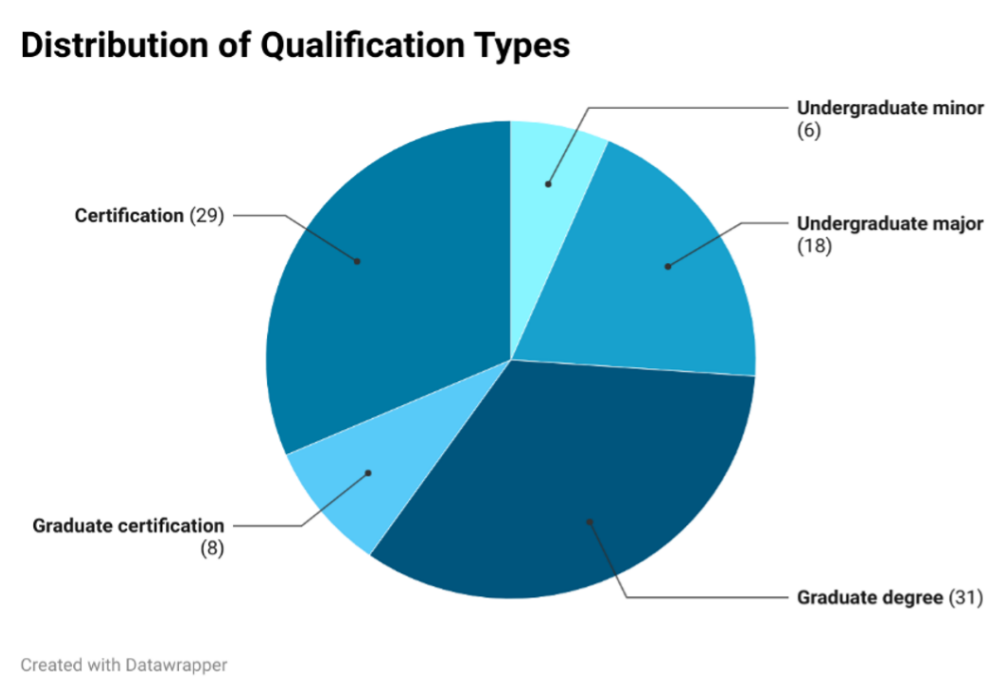


Publishing houses are not the only employers seeking new hires with training in editing and publishing, however. In 2023, the number of editing jobs was listed at 122,100, according to the Bureau of Labor Statistics (2024a), with an anticipated 11,600 new editors to be hired every year for the foreseeable decade in the United States alone, an increase of 5% through 2030. At the same time, the publishing industry at large boasts over 900,000 employees, including editors, graphic designers, reporters, copywriters, and marketing agents (Bureau of Labor Statistics, 2024b). Media and communications sectors are not restricted to the East Coast but are found throughout the United States, and the rise of the remote worker

and decentralized publishing office means that an employable editor or publishing professional may come from anywhere, including middle America (Michael Seidlinger, 2021), where E&P programs are also found.

Which Departments, Colleges, or Institutions Host E&P Programs? The role of “editor” or “author” is often named as a career option for which English departments prepare students entering the job market, and indeed, E&P programs are often, though not exclusively, hosted in English departments (to include such departments as English and Philosophy, English and Creative Writing, English and Writing, and Writing and Literature). E&P programs are also hosted by business, communications, journalism, media and creative arts, publishing, typographic and graphic communications, and linguistics departments, which are found in colleges and schools like liberal arts and sciences, arts, social research, professional studies, multidisciplinary studies, and graduate studies (see [Appendix A](#)). The range of schools and departments hosting E&P programs reflects differing aims and objectives for the courses themselves, from business to production to language to social concerns to practices in editing and publishing. While this demonstrates E&P programs’ degree of flexibility and adaptability to the objectives of various disciplines, it also suggests that E&P programs lack a core identity as a self-contained discipline. While some schools may regard editing and publishing as a trade lacking academic merit, others may deem E&P-focused research as merely tangential to more established literature.

Figure 2
Distribution of Qualification Types in E&P Programs



¹ See, for example, the English Department at the University of Utah, where, under Career Opportunities, “editor” is listed among the many job options for English majors; or the English Department at Purdue University, where “editor” is the number one career listed under “Careers in English.” Neither department currently hosts an E&P-specific program.

