TEXAS STATE VITA

I. Academic/Professional Background

A. Name and Title

Name: Sean G. Rose Title: Assoc Professor of Instruction

B. Educational Background

Degree	*Year*	*University*	*Major*	*Thesis/Dissertation*
MFA	2014	Texas State University	Creative Writing	Upon My Arrival In Heaven (Stories)
BA	2008	University of Kentucky	English and Journalism	

C. University Experience

Position	*University*	*Comments*	*Dates*
Associate Professor of Instruction, Department of English	Texas State University		August 2024 - Present
Senior Lecturer, Department of English	Texas State University. San Marcos, TX, United States		2016 - 2024
Lecturer, Department of English	Texas State University		2014 - 2016
Graduate Teaching Assistant, Department of English	Texas State University. San Marcos, TX, United States		2013 - 2014
Graduate Instructional Assistant in English	Texas State University. San Marcos, TX, United States	Summer	2013
Graduate Research Assistant in English	Texas State University. San Marcos, TX, United States		2012 - 2013
Graduate Instructional Assistant in English	Texas State University. San Marcos, TX, United States		2011 - 2012

D. Relevant Professional Experience

Position	*Entity*	*Comments*	*Dates*

Editor-In-Chief, Co-Creator, Author	Spidertown	Editor-In-Chief, co-creator, and author of the mixed-media chapbook *Spidertown*.	2021 - Present
Non-Fiction Editor	Front Porch Journal		2013 - 2014
Staff Reporter	Courier-Journal, Louisville, KY, United States		July 2009 - July 2011
Reporting Intern	D.C. Bureau of the St. Louis Post-Dispatch newspaper		January 2009 - June 2009
Managing Editor, news editor, Reporter	Kentucky Kernel newspaper		2005 - 2008
Reporting Intern	Seattle Times newspaper		June 2008 - August 2008
Reporting Intern	Lexington-Herald Leader newspaper, Lexington, KY, United States		May 2007 - August 2007

II. TEACHING

A. Teaching Honors and Awards:

Award / Honor Nominee: Presidential Award for Excellence in Teaching, Texas State University.
November 2022

Additional Comments: English Department's nominee for the university-wide Presidential Award for Excellence in Teaching for the rank of Senior Lecturer/ Lecturer.

B. Courses Taught:

Texas State University:

ENG 1310 - COLLEGE WRITING I

ENG 1320 - COLLEGE WRITING II

ENG 3303 - TECHNICAL WRITING

ENG 3315 - INTRO CREAT WRITNG

ENG 3348 - CREATIVE WRIT FICT

US 1100 - UNIVERSITY SEMINAR

C. Directed Student Learning (i.e. theses, dissertations, exit committees, etc.):

Supervisor / Chair, Applied Research Project, "Extended Definition of Biological Diversity", Status: Completed. (October 2020 - December 10, 2020). English / Honors, Texas State University.
Student(s): Cristyl Oneal, Undergraduate.

Additional Comments: Cristyl Oneal received Honors credit for my ENG 3303 class by completing an additional research/writing project. She wrote an extended definition of the term "biological diversity." To do this, she had to thoroughly research the term, its origin, and its current relevance inside and outside the field of wildlife biology. Then she wrote an incredibly thorough definition with the objective that her work could be understood by a wide set of audiences (from experts and lay persons). She also carefully explained the importance of this concept to other fields and to human existence at this moment in history.

It was a meticulous project involving intense audience analysis, quality research, careful writing, painstaking revision, and creative thought that went well above and beyond what is expected of regular technical writing students. Through weeks of work, revision, and meetings with me, this student excelled in the principles of technical communication and the sort of inter-disciplinary study prized by the Honors College.

Supervisor / Chair, Honor's Thesis, "The Jefferson Junior High Runners' Club", Status: Completed. (January 2019 - May 2019).
Student(s): Destini Pettus, Undergraduate, English.

Additional Comments: The project was the first act of an in-progress novel by my student. I guided her in the writing process, reviewed her work, and helped in revision and direction.

D. Courses Prepared and Curriculum Development:

ENG 3303 Tech Writing - Asynchronous Course Developed, Curriculum Development, Texas State University. Taught: 2023 - Present.

