VANESSA GRIFFITH OSBORNE

Writing Program

Jefferson Building 150

University of Southern California

Los Angeles, CA 90089

[vosborne@usc.edu](mailto:vosborne@usc.edu)

**EMPLOYMENT**

Spring 2019-present Assistant Professor (Teaching), The Writing Program

Fall 2014-present Writing Faculty, USC Spatial Science Institute

Fall 2016- Spring 2019 Full-Time Lecturer, The Writing Program, USC

Fall 2013-Spring 2016 Part-time Lecturer The Writing Program, USC

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

Education Program at University of Southern California

**EDUCATION**

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

Futures of American Studies, week-long summer institute of American Studies at

Dartmouth College

M.A. English, University of California, Irvine

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

**PUBLICATIONS:**

“Meridel Le Sueur” and “*The Girl.”* *Twentieth and Twenty-First Century American Literature in Context.* Edited by Linda de Roche.

Review of *The Slow Professor.* *Currents in Teaching and Learning*. (Volume 9, No. 1, Spring 2017) 45-47.

Republished on the *Tomorrow’s Academic Careers* e-newsletter. Produced by Stanford University’s *Tomorrow’s Professors* Portal. Sept. 20, 2017. https://tomprof.stanford.edu/posting/1586

“The Maternal Body and Utopian Social Organization in Meridel Le Sueur’s *The Girl*.” *Tulsa Studies in Women’s Literature*. (Vol. 35, No. 2, Fall 2016).

“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.

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.

**AWARDS & HONORS**

Master Teacher 2018-2019

USC Writing Program Innovation Grant Spring 2018

Faculty Development Grant 2018-2019

**TEACHING EXPERIENCE**

**Writing Courses Taught**

Writing 340 (Lecturer, Fall 2013-present)

Writing 140 / 150: *Writing and Critical Reasoning*, USC

Writing 340 Arts and Humanities

Writing 150 Education Thematic

Writing 150 Aesthetics Thematic

Writing 150 Globalization Thematic

Writing 150 Law and Social Justice Thematic

Writing 140 Black Social Movements

American Studies 492: *Research Methods* USC (Instructor, 1 semester)

Writing workshop-oriented seminar preparing ASE Honors students to research and write an Honors Thesis.

**Other USC Courses Designed and Taught**

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

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

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

## RELATED PROFESSIONAL EXPERIENCE

Writing Faculty, USC Spatial Sciences Institute, August 2014-present

Writing consultant for the graduate program in Spatial Sciences, conducting individual consultations, assisting the development of Master’s thesis projects, and providing conceptual and editorial assistance to graduate students.

AP Reader, Reader for AP Seminar Spring 2017

Trained and served as a reader / grader for the AP Seminar Test, a test paired with a course designed to engage students in cross-disciplinary research and analysis focusing on complex academic and real-world issues.

Reader, Analytic Writing Placement Exam, University of California (2005, 2006, 2014-2019)

Read and assessed writing samples according to uniform standards to determine placement for incoming University of California students.

**SERVICE TO THE UNIVERSITY**

Co-Chair of the Writing Program Publications Committee 2016-2018

Member of the Publications Committee 2019

Member of the Assessment Committee 2019

Member of the Community Engagement Committee 2017-2018—Presented on Community-

engaged pedagogy at year-end meeting.

Member of Dornsife Faculty Council Curriculum Caucus, USC 2015-2016 and 2017-2018

Panel Moderator—USC Undergraduate Writing Conference 2014 and 2016-2019

Organizer / Discussion Moderator—“Teaching Critical Reasoning in Today’s Political Climate” on

Behalf of the Faculty Development Committee, January 20, 2017.

Member of the Dornsife College Faculty Affairs Caucus 2016-2017

Organizer/ Discussion Moderator—Rhetoric and Composition Reading Group on behalf of the

Faculty Development Committee, November 18, 2016.

Judge—USC Undergraduate Writing Conference 2016-2017, 2019

Member of Writing Program Faculty Development Committee, USC 2015-2017

**SERVICE TO THE PROFESSION AND THE COMMUNITY**

Invited Reader, *Twentieth Century Literature*, 2019.

Referee / Reviewer, *Teaching English in the Two-Year College* Journal 2015-present.

Reader, Analytic Writing Placement Exam, University of California (2005, 2006, 2014- present)

Read and assessed writing submissions according to uniform standards to detaermine placement for incoming University of California students.

Reader, AP Seminar Exam on behalf of The College Board

Read and assessed AP writing submissions according to uniform standards to determine AP College Credit.

Panel Organizer, *Transitions: Marking the Change from High School to College Writing*. UC Writing

Conference, Santa Barbara, CA. October 14, 2016.

Panel Organizer, *The Memory Factory: Hollywood’s Influence on Historical Memory*. Special

Session, PAMLA Conference, Pasadena, CA. November 12 2016.

Volunteer Judge, Creative Non-Fiction 4-year College—National Council of Teachers of English

(NTCE) / Norman Mailer Student Writing Contest 2016-2017

**SELECTED CONFERENCES AND PRESENTATIONS**

“Entering the Storehouse of Knowledge: Editing Wikipedia Stubs in the Composition Classroom” CCCC Conference, Pittsburgh, PA. March 13-16, 2019.

“Entering the Storehouse of Knowledge: Wiki-a-thons in the Composition Classroom.” Western States Rhetoric and Literacy Conference, Las Cruces, NM. November 2-3, 2018.

“Words Matter: Language, Structure and Meaning in the Texas History Textbooks.” *Transitions.* UC Writing Conference, UCSB, October 14, 2016

“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.

**PUBLIC ENGAGEMENT**

My work with librarian Elizabeth Galoozis appears in the article below:

Stuart, SC. “Wikipedia has a Diversity Problem: But these Librarians Want to Help.” *PC World.* 19

January 2019. https://www.pcmag.com/news/366005/want-to-edit-wikipedia-you-dont-have-to-be-a-white-guy