What E&P Qualification Types Are Offered? Training in editing and publishing yields different degrees or certifications. Among the 94 E&P programs, 40 (42.6%) offer graduate-level qualifications (including MA, MFA, MRes, Mlitt, and PGDip). Undergraduate degrees (24 or 25.5%) include majors, minors, and tracks/emphases. Certifications or programs for non-degree-seeking students (30, or 31.9%) are offered at both the graduate (9) and undergraduate (21) levels. Figure 2 shows the distribution of these program types. It should be noted that the vast majority of all of these qualifications are specific to publishing (67, or 73.4%). Only 24 (26.4%) include the word editing in the degree name, suggesting an emphasis on publishing as a discipline and practice over editing

How Intensive Are E&P Programs as Training Grounds for Future Editors and Publishers? On the low end, to earn a minor in an editing or publishing program, students need to complete 6 credits (or the equivalent of two courses), although most minors range from 15 to 21 credits (or five to seven 3-credit courses). Completing a BA or BS in an E&P program requires 36 to 70 credits, and graduate-level work requires 12 to 54 credits. Certificate programs vary widely. Whereas some certifications can be earned in an intensive four-week course or require earning only 4 credits, others may take up to two years or require earning 45 credits. Given this range of education in editing and publishing fields, graduates entering the workforce in the publishing industry come with a highly variable set of skills and knowledge base, impacting both employers who are unable to predict the educational background and preparedness of potential job candidates, and the candidates themselves who may not have an accurate assessment of the competition or the industry itself.

Is There a Core Curriculum for E&P Programs? A primary objective of this research is to determine whether E&P programs around the English-speaking world share a core curriculum. Core curricula among academic programs—whether in the humanities, arts, or STEM fields—serve the dual purpose of firmly establishing a program as a recognized discipline and offering students predictability in outcomes when signing up for a field of study. An added benefit is that a core curriculum sets up expectations for employers hiring from these programs. For example, a student majoring in English at most any North American university can expect to take courses in literature, writing, and theory. A student studying computer science can expect courses on programming, computer systems, and software development. But what courses can a student studying editing and publishing expect to take? Is there any consensus among E&P programs from various institutions with respect to course content, learning objectives, or student outcomes

For an affirmative answer to this question, we determined that our analysis would need to reveal a core curriculum that shared disciplinary understanding and yielded comparative student competence (Lena M. Levander & Minna Mikkola, 2009), although we do not specify what course types are needed to satisfy the dual requirement. Rather, after applying discipline- and competency-related codes to course titles as a way of categorizing outcomes (see Methods), we looked for patterns that would suggest a core curriculum among E&P programs around the world.

A survey of 1602 course titles in relation to their respective programs reveals that no core curriculum exists. To illustrate the disparity between individual programs, we consider the courses from three institutions offering a bachelor's degree in editing and publishing (see Table 4), where (possibly) equivalent course types share a row and × indicates gaps in the curriculum. *See Table 4.*

Certainly, similarities exist between or among these majors from different institutions. For example, all three majors require an internship in the editing or publishing industry, all three offer a course focusing on the current publishing industry, and all three instruct students in editing practices, although it is unclear whether copyediting, per se, is taught at FSU. Differences among similar majors may be attributable to the fact that each program is paired with a different focus, from English as the primary major to writing and media studies to publishing with an editing track, and so associated courses reflect those differences. Nevertheless, gaps among these programs are stark. Based on this sampling, an E&P student could not expect to receive instruction on copyright and publishing law, textual rhetoric, and Adobe skills all in one program, nor practice in technical editing, marketing, and visual rhetoric in another.

If we restrict our analysis only to patterns in the coding, we discern no core curriculum among E&P courses at either the graduate or undergraduate level; rather, we see an uneven distribution of course types. However, when we group codes into Content Sets (see Methods) based on shared qualities, a potential core curriculum begins to emerge. In the next section, we present these sets, the frequency of codes within each set, and their prevalence in E&P programs generally.

Editing Skills

The first set of codes is described as "Editing Skills": skills involving editing practices defined as textual manipulation at both global (whole document) and local (sentence and word) levels. This Content Set is composed of four codes: Editing, Style, Copyediting, and Grammar (see Figure 3), which we consider the "core skills" of editing. The most common of these codes is Editing, with 196 instances across 1602 courses, or 12.4% of all courses, a surprisingly low count for programs that purport to train graduates for careers in editing and publishing fields. Even more startling is that so few courses were coded for Copyediting (2.2%) or Grammar (1.9%) (see Table 5), which we consider key skills- or knowledge-based courses for aspiring editors. Our own E&P program places emphasis on core editing skills, with semester-long courses dedicated to grammar, usage, copyediting, and substantive editing. This intensive focus on editing skills puts us in a minority position with respect to most E&P programs, suggesting that where we are strong in one content set, we are likely weaker in another.

Writing and Literature

The third set of codes described as "Writing and Literature": *skills involving text creation, research, and analysis of created/published texts.* This Content Set is composed of seven codes: Writing, Genre, Research, Literature, Rhetoric/