Additional Comments: Developed a completely new asynchronous course for ENG 3303 Technical Writing. Existing and new curriculum was developed to form a highly interactive, video-lecture based course. Asynchronous curriculum includes 81 separate videos of instruction, guided activities, group work, and reviews.

Technical Communication: Real-World Analysis of Real-World Applications, Curriculum Development, Texas State University. Taught: 2022 - Present.

Additional Comments: Established a new technical writing curriculum emphasizing plentiful real-world and impactful examples of technical writing.

Utilizing contemporary examples offers students a chance to understand how ubiquitous technical communication is, and it invites a critical analysis of these examples based on what they've learned in class. They get to put on their teaching caps and evaluate instead of being evaluated.

Utilizing real-world examples can be as simple as snapping a few pictures of signs around campus and asking students to evaluate them based on Mike Markel's "measures of technical communication" as described in his textbook *Practical Strategies of Technical Communication*.

Two more involved examples that require a full class day of each are as follows.

"Considering Audience and Purpose: The Meadows Center's Discovery Hall." On this day class is held in the Meadows Center museum. On the day leading up to this visit, students are introduced to what the museum is, its specific audience and general mission as stated by the staff. On the day of the museum visit, students are encouraged to first explore the exhibits and follow their interests. It's important to first experience the space as visitors—that is the targeted audience of the museum, afterall. Later in class, students will pick a specific part of the museum and analyze whether the exhibit was effective or not at accomplishing the broader purpose and communicating to the anticipated audience. Mike Markel's "measures" should be utilized along with other strategies of considering and targeting audiences.

"The Power of Definitions and their Ethical Weight: Explaining the Covid Vaccine." This day of class comes during the unit on extended definitions and students will already be familiar with various methods of extending and explaining a definition to a non-expert audience. Students will read a portion of Lawrence Wright's article "The Plague Year" from *The New Yorker*. The portion of the article explains in detail how the Covid-19 vaccine was developed in such a short amount of time. Students will pick out specific methods of definitions Wright used, and write about why they were effective. This analysis will transition over to an ethical discussion of the power of quality technical writing. The Covid vaccine was and still is a tumultuous issue surrounded by misinformation. When a complex issue is explained succinctly and clearly, the impact could be the difference of life and death. The ethical implication in this sort of writing should be clear from this discussion.

Journalism in the Technical Writing Classroom: Two styles of Writing, One "Discipline of Verification", Curriculum Development, Texas State University. Taught: 2018 - Present.

Additional Comments: Established a central curriculum in the technical writing classroom called “Discipline of Verification in Technical Writing” by borrowing real-world practices and ethical considerations of a contemporary journalism newsroom and implementing them in a research-based technical writing project.

This curriculum is based on my first-hand experience as a newspaper journalist for several years before teaching and on *The Elements of Journalism* by Bill Kovach and Tom Rosentiel and on *Liberty and News* by Walter Lippmann.

Lippman argued that journalists should embrace “the scientific spirit” to establish a standard, reliable method to evaluate facts to reach the truth. In essence, it was an early acknowledgement that while journalists are not objective, their methods should be. Kovach and Rosentiel took this a step further, calling journalism “the discipline of verification” and that a commitment to verifying facts “is what separates journalism from entertainment, propaganda, fiction, or art.”

Why does this matter in a technical writing classroom? Because there are many ethical considerations in explaining technical material to a non-technical audience. Mike Markel writes in *Practical Strategies for Technical Communication* that the most important measure of technical communication is honesty.

Students are assigned a months-long research project where they pick a problem that is relevant in their field and investigate potential solutions. Then students are tasked with building a website teaching non-experts about these potential solutions. When students grasp the objectives of this assignment—to gather contemporary research and have a targeted application of explaining this information to a layperson—they start to understand how much unfiltered information is available to them on a daily basis and they begin to understand how so much available information lacks a “discipline of verification.” In journalism, this would be poor, unethical, and lazy work. In technical communication, it could lead to real-world consequences. The confusion and misinformation surrounding the Covid vaccine comes to mind.

By learning some basic journalistic practices and applying this “discipline” to their own research projects, students gain a new appreciation for the critical thinking, the labor, and the skill that goes into not only quality research, but into explaining expert knowledge to others. They learn a new appreciation for how much information is “translated” to us and how critical we must be about consuming this translated information and the moral and ethical consequences of disregarding this “discipline of verification.”

