

# ENGL 428 Contemporary Fiction

Trimester 1 2010

1 March to 4 July 2010

30 Points

## TRIMESTER DATES

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

Study week: 7 June to 11 June 2010

Examination/Assessment period: 11 June to 4 July 2010

**Note:** Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

## WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

## NAMES AND CONTACT DETAILS

Staff	Email	Phone	Room
Mark Williams	mark.williams@vuw.ac.nz	463 6810 (wk)	VZ 911
		973 3802 (hm)	
		021 0690434 (cell)	
Lydia Wevers	lydia.wevers@vuw.ac.nz	463 6434 (wk)	Stout Research Centre
		475 3014 (hm)	
		027 563 6434 (cell)	

## CLASS TIMES AND LOCATIONS

### Lectures

Days	Time	Room Number
Monday	1.10 pm – 4 pm	VZ 802

## **COURSE DELIVERY**

Students will be expected to deliver one seminar each on a novel in this course. Additional information for all honours classes can be found on the Honours Noticeboard, 8th floor VZ.

## **COMMUNICATION OF ADDITIONAL INFORMATION**

Specific information about this course is available on Blackboard.

## **COURSE CONTENT**

This course looks at recent novels from Australia, Canada and New Zealand in terms of three related thematic categories: the city, history, and the indigenous. As novels from settler societies redefining their colonial identities in terms of the postcolonial and multicultural present, they both discover a distinct sense of place and community and reflect the globalizing forces they cannot escape. The renegotiation of outmoded communal narratives is registered through activities as various as cooking, traveling, making art or ethnicity. The fiction itself reworks traditional forms such as the crime novel or the Victorian novel in new historical and urban circumstances. How do we see ourselves reflected in these mirrors of the way we live now, and what differences do we observe?

## **LEARNING OBJECTIVES**

This is a seminar course in which students are expected to present to the class their researches into a selection of fiction from Canada, Australia and New Zealand. In the course of the year students will be encouraged to:

- consider a range of fictional kinds including historical fiction, the crime novel, a short story sequence, the neo-Victorian novel
- consider the global and local contexts of contemporary literature
- consider how cities with colonial histories define their modern identities in opposition to their colonial pasts
- consider the critical contexts in which those texts have been interpreted and adopt their own critical stances towards the texts and towards existing criticism.

## **EXPECTED WORKLOAD**

It has been recommended that in order to maintain a satisfactory progress in a four-paper honours course of a single semester duration, students should give 20 hours to the course per week, including class contacts hours and time spent reading primary texts.

## READINGS

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

### Essential texts:

Margaret Atwood, *Alias Grace* (Virago, 1997); Timothy Taylor, *Stanley Park* (Vintage, 2001); Kate Grenville, *The Secret River* (Canongate, 2006); Dionne Brand *What We All Long For* (Griffin, 2005); Annamarie Jagose, *Slow Water* (VUP, 2003); Alexis Wright, *Carpentaria* (Giramondo, 2006); Peter Temple, *The Broken Shore* (Quercus, 2006); Paula Morris, *Forbidden Cities* (Penguin, 2008); Patricia Grace, *Baby No-Eyes* (Penguin, 1998); Thomas King, *Green Grass, Running Water* (Bantam Books, 1994).

## ASSESSMENT REQUIREMENTS

Students will do two 2,500 word essays for 25 marks each. The first is due on 16 April, the second on 4 June. There will be a final three-hour examination for 40 marks. Students should note that they will be expected to deliver one in-class seminar for 10%. Students will be expected to write essays, answer test questions or deliver seminar presentations on at least **four** texts during the course. Students will not be allowed to take books into the in-class test, but will be allowed to take in one A4 sheet with notes on both sides. Please note: copies of all marked essays and seminar presentations should be retained by students and must be given to the lecturer by the date of the final test; all grades are provisional; all written work must be handed in by the last day of the semester.

### Final Examination:

Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period, i.e. between Friday 11 June and Saturday 4 July 2010.

## ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

## PENALTIES AND EXTENSIONS

If work is handed in late, then one grade is subtracted and no comments are offered.

### **Extensions**

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

### **MANDATORY COURSE REQUIREMENTS**

- (i) As in all English Department courses, 70% attendance is required.
- (ii) Students will be required to present one seminar.
- (iii) Students will complete two essays
- (iv) Students will sit an examination (see note under assessment below).

### **CLASS REPRESENTATIVES**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

### **STATEMENT ON LEGIBILITY**

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **GENERAL UNIVERSITY POLICIES AND STATUTES**

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)

## Seminar Schedule

**Note:** Students should indicate their preferred authors and dates for seminars and indicate these to the convenor by March 6.

1 March Introduction.

### 1) The City

8 March *Forbidden Cities*. You should read Erin Mercer's essay on *Hibiscus Coast* in *Floating Worlds*.

15 March *What We All Long For*. You should read Emily Johansen's "Streets Are the Dwelling Place of the Collective" via the Vic Library's online journal site.

22 March *Stanley Park*. You should read Travis's "Placing Ekphrasis" via the Vic Library's online journal site.

### 2) The Indigenous

29 March *Green Grass, Running Water*. You should read Linton's "And Here's How It Happened" via the Vic Library's online journal site.

### Mid-trimester break

16 April **First essay due**

19 April *Baby No-Eyes*. Read Chris Prentice's "From Visibility to Visuality" via the Vic Library's online journal site.

26 April *Carpentaria*. You should read Alexis Wright's "Politics of Writing" via the Vic Library's online journal site.

3 May *The Broken Shore*. Read the text.

### 3) History

10 May *Alias Grace*. You should read Stanley's "The Eroticism of Class" via the Vic Library's online journal site.

17 May *Alias Grace*. You should read Atwood's "In Search of *Alias Grace*: Writing Canadian Historical Fiction" via the Vic Library's online journal site.

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- 24 May *The Secret History*. You should read Sue Kossew's "Voicing the 'Great Australian Silence'" via the Vic Library's online journal site.
- 31 May *Slow Water*. You should read Lydia Wevers' essay in *Floating Worlds*.
- 4 June **Second essay due**

## Select Bibliography

**Note:** a full bibliography will be made available on Blackboard

### 1) General

Byatt, A.S. *On Histories and Stories: Selected Essays*, London: Chatto and Windus, 2000.

Clendinnen, Inga. "The History Question: Who Owns the Past?" *Quarterly Essay*, 23 (2006), 1-72

Kaplan, Cora. *Victoriana: Histories, Fictions, Criticism*, Edinburgh: Edinburgh University Press, 2007.

Australian General:

Bode, Katherine. "'Unexpected Effects': Marked Men in Contemporary Australian Fiction." *Australian Literary Studies*, 22:4 (Oct. 2006): 443-59

Gelder, Ken. "Australian Gothic." In Spooner, Catherine and McEvoy, Emma, eds. *The Routledge Companion to Gothic*. London, England; Routledge; 2007: 115-123.

Kwast-Greff, Chantal. "Mad 'Mad' Women: Anger, Madness, and Suffering in Recent White Australian Fiction." In Davis, Geoffrey V., Marsden, Peter H., Ledent, Bénédicte, and Delrez, Marc, eds. *Towards a Transcultural Future: Literature and Society in a 'Post'-Colonial World*. New York: Rodopi, 2005: 161-68.

Stewart, Ken and Walker, Shirley, eds. "'Unemployed at Last!': Essays on Australian Literature to 2002." Armidale: Centre for Australian Language and Literature Studies, University of New England, 2002.

### Canadian General:

Brand, Dionne. *Bread Out of Stone*. Vintage Canada, 1998.

Brydon, Diana. "Postcolonialism Now: Autonomy, Cosmopolitanism, and Diaspora." *University of Toronto Quarterly*, 73:2 (Spring 2004): 691-706.

Clarke, George Elliott. 'What Was Canada?' In Laura Moss, ed. "Is Canada Postcolonial?: unsettling Canadian literature." Waterloo, Ont.: Wilfrid Laurier University Press, 2003. [In Vic lib on restricted loan].

Gunew, Sneja. 2004. *Haunted Nations: The Colonial Dimensions of Multiculturalisms*. London: Routledge.

Henighan, Stephen. *When Words Deny the World: The Reshaping of Canadian Writing*. Erin, Ont.: The Porcupine's Quill, 2002.

Howells, Coral Ann. *Contemporary Canadian Women's Fiction: Refiguring Identities*. New York: Palgrave, 2003.



Moss, Laura, ed. *Is Canada Postcolonial?: Unsettling Canadian Literature*. Waterloo, Ont.: Wilfrid Laurier University Press, 2003.

New, William. H. *Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand*. Toronto: University of Toronto Press, 1987.

## 2) New Zealand General:

Crane, Ralph and Anna Johnston, eds. "A Symposium on New Zealand Literature." *New Literatures Review*, 41 (Apr 2004): 1-63 (Special section).

Evans, Patrick. *The Long Forgetting: Postcolonial Literary Culture in New Zealand*. Christchurch