Table 4*A Comparison of E&P Curricula from Three Institutions*

Course type	Susquehanna University	Florida State University	Belmont University
	BA in English – Publishing and Editing Major	BA in Editing, Writing, and Media	BA/BS in Publishing (Editing track)
Internship	Internship	Editing Internship	Publishing Internship
Publishing as practical application	Small Press Publishing and Editing	Issues in Publishing	The Publishing Process
Introductory course	Intro to Modern Publishing	Intro to English Studies	x
Copyediting/editing	Copyediting and English Grammar	Editing Manuscripts/Documents/ Reports	Copyediting
History of text	History of the Book	History of Text Technologies	x
History of illustration	x	History of Illustrated Texts	x
Public relations	Intro to Advertising and Public Relations	x	Public Relations Design & Production
Entrepreneurial media	x	x	Entrepreneurial Media
Visual rhetoric	x	Visual Rhetoric in the Digital Age	x
Adobe Creative Suite	Methods of Adobe Creative Suite	x	x
Podcasts	Writing and Editing Podcasts	x	Podcasting
Copyright and law	x	x	Copyright and Publishing Law
Ethics	Publishing: Ethics Entertainment	x	Media Ethics
Book editing	x	x	Book Editing in Context
Advanced writing/editing	x	Advanced Writing and Editing	x
Marketing	Marketing	x	x
Rhetorical theory	x	Rhetoric	x
Rhetorical practice	x	Rhetorical Theory and Practice	x
Online editing	x	Writing & Editing in Print & Online	Media Writing I/II
Digital publishing	Digital Publishing	x	Survey of Digital Production
Book review	Book Reviewing	x	x
Aesthetics	Aesthetics and Interpretation	x	x
Text theory	x	What Is a Text?	x
Nonfiction	x	x	Non-Fiction and Technical Editing
Fiction	Intro to Creative Writing	x	Fiction Editing
Professional writing	Professional Writing	x	Business and Professional Communication

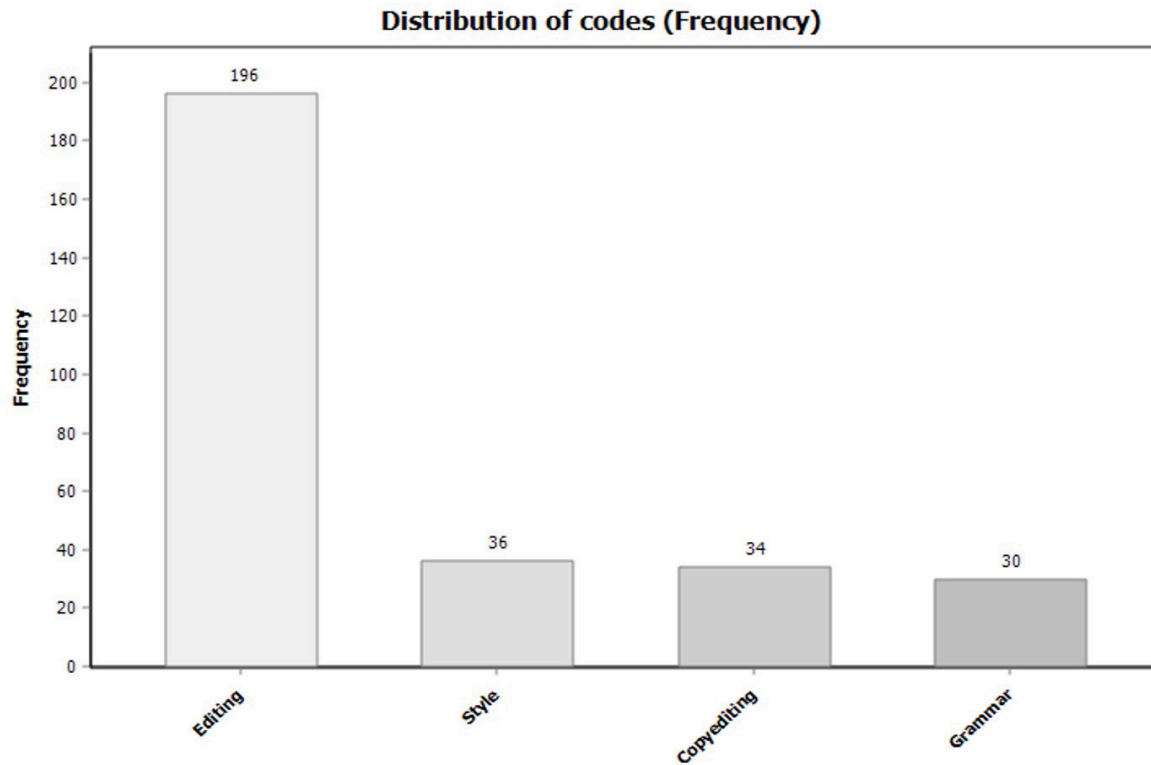
Note. Where institutions share common course types (e.g., internship requirement, history of publishing, these courses appear on the same row. x indicates a lack of equivalent course or course type.

Publishing

The second set of codes is described as “Publishing”: *skills and knowledge of commercial production and issuance of a text in various media*. This Content Set is composed of six codes specifying the practice and genre of publication in the industry: Publishing, Book, Digital, Web/Online, Print, and Magazine (see Figure 4 and Table 6). The most common of these codes is Publishing, with 414 instances across 1602

Figure 3

The Frequency of Codes Categorized in the Editing Skills Set



courses, or 26.2% of all courses. Because far more programs, especially at the graduate level, offer qualifications in publishing than in editing, the disparity between this set and that of Editing Skills is not surprising. However, it is notable that more courses are dedicated to digital and web publications than to print publications (e.g., magazines), given the state of the industry.