Mini-Conferences: Emphasizing Efficient 1-on-1 Instruction in the Technical Writing Classroom, Curriculum Development, Texas State University. Taught: 2018 - Present.

Additional Comments: Reworked the syllabus of my technical writing class to make extensive time for 1-on-1 mini conferences between myself and each of my students. This turns out to be a quite labor-intensive semester, but the benefits are evident and undeniable: student writing improves, students participate more, and students grow more motivated and self-reliant throughout the semester.

This semester begins with a diagnostic assignment that is reviewed but not graded (though I do tell them students what grade they would have made). This usually turns out to be a jarring wake up call to students that technical writing demands more attention to detail and more of a meticulous approach than previous writing classes. Extensive written comments are supplied on the assignment and then a verbal summary of those comments is offered to each student in a future mini-conference.

Students are then asked to respond and reflect on their performance of the first assignment. Then a portion of the next few classes is dedicated to students meeting with me one-by-one and we go over the draft together, debrief their strengths and weaknesses, and discuss where to go from here.

These conferences take time, but they accomplish a few critical things. First: The mini-conferences establish a personal relationship between student and teacher. Students begin to understand that they won't be anonymous in this classroom and that they'll be held to a high standard of performance. Second: It allows them an opportunity to voice concerns, to ask direct questions on how to improve. Students will leave hopeful and motivated for future assignments. Interestingly, students that tend to do worse on the first assignment leave these conferences more hopeful than students who started out stronger.

For the rest of the semester, there will be sporadic "workshop days" where students are encouraged to come to class and work on their assignments and meet with me. If there aren't volunteers, I sit in with all students 1-by-1, following the same pattern we established in the first weeks of the semester.

So much of a writing classroom is based in practice. Allocating dedicated time for practice and 1-on-1 instruction has been a huge benefit to the classroom.

Incorporating Research In Creative Work, Curriculum Development, Texas State University. Taught: 2020 - 2023.

Additional Comments: Developed curriculum to emphasize and empower quality research within all forms of creative writing. Students take existing work, determine areas that would be helpful to know more about with a special emphasis on how research will benefit certain craft elements (setting, character, etc). Then after gathering information, students use their research to enhance their creative work. A discussion follows for all to share reflections on the process. This is often paired with reading other published work that

relies upon research and also reviewing interviews from authors who emphasize and implement research in their own writing.

Establishing a Writers' Circle in an Advanced Creative Writing Classroom, Curriculum Development, Texas State University. Taught: 2019 - 2023.

Additional Comments: Developed and established a holistic approach to generate a classroom culture in advanced creative writing workshops. This is based heavily on creative approaches discussed in *The War of Art* by Steven Pressfield, and is developed from similar practices done by the poet and National Book Award Winner Nikky Finney.

In creative writing classrooms, craft is discussed thoroughly. But often for young writers, a tenuous knowledge of craft doesn't hold them back nearly as much as intrapersonal conflict. Years of leading college creative writing workshops has taught me that young writers are afraid to call themselves writers, are racked with imposter syndrome, and are conditioned to see the artful pursuit of writing as a silly hobby.

This mentality will hold a young writer back from pushing themselves, from reaching for ambition. This internal conflict truly inhibits their growth. A young writing students' understanding of writing and themselves as a writer must be revised.

How to push through this? First the class should be pushed early on to discuss of how they view their art, themselves as artists, etc. A relief usually follows these early discussions when they understand that everyone is suffering from the same anxieties (even if the sources are quite different).

Early sessions of these discussions should end with goals being made. Each goal is based on each writer, but these goals should be shared, and a collective promise is made that we will all try to meet these goals. The instructor should join in with these goals and promises as a positive example and a sign of solidarity. During the semester, some class time should be allocated to revisit these goals and for reflections of where people are with their own routine and practice.

Developing an individual practice and seeing oneself as a writer is as critical to the development of young artists as any knowledge of craft. This is accomplished by a "Writers' Circle" within a creative writing workshop.

Establishing a Writing Classroom Community: We All Get More if We Give More, Curriculum Development, Texas State University. Taught: 2018 - 2023.

