

**MODEL PROPOSAL FOR TAKING UNDERGRADUATE  
COURSE FOR GRADUATE CREDIT**

**HEATHER BROWN**

**ENGLISH 480: CREATIVE NONFICTION WORKSHOP  
SPACES AND PLACES: WRITING ABOUT THE AMERICAN WEST, WRITING ABOUT HOME**

**DR. SCOTT KAUKONEN  
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**COURSE DESCRIPTION AND RATIONALE:**

I consider this course not only a rare opportunity to learn about the culture of America by studying its ncpfuecr gu dwv cnuq c e j cpeg vq fkueqxt v j g eqwpt {øu nkvgtcwvtg kp c y c { that cannot be experienced in the classroom. Not having taken very many American literature courses in the past, I hope that this experience will give me a good foundation for exploring the authors that have contributed to our eqwpt {øu pcvkqpcn kfgpvkv { and fill in some gaps in my reading. My studies have rarely led me to read literature beyond the nineteenth century, so I relish the opportunity to be exposed to twentieth-century literature under the guidance of a professor who is a specialist in this period of American fiction. I believe that national identity is partly created by its 4(s)7(p)-8,2T-B 3lytuer11(e)8(a[(t 500.55 44)7(s)22(n)2T-B1-8(n)9(ay)9( )-4(i

ENG 480 is a chance for me to explore the literature of the country I call home. I hope to discover America on this trip. I hope to understand how the literature of my country can shape its identity. Lastly, I hope to be given the chance to explore my own writing under the direction of a professor who specializes in these interests, along with fellow classmates.

**EXTRA WORK REQUIRED FOR GRADUATE CREDIT:**

In addition to the regular class readings, the four long works and the individual selected essays on the bibliography below, I will be reading works that deal with the craft of creative nonfiction. These readings, listed on pages 2-5 of the syllabus, include: *Reading and Writing Creative Nonfiction*; selected essays from *The Art of Creative Nonfiction*; and selected essays from *The Art of Creative Nonfiction*.



**ADDITIONAL ASSIGNMENTS FOR GRADUATE STUDENTS**  
**EXPANDED FORMAL ESSAYS**  
**ESSAY AND LECTURE ON CRAFT**

To earn graduate credit for this course, a student must expand the length of the two formal essays to between fifteen and twenty pages (compared with the ten-twelve page essays required of undergraduates).

The graduate student must also submit an additional paper of approximately ten pages, which closely examines an element of the craft of creative nonfiction, and then share that paper with the undergraduate students in a teaching environment. The assignment recognizes that our graduate students are preparing themselves not only as writers but also as teachers of creative writing. The process of the assignment should deepen their own understanding of the craft and then provide practical, hands-on experience in teaching that aspect of the craft.

The specifics of the craft lecture should be composed in consultation with the faculty member, but it might include, as examples, a discussion of the role of point of view in creative nonfiction or of the ethics of travel writing or of the use of fragmentation in the structure of an essay. The craft lecture should draw upon the readings within the course, both those assigned to the undergraduates and the additional readings assigned to the graduate student. It should make use of examples that the undergraduate students will be familiar with.

Since the lecture will be delivered while the class is on the road, the student will not be able to depend upon technology such as PowerPoint or web access or even posters. Therefore, it must be