Courses dedicated to book publication are likewise common (197 instances), and such courses are popular among students, as we see in our own program. Given the level of interest in book publishing when compared to the diminished number of publishers and presses, particularly with respect to works of fiction, the book-publishing industry is highly competitive. Contrarily, technical editors are in higher demand, and yet courses in technical editing are vanishingly few (only 6 courses are specifically titled with both the words *technical and editing*), suggesting one of two things: student demand, not industry need, is the primary driver of course offerings; or technical editing courses are offered primarily in other programs (e.g., technical communication, business) and not in E&P programs generally. In our own program, technical editing is taught infrequently and as a special topic, which may be another reason that technical editing courses show up infrequently in the data. Writing and Literature

Table 5
The Editing Skills Set and Associated Codes

SET	CODES	COUNT	%CODE	%CASES
Editing Skills	Editing	196	6.2%	12.4%
Editing Skills	Style	36	1.5%	2.3%
Editing Skills	Copyediting	34	1.1%	2.2%
Editing Skills	Grammar	20	0.6%	1.9%

Writing and Literature

The third set of codes described as “Writing and Literature”: skills involving text creation, research, and analysis of created/published texts. This Content Set is composed of seven codes: Writing, Genre, Research, Literature, Rhetoric/Communication, Thesis/Senior Course, and Foreign Language (see Figure 5). The codes reflect the course types and outcomes commonly found in English curricula, a discipline adjacent to—if not encompassing—E&P. The most common of these codes is Writing, with 302 instances across 1602 courses, or 19.1% of all courses (see Table 7). Skills in writing and research (such as those found in a senior course), as well as the study of literature, could be considered adjacent to editing and