Additional Comments: Established a curriculum in all my writing classrooms where a "community of learners" is forged early and nurtured throughout the semester. When this is done, students will commit to a class, actively contribute to their own education and that of their peers, and help raise standards across the board.

The goal is to have each student see themself as a citizen of our classroom, to be a person who is not just there to receive knowledge, but to contribute to instruction—done by simple things like showing up prepared, participating in discussions/activities, holding themselves personally accountable to an above-average standard.

This practice can be applied to any writing classroom, and it is a central focus and foundational priority of my teaching philosophy.

It begins on the first day by encouraging students to share about themselves and learn about their peers. As their instructor, I set an example by being open about my background, specialty, and interest in their success. Ice breakers are often involved. Soon after, standards of the course are reviewed and the mission of the class is emphasized: We want every student to do better than they think they can, and to do this they have to take an active part in their education. By holding themselves individually accountable, they'll be helping hold their peers accountable as well. It's worthwhile to remind students that as a teacher, I am one person, and they are numerous. They should see the classroom as a partnership. These seeds have to be sown on the first day to grow throughout the semester.

This will quickly transition to the first writing assignment, usually a diagnostic assignment that won't count as a grade. This assignment is usually due at the end of the second day of class. The quick turnaround establishes expectations that students must be prepared to perform, contribute, and manage their time. This assignment is then reviewed thoroughly by me and discussed with each individual student one-on-one whenever possible (though this is a considerably labor-intensive practice).

From this first week of class, we've established that students will be held accountable on firm deadlines but should also recognize that their teacher is not an authoritarian figure but a partner who will use expert knowledge to help them surpass goals. The next few weeks should employ group work and exercises to familiarize students with each other. Slowly, students see themselves as part of a group, not as individuals within a class. The closer and more comfortable they feel with one another directly translates to higher trust between students and teacher, and this will translate to higher standards. A teacher can push more when needed, and students will have faith that a teacher has their best interests at heart. To put it simply, a close classroom community will encourage students to "buy in" to their education, and soon enough they will see the class as an opportunity to grow rather than another required credit toward a degree.

ENG 3315 Introduction to Creative Writing, First Time Course Preparation, Texas State University. Taught: 2017.

ENG 3348 Advanced Fiction Workshop, First Time Course Preparation, Texas State University. Taught: 2017.

ENG 3303 Technical Writing, First Time Course Preparation, Texas State University. Taught: 2015 - 2016.

US 1100, First Time Course Preparation, Texas State University. Taught: 2015.

ENG 1320 College Writing II, First Time Course Preparation, Texas State University. Taught: 2014 - 2015.

ENG 1310 College Writing I, First Time Course Preparation, Texas State University. Taught: 2013 - 2014.

Accessibility in the Writing Classroom, Revise Existing Course, Texas State University. Taught: 2022 - Present.

Additional Comments: Revised all assignments, course content, readings, and examples so they can be easily understood by students with various disabilities, with a focus on blind, deaf, and dyslexic students.

This included: typing out and reorganizing layouts of all content so that a screen reader could easily interpret content for deaf students; adding closed captioning and simplifying spoken lectures for deaf students who depend on an interpreter; switching the fonts of all content to a type face that is easier to be read by dyslexic students.

The revision to all this content did not change the direction of the course, but made it so students with various disabilities could be held to the same standard as everyone and participate more readily with their peers. The revision took a number of days to complete.

ENG 1310 College Writing I Transition to the Online Classroom, Revise Existing Course, Texas State University. Taught: 2020 - 2021.

Additional Comments: Transitioned the entire curriculum and instruction of ENG 1310 College Writing I to an online and hybrid classroom in response to the Covid-19 pandemic.

Some of these changes utilizing more Canvas features remain active in the current, in-person instruction.

ENG 3303 Technical Writing Transition to an Online Classroom, Revise Existing Course, Texas State University. Taught: 2020 - 2021.

Additional Comments: Transitioned the entire curriculum and instruction of ENG 3303 Technical Writing to an online and hybrid classroom in response to the Covid-19 pandemic.

Some of these changes utilizing more Canvas features remain active in the current, in-person instruction.

ENG 3315 Intro to Creative Writing Transition to the Online Classroom, Revise Existing Course, Texas State University. Taught: 2020 - 2021.

