**VANESSA GRIFFITH OSBORNE**

Writing Program 4157 Balcony Drive

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**Employment**

Fall 2013-present Lecturer in The Writing Program at University of Southern California.

Fall 2008-2013 Full-time Lecturer in American Studies and Ethnicity and General Education Program

**Education**

Ph.D. in English with Graduate Emphasis in Critical Theory, University of California,

Irvine, Summer 2007

Futures of American Studies, week-long summer institute of American Studies at Dartmouth College, June 2005

M.A. in English, University of California, Irvine, May 2002

B.A. in English with Departmental Honors, *magna cum laude*, University of California, Los Angeles, June 1996

**Dissertation**

Title: *Consuming Objects, Consuming Individuals: U.S. Literature, Mass Media and the*

*Construction of the Modern Celebrity*

Committee: John Carlos Rowe (Chair), Margot Norris, Mark Goble

**Teaching:**

**Writing Courses Taught**

Writing 140: *Writing and Critical Reasoning*, USC (Instructor, 2 semesters)

Introductory writing course. This process-oriented Writing course aims at developing the invention, planning, research and revision skills necessary for successful college-level writing.

American Studies 492: *Research Methods in American Studies & Ethnicity* (Instructor, 1 semester)

Writing workshop / seminar preparing ASE Honors students to research and write an Honors Thesis project. This course focused on honing students’ practical research and writing skills and prompting students to consider how their work might fit with the diversity of critical approaches and topics represented in American and Ethnic Studies.

Writing 39C: *Argument and Research*, UC Irvine (Instructor, 3 quarters)

This writing course introduces students to conventions of academic research, with special

emphasis on researching and developing an argument on a current public policy issue.

This class focused on critical analysis, research methods, source evaluation and revision.

Writing 39B: *Critical Reading and Rhetoric*, UC Irvine (Instructor, 4 quarters)

This rhetorically-focused composition course prepares students for future academic writing by emphasizing the development of critical thinking and reading skills in order to foster argumentative writing.

**Other Courses Designed and Taught**

American Studies 495: *Senior Seminar Women and Work*, USC (Instructor, 1 semester)

Senior seminar that examines Women and Work in an interdisciplinary framework that includes novel, ethnography, case studies, popular journalism, theoretical analysis, film, and historical analysis. It addressed how power, work, class, race, ethnicity, global capitalism, and gender are interrelated.

American Studies 100: *Los Angeles and the American Dream,*  USC (Instructor, 1 semester)

General education Social Issues course examining Los Angeles as a site of class, ethnic, and racial contestation. This course charts the development of the city, the ideologies that influenced its growth and development and the often glossed over histories of conflict and dispossession. Texts used include McWilliams, Davis, Sanchez, Deveare-Smith, Revoyr among others.

Orientation Micro-Seminar: *Women Writers: Killing the “Angel in the House* (2 day non-credit)

Short, non-credit seminar introduced students to some of the critical methodologies and issues they might encounter in future course-work in the humanities. Using Gilman’s “The Yellow Wallpaper” we examined the role of women alongside feminist, psychoanalytic, formalist, and new historicist approaches to literature.

Arts and Letters 100g: *Border and Spirit, Land and Nation;* USC (Instructor, 3 semesters)

Reading and writing intensive general-education course focused on development of students’ interpretive and analytical skills. This course on multi-ethnic American Literature and Film featured texts by Kingston, Erdrich, Cather, Anaya, Anzaldua, and Viramontes.

English 28C: *Romance and Realism,* UC Irvine (Instructor, 2 quarters)

Introductory course for English majors on the conventions of the novel as a genre. I designed

and taught a course entitled “Women in the Marketplace” that included novels by Defoe, Jacobs,

Wharton, Chopin, Woolf, and West.

English 28B: *Comic and Tragic Vision*, UC Irvine (Instructor, 1 quarter)

Introductory course for English majors on dramatic theory, history and conventions. I designed

and taught a course called “Identity, Ambition and Self-Determination” that focused on the

representation of the self in society in plays from the classical period to the 20th century.

English 28A: *Poetic Imagination,* UC Irvine (Instructor, 1 quarter)

Introductory course for English majors on the formal and thematic aspects of lyric poetry. This survey course entitled “Desire and Possession(s)” that concentrated on various forms of desire, possession and consumption in English and American poetry from the Renaissance to the present.

**Discussion Sections Taught**

Arts and Letters 101: *Los Angeles: The Fiction*, University of Southern California (Discussion Leader, 7 semesters)

A general-education course designed to develop students’ critical and analytical reading and

writing skills through engagement with works of literature, philosophy, visual arts, music and

film. This course focused specifically on the ways Los Angeles has been represented in mass

media—film, literature, music, theater, the visual arts, and journalism.

Arts and Letters 101, *Short Stories and One-Act Plays*, University of Southern California (Discussion Leader, 2 semesters)

This general-education course focused on critical interpretations of a wide variety of short

Stories, one-act plays and films in order to challenge students to approach texts with an

analytical and critical perspective. I lectured to an 80 student class on literary genre and on

Chaplin’s *Modern Times*.