Figure 4
The Frequency of Codes Categorized in the Publishing Set

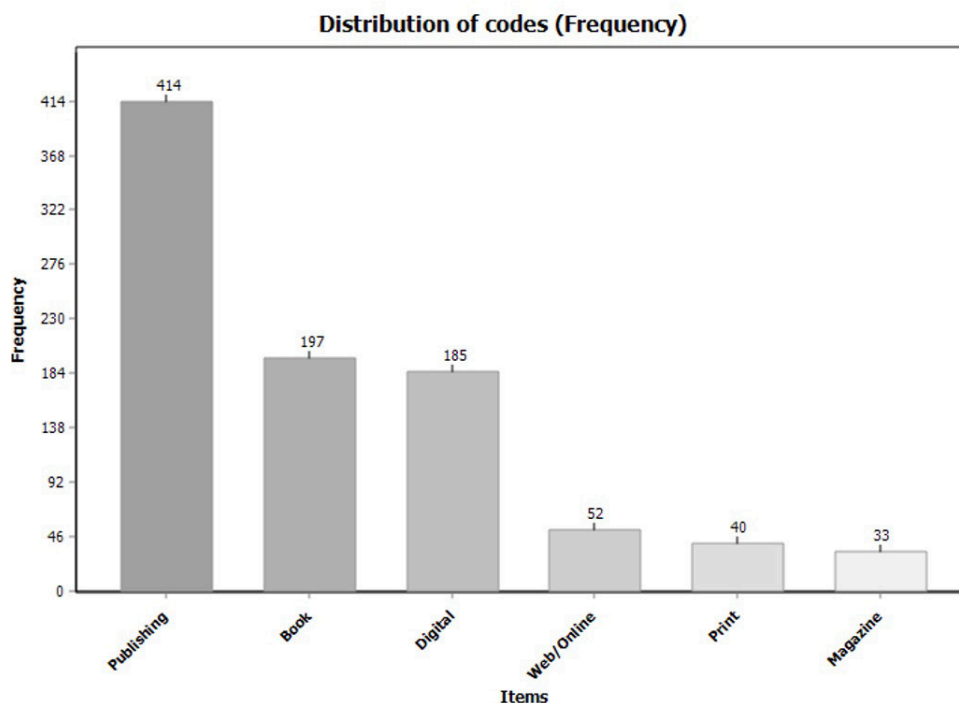


Table 6
The Publishing Set and Associated Codes

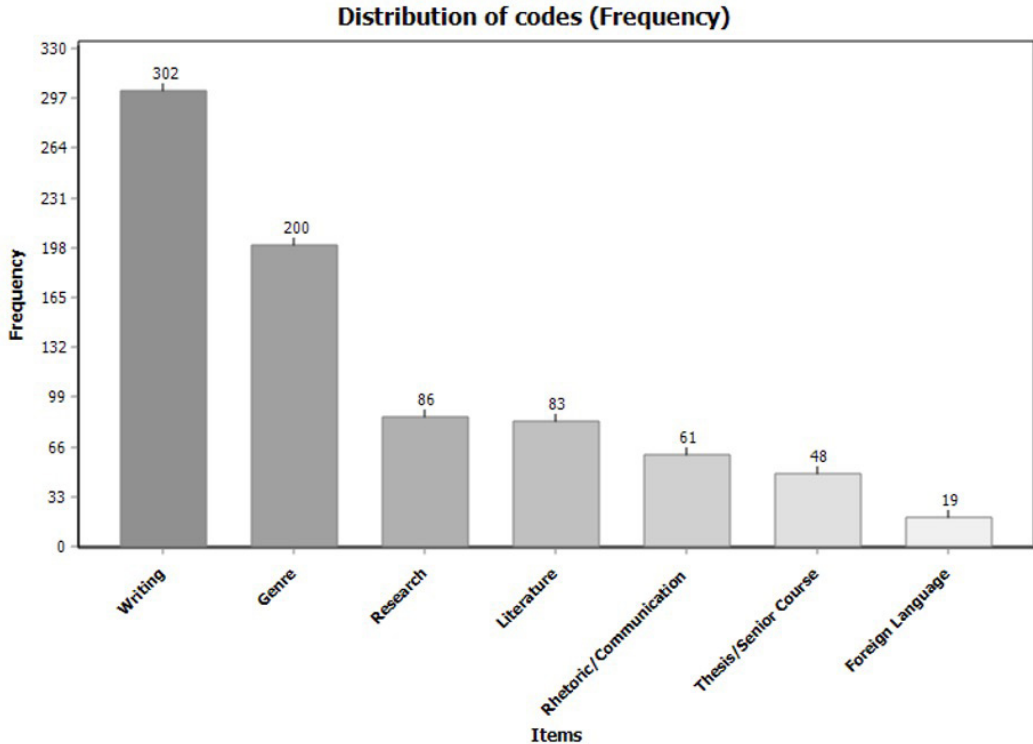
SET	CODE	COUNT	% CODE	% CASES
Pub and Genre	Publishing	414	13.1%	26.2%
Pub and Genre	Digital	185	5.9%	11.7%
Pub and Genre	Book	197	6.3%	12.5%
Pub and Genre	Magazine	33	1.1%	2.1%
Pub and Genre	Web/Online	52	1.7%	3.3%
Pub and Genre	Print	40	1.3%	2.5%

publishing practices, and skilled professionals in the publishing industry are likely to have interests, responsibilities, and training in all three. Because our program is not found in an English department, we see a gap in our own curriculum with respect to writing and rhetoric, a gap we would want to address in curricular review.

Design and Technology

The fourth set of codes is described as “Design and Technology”: skills engaging specific tools, technology, and theory in the design, creation, and production of a text. This Content Set is composed of four codes: Design, Technology, Tools, and

Figure 5
The Frequency of Codes Categorized in the Publishing Set



Printmaking (see Fig. 6), intended to reflect the principles and tools related to the design of published materials. The least common of these codes is Printmaking, with only 25 instances across 1602 courses, or 1.6% of all courses, indicating that physical printmaking is a niche interest in editing and publishing fields and is perhaps more common in a fine arts program (see Table 8). Nevertheless, tools and technology are essential to the work of practicing editing and publishing professionals, including the use of word processing software, design software, editing software, and other computer skills. Students who take classes not overtly focused on acquiring skills in, say, INDESIGN, or on learning principles of print and digital design must rely on on-the-job training or, in the case of freelancers, self-teaching. Otherwise, this gap in their curriculum may put them at a disadvantage on the job market. In our program, the required print and digital design course for both majors and minors is housed, not in our own department, but in digital humanities, demonstrating how gaps in an in-house curriculum are often filled through interdisciplinary teaching.

Table 7
The Writing and Literature Set and Associated Codes

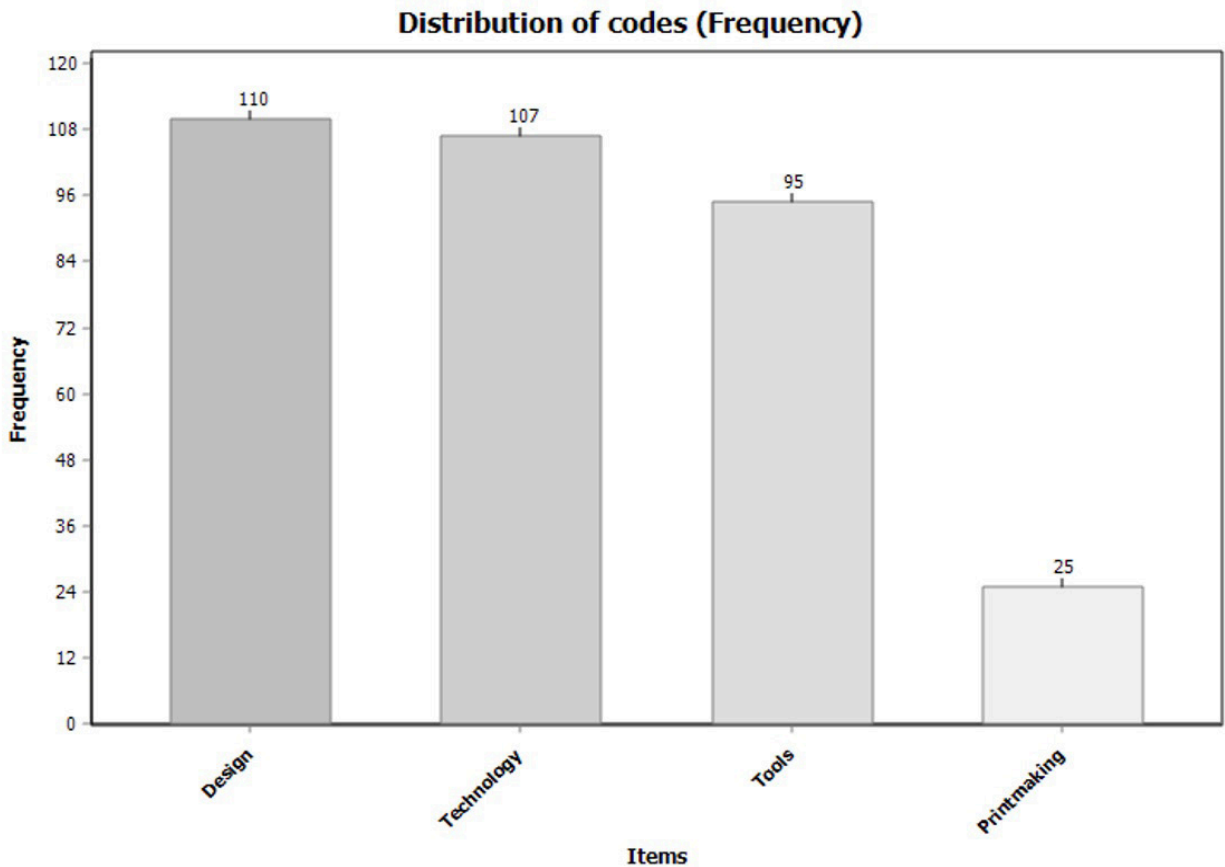
SET	CODE	COUNT	% CODE	% CASES
Writing & Literature	Foreign Lang	19	0.6%	1.2%
Writing & Literature	Research	86	2.7%	5.4%
Writing & Literature	Writing	302	9.6%	19.1%
Writing & Literature	Genre	200	6.3%	12.7%
Writing & Literature	Rhetoric/Com	61	1.9%	3.9%
Writing & Literature	Literature	83	2.6%	5.3%
Writing & Literature	Thesis/Senior	48	1.5%	3.0%

Table 8
The Design and Technology Set and Associated Codes

Set	CODE	COUNT	% CODE	% CASES
Design and Technology	Tools	110	3.5%	7.0%
Design and Technology	Design	95	3.0%	6.0%
Design and Technology	Technology	107	3.4%	6.8%
Design and Technology	Printmaking	25	0.8%	1.6%

Figure 6

The Frequency of Codes Categorized in the Design and Technology Set



The fifth set of codes is described as "Industry": *skills and knowledge related to the profession/business of editing and/or publishing*. This Content Set is composed of six codes: Business, History, Internship, Ethics, Legal, and DEI (diversity, equity, and inclusion) (see Figure 7). This set reflects programs' interest in explicitly preparing students for jobs in editing or publishing, with learning objectives focused less on the practice of editing and publishing and more on the business aspects of the industry, including understanding the origins of the profession, studying the ethical and legal issues of the industry, and engaging directly with the industry itself through internships. The most common code in this set is Business, with 240 instances across 1602 courses, or 15.2% of all courses (see Table 9). Our own program has one elective devoted to the business of editing, an elective focusing on the history of publishing, and an internship requirement for all majors, reflecting a programmatic aim to prepare students to enter the workforce as editors and publishers.

Figure 6

The Frequency of Codes Categorized in the Design and Technology Set

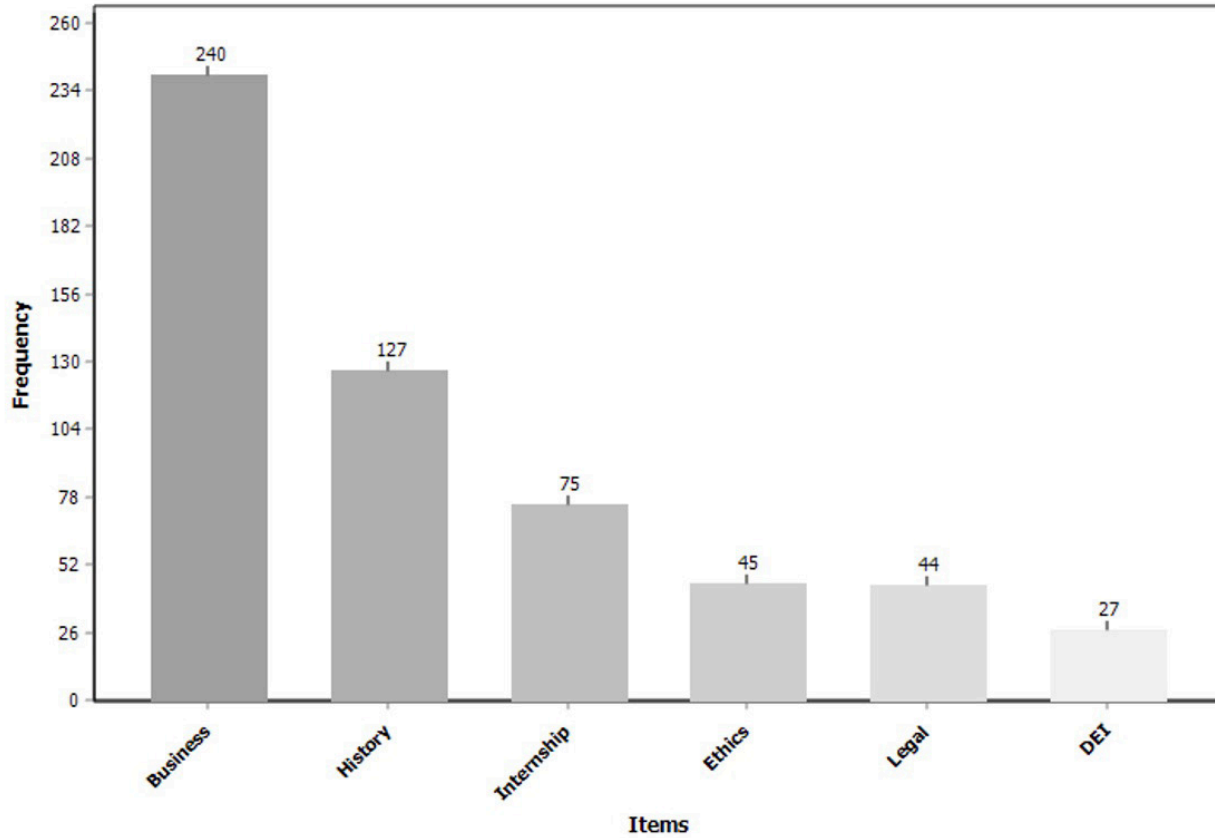


Table 9

The Industry Set and Associated Codes

SET	CODES	COUNT	%CODE	%CASES
Industry	History	127	4.0%	8.0%
Industry	Business	240	7.6%	15.2%
Industry	Legal	44	1.4%	2.8%
Industry	Internship	75	2.4%	4.7%
Industry	DEI	27	8.6%	1.7%
Industry	Ethics	45	1.4%	2.8%

A Preliminary Core Curriculum

Although these findings indicate that no core curriculum is shared among E&P programs at either the graduate or undergraduate level at this stage in its academic story, the diversity of course offerings does lend itself to categorization—which we have demonstrated in our Content Sets—from which a core curriculum *could* be derived. However, the data suggests a current imbalance among these categories.

Based on our coding, we see that course offerings associated with the Content Sets Publishing, and Writing and Literature are more commonly offered than courses emphasizing Editing Skills, Design, or Industry, accounting for nearly two-thirds of

all codes (see Figure 8 and Table 10). Surprisingly, Editing Skills account for only 10% of courses—a shortcoming considering our characterization of such programs as Editing and Publishing, where, we believe, Editing should be equally valued with Publishing. A closer look at the data reveals the scarcity of core-skills editing courses, such as copyediting, usage, and grammar, what professionals might think are bread-and-butter skillsets for those entering the profession.

Figure 8
Distribution of Codes for E&P Programs

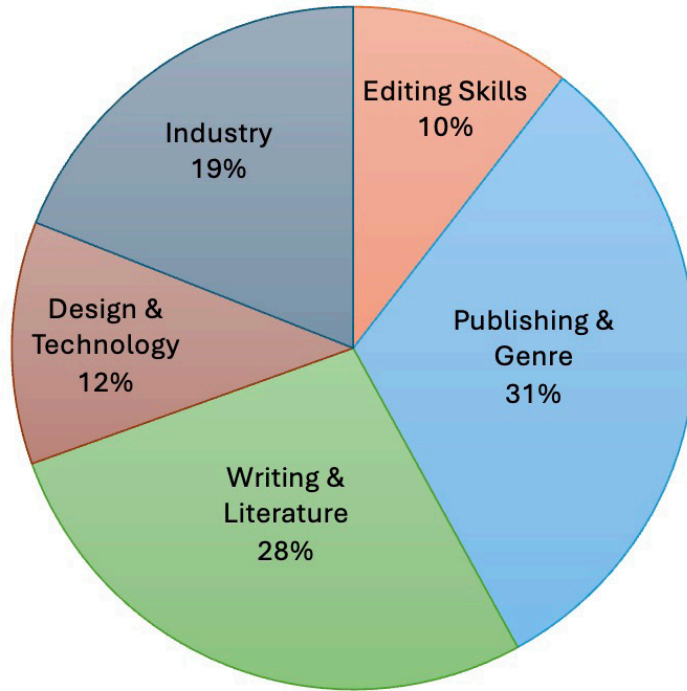


Table 10
Current Distribution of Codes for E&P Programs by Set

Editing Skills	296	10.5%
Publishing	921	31.5%
Writing and Literature	799	27.5%
Design	377	11.5%
Industry	558	19%
Total	2911	100%

This study lays the groundwork for future, more robust recommendations for what a core curriculum might look like, although preliminary recommendations may be offered based on current observations of what is being taught. For one, a more favorable distribution of categories would give greater credence to Editing Skills alongside Publishing courses as the heart of any E&P curriculum, accounting, perhaps, for approximately 50 to 60 percent of the focus of E&P programs, supplemented by Writing and Literature, Design and Technology, and Industry. Together

they make up the other 40 to 50 percent of the curriculum. We suggest, too, that no Content Set be neglected in the design of an E&P program (from minors to master's programs), bearing in mind that a single course may have multiple outcomes. These core and elective courses, when applied across E&P programs may very well keep students competitive with graduates from other programs, as well as set up reasonable expectations for industry professionals hiring from these programs.

Conclusion

Limitations

The scope of this study was limited. For one, we did not investigate the successfulness of E&P programs with respect to their job placement rates, nor did we investigate how many editing and publishing professionals were educated in E&P programs. These questions were beyond the scope of the current research and warrant further investigation. The data gathered reflects only the current course offerings from each identified program in higher education. Future researchers may be interested in the effectiveness of E&P programs in preparing students to enter the workforce, as well as the rates at which students successfully make careers in the industry.

Recommendations

As the need for skilled editors and publishing professionals increases and more students demand training in these fields, more editing and publishing programs will likely be developed. However, our research shows that no core curriculum is shared among current E&P programs at either the graduate or undergraduate level, leaving future program directors and curriculum developers without a framework for creating new programs or even restructuring current programs. An additional barrier to developing a core curriculum arises from a lack of core identity among E&P programs. For one, E&P programs are hosted by a variety of departments with diverse standards and objectives, frustrating efforts to identify objectives shared by all. For another, E&P is hardly seen as a scholarly discipline in its own right: doctorate degrees in editing or publishing are rare to nonexistent, few journals publish exclusively on the subject, and research into pedagogical practices in the E&P classroom is lacking. With so little commonality among programs, instructors, and classrooms, it is no wonder that E&P as an academic discipline has not gained a foothold, nor that a core curriculum has failed to form.

For Future Researchers

Nevertheless, a core curriculum in E&P programs would not only be beneficial to students and industry professionals, as argued above; it would also be a key ingredient in developing editing and publishing as an academic discipline. An established disciplinary identity takes time, of course, and though E&P as a discipline may be in a fledgling state, there are things current scholars can do to promote its development:

- Form professional relationships with scholars in E&P-related disciplines.
- Pursue further scholarship in E&P, particularly through interdisciplinary collaborations; look for commonalities in practice, theory, and teaching.
- Publish empirical research and pedagogical research related to E&P.

- Publish in editing- and publishing-specific journals.
- Look to models of other emerging disciplines, such as technical communications, for how to grow a discipline (see, for example, Melonçon & Schieber, 2022).

In light of our findings, we see the need for future researchers to join us in assessing the need for a core curriculum by (a) asking whether programs see themselves as a trade (i.e., a training ground for future editing and publishing professionals) or an academic discipline from which marketable skills are derived; and (b) developing a proposal for what such a curriculum might look like and how it might be implemented. For our part, we see the emergence of a core E&P curriculum as a positive addition to higher education and encourage the emergence of more scholarship in the field. The emergence of an E&P discipline will help facilitate common pedagogies and recognizable curriculum development across programs.

For E&P Program Administrators and Instructors

Recognizing the emerging state of E&P as a discipline is key for program administrators and instructors. We recommend beginning to take further steps to meet the needs of students, to prepare students for industry, and to build E&P as an academic community. These steps could include the following:

- Form professional relationships with instructors at other E&P programs by attending conferences, joining research groups, visiting campuses, or inviting speakers to give lectures.
- Get to know other programs' course offerings, aims, and objectives.
- Be strategic in naming courses. Course titles are succinct, public-facing descriptions of program offerings and may be used to attract students looking to acquire specific skillsets. Course titles also appear on official transcripts and resumes, enabling external stakeholders (e.g., employers) to ascertain course content and objectives at a glance.
- Consider the five Content Sets proposed in this paper (Editing Skills, Publishing, Writing and Literature, Design and Technology, and Industry) when growing or revamping a program. Identifying gaps or unevenness in the curriculum may help program administrators decide what courses to offer, develop, or redesign to best serve their students. Consider the five Content Sets proposed in this paper (Editing Skills, Publishing, Writing and Literature, Design and Technology, and Industry) when growing or revamping a program. Identifying gaps or unevenness in the curriculum may help program administrators decide what courses to offer, develop, or redesign to best serve their students.

Like many of the E&P programs we have studied in this paper, we are actively assessing the courses, structure, and place of editing and publishing within our department. Our research on other E&P programs not only strengthens our program, but also begins to connect us with other like-minded scholars and teachers in this emerging discipline.

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