Additional Comments: Transitioned the entire curriculum and instruction of ENG 3315 Intro to Creative Writing to an online and hybrid classroom in response to the Covid-19 pandemic.

Some of these changes utilizing more Canvas features remain active in the current, in-person instruction.

F. Other:

Guest Lecture. 15. (November 1, 2015).

Additional Comments: Led the workshop critique over two fiction submissions for the intermediate creative writing course. I was invited to lead this day of class by Dr. John Blair.

Student Accomplishments:

Paper:

Mentor, Writing Center Essay Contest Winner. "Thorium: The Final Frontier." Status: Completed. (April 2017). Texas State University.
Student(s): Ethan Roberts, Undergraduate.

Additional Comments: Former student Ethan Roberts won the Texas State Writing Center Essay Contest for Category 2: ENG 1320 & Sophomore Courses (2000).

G. Teaching Professional Development Activities Attended

Workshop, "First-Generation Proud Workshop," Texas State University. (November 2022).

Additional Comments: Attended a workshop focused on how English Department instructors can better educate and empower first-generation college students in our classes.

Workshop, "Allies Training: Inclusive Excellence," Texas State University. (November 2020).

Additional Comments: Attended Allies Training workshop, which is focused on creative a safe and compassionate space for the LGBTQIA+ community in my classroom and my surrounding sphere of influence.

III. SCHOLARLY/CREATIVE

A. Works in Print (including works accepted, forthcoming, in press):

10. Essays:

Rose, Sean G. *Baseball, Boys, and Time*. *Ninth Letter*, 2023.

12. Short Stories:

Rose, Sean G. *Dancer*. *Southern Humanities Review*. Vol. 53. 3rd ed., 2020.

Rose, Sean G. *An Incomplete Obituary For Damien Stewart Wilson*. *Day One*. Amazon Publishing, Day One, Little A, 2017.

13. Other Works in Print:

Other:

Rose, Sean. *Spidertown*. 1st ed., 2022. Available: https://www.instagram.com/welcome_to_spidertown/. https://www.instagram.com/welcome_to_spidertown/

Additional Comments: Authored the mixed-media chapbook *Spidertown*, along with visual artist Claire Krüeger.

B. Works Not in Print:

2. Invited Talks, Lectures, and Presentations:

Rose, S. (Presenter), Thomas R. Watson Conference on Rhetoric and Composition, "Transferring Journalistic Ethics to a College Classroom," University of Louisville, University of Louisville, Louisville, KY, United States. (October 26, 2018).

Additional Comments: Presentation given during the session titled "The Matter of Fake News: Civic Literacies Within and Beyond the University."

10. Exhibitions (title; date; location; solo; 2-, 3-, 4-person or group; curated; juried; or invitational-list curator, or inviter; and scope-international, national, regional, and/or state):

Spidertown. Paper Trail. October 2023 - November 2023.
Artists: Group
(International).

Additional Comments: Mixed-media publication Spidertown, which I authored, featured in two gallery shows featuring other print publications in Aberdeen, Scotland, and Louisville, KY.

11. Collections, Commissions, Gallery Representation, Residencies:

12. Workshops:

Rose, S. G., Zune Lunch!, "Hang Up Your Turn Offs," Sarabande Books. (September 2024).

Additional Comments: Led a workshop focused on artistic empowerment and community building. Presented by Sarabande Books as part of their Zine Lunch! series.

13. Other Works not in Print:

a. Works "submitted" or "under review":

Essays:

Rose, Sean G. *Ziggy*, n.d.

Short Stories:

Rose, Sean. *Room For Others*, n.d. (2019)

Rose, Sean G. *The Lake House*, n.d.

Additional Comments: Short Story from collection Upon My Arrival In Heaven

D. Scholarly / Creative Fellowships, Awards, Honors:

Award / Honor Recipient: Nontenure Line Faculty Workload Release, Texas State University.
August 2024 - May 2025

Additional Comments: Awarded workload release to pursue a creative work (novel) that shows exceptional merit and value to the humanities and the university.
January 2020 - May 2020

Additional Comments: Awarded workload release to pursue a creative work (novel) that shows exceptional merit and value to the humanities and the university.

Fellowship Recipient: Clark House Writer-In-Residence.
2014 - 2015

IV. SERVICE

A. Institutional

1. University:

Member, University Writing Center Tutor. (January 2025 - Present).

Additional Comments: Volunteer tutor at the University Writing Center serving all Texas State students.

Volunteer Judge, Writing Center Essay Contest. (April 2021).

Additional Comments: Texas State University, San Marcos, Texas. Read numerous student essay submissions and picked my top three in a given category for The Writing Center’s annual essay contest. As a judge I scored my top three picks and provided comments as to why the writers received such scores.

Volunteer Judge, Writing Center Essay Contest. (2019).

Additional Comments: Texas State University, San Marcos, Texas. Read numerous student essay submissions and picked my top three in a given category for The Writing Center’s annual essay contest. As a judge I scored my top three picks and provided comments as to why the writers received such scores.

Volunteer Judge, Writing Center Essay Contest. (2017).

Additional Comments: Texas State University, San Marcos, Texas. Read student essay submissions and picked my top three in a given category for The Writing Center’s annual essay contest. As a judge I scored my top three picks and provided comments as to why the writers received such scores.

3. Department/School:

Member, Creative Writing Committee, English Dept., Texas State University. (September 2017 - Present).

Member, Writing and Rhetoric Committee, English Dept., Texas State University. (September 2017 - Present).

Member, Internship Committee, English Dept., Texas State University. (September 23, 2016 - 2023).

Additional Comments: Assisting with the committee that oversees the English Department's internship course.

Specifically for 2020, I oversaw the implementation of a new website for the internship program that proved to be much more intuitive, interactive, and appealing to new applicants. I continued in updating listings of internship opportunities and coordinating with outside organizations for possible placements (mostly the Austin Bat Cave).

Each semester, I am a guest lecturer to the internship class to share my personal experiences with internships, workshop the students' portfolios, and serve as a sort of advisor/counselor to students as they consider their next professional steps.

In the Fall of 2019, I headed a substantial effort to update the design and content of the internship program's website. Before this effort, many of the listings of possible intern placements were outdated, and the most relevant information for students was hidden on separate pages and had to be downloaded via various PDFs. I updated the listings of past internship placements (especially important for drawing new applicants), and led a redesign that made the homepage more visually appealing and placed the most important information directly on the homepage, making the site far more accessible. I believe the redesign will directly and positively impact the amount of interest in the program. In the Spring of 2019, I orchestrated the addition of a new internship at the Austin Bat Cave, a nationally recognized non-profit committed to youth literacy.

Each year since 2016, I serve as a guest speaker in the class, lecturing on my own internship experience and offering critiques on students' in-progress portfolios. I also attend the information session for the program each semester to speak with interested students.

In the past, I helped plan a social media campaign to draw new interest to the program (Fall 2017).

Member, Undergraduate Technical Communication Curriculum Committee. (September 23, 2016 - May 2017).

Additional Comments: Assisted as a member of the committee tasked with updating and redesigning the curriculum for undergraduate technical writing courses. We focused on coming up with class activities, lectures, and tests that could be used or referenced by other technical writing instructors. We read a variety of technical writing textbooks and were tasked with establishing lesson plans, class activities, and quizzes over these books. Specifically we read through Thomas

Barker's Writing Software Documentation. I was personally tasked with lecturing on the chapters focusing on quality reviews and usability tests in the evaluative process of software writing. I wrote a slideshow over each chapter, brainstormed class activities, and wrote multiple choice tests, all of which is now available for other technical writing instructors to use.

C. Community:

Volunteer, Frazier History Museum Summer Camp. (June 2024).

Additional Comments: Led a writing workshop with 3rd-6th grade students as part of a youth summer camp arts program.

Volunteer, Austin Bat Cave, Austin, TX. (March 2012 - 2023).

Additional Comments: Non-profit group dedicated to promoting youth literacy. Have assisted in larger events and headed up creative writing workshops for youths detained in county correctional centers and state half way houses.

G. Service Professional Development Activities Attended:

Workshop, "Civilian Response to Active Shooter Events," Texas State University Emergency Management. (October 2017).

Additional Comments: Attended training on civilian response to a potential active shooter event at Texas State University, presented by Texas State University Emergency Management. The training is based on a nationally-accepted approach developed by the ALERRT Center at Texas State.