Humanities Core Course: *Associations / Dissociations: The Social Instinct and its Consequences*,

UC Irvine (Discussion Leader, 2 quarters)

An undergraduate core curriculum course that introduces first-year students to key texts and

methodologies in philosophy, literature and history and prepares them for interdisciplinary

research in the humanities. This course features an integrated writing component and makes

significant use of web-based instructional technologies.

*Literature in the Age of Film*, UC Irvine (Teaching Assistant to Mark Goble, 1 quarter)

This English course examines intersections between literature and visual media in the twentieth

century, with a particular focus on texts that highlight film and its cultural effects. I lectured to

a 110 student class on Walter Benjamin, *A Star is Born* and *The Day of the Locust*.

**Publications:**

**Scholarly Publications**

“Marx on the Mountain: Pleasure and the Laboring Body in Ang Lee’s *Brokeback Mountain*.” *The Brokeback Book.*  Ed. William Handley. Lincoln: University of Nebraska Press, 2011.

“The Logic of the Mannequin: Shop Windows and the Realist Novel” *The Places and Spaces of Fashion , 1800-2007*. Ed. John Potvin. London: Routledge, August 2008.

“The Maternal Body and Utopian Social Organization in Meridel Le Sueur’s *The Girl*” Accepted for publication in *Tulsa Studies in Women’s Literature* (publication date forthcoming)

**Teaching Publications**

Curriculum guides for high school teachers, produced for UC Irvine’s Humanities Out There Program and published with the support of a National Endowment for the Humanities grant.

*Into the Roaring Twenties with* The Great Gatsby. Ed. Tova Cooper. UC Regents: 2005.

*Allegories of America in* The Crucible. Co-authored with Amy Parsons. Ed. Tova Cooper. UC Regents: 2006.

*Character and Context in Steinbeck’s* Of Mice and Men. Co-authored with Amy Parsons. Ed. Tova Cooper. UC Regents: 2006.

**Service and Administrative Experience**

Panel Moderator—Undergraduate Writing Conference at USC 2014

Faculty Mentor to the ASE Club (American Studies & Ethnicity Club) 2012-2013

ASE Club is a student group for undergraduate students interested in American Studies and

Ethnicity. Its mission is to foster intellectual community and facilitate the exchange of ideas and

professional advice among the undergraduates, graduate students, and faculty in ASE. As the

faculty adviser, I helped to reenergize this student group and organize events featuring guest speakers.

Member of American Studies & Ethnicity Undergraduate Committee 2012-2013

Graduate Workshop Leader for Humanities Out There (H.O.T.), UC Irvine & Santa Ana High

School (3 quarters).

H.O.T. is an outreach program devoted to improving the college preparedness of students in the

ethnically diverse and under-served Santa Ana School District. Idesigned and implemented

U.S. Literature curriculum for eleventh grade students at Santa Ana High School and

supervised the teaching by the UC Irvine undergraduate mentors in the classroom.

Conference Co-Director, Emergencies: A Conference to Honor John Carlos Rowe, University of California, Irvine, May 27-28, 2004.

Organized conference featuring Donald Pease, John Carlos Rowe, and Lindon Barrett.

Reader, Analytic Writing Placement Exam, University of California (2005, 2006 and 2014).

Read and evaluated Subject A exams according to uniform standards to determine placement for incoming University of California students.

Graduate Student Representative to the American Literature Committee, UC Irvine, 2005-2006.

Panel Judge for the Lower Division Writing Contest 2001.

**Fellowships, Honors, Awards**

UCSB Humanities Center Grant for Travel to “Oil+Water” conference 2010

University of California Regents’ Dissertation Fellowship 2005

UC Irvine Humanities Center Research Grant 2005

UC Irvine School of Humanities Travel Grant 2005

UC Irvine Summer Dissertation Fellowship 2005

UC Irvine Humanities Center Research Grant 2004

Nora Folkenflik Memorial Award for Best Lower-Division English Instructor, (UCI) 2004

University of California Regents’ Predoctoral Fellowship 2000

**Selected Conferences and Presentations**

“The Socialist and the Starlet: Performing Women in Upton Sinclair’s *Oil!”* PAMLA Conference, Scripps College, Claremont, November 6, 2011.

“Benzedrine and Pink Hair Bows: The Child Star’s Disembodiment in *Inside Daisy Clover*.”

MLA Conference, Los Angeles, January 7, 2011.

“Celluloid and Oil: Early Hollywood and the Oil Industry in Upton Sinclair’s *Oil!*.” Oil + Water Conference. University of California, Santa Barbara, CA, April 8-10, 2010. http://www.ihc.ucsb.edu/podcasts/media/VanessaOsborne.m4a (audio archive)

“Language Analysis and the Shifting Pronouns in Gilman’s ‘The Yellow Wallpaper.’” Guest lecture for Professor Moshe Lazar, University of Southern California, Los Angeles, CA, October 9, 2008.

“Locusts in the Dream Factory: Nathanael West on the Film Spectator.” Literary Modernism, Popular Culture and the Problem of Hollywood, Modernist Studies Association Seventh Annual Conference, Chicago, IL, November 3-6, 2005.

“‘The Plagiaristic Revelations of Young Men’: Mediated Desires and Advertising in *The Great Gatsby*.” Popular Culture Association Advertising Group, Popular Culture Association / American Culture Association Annual Meeting, San Diego, CA, March 23-26, 2005.

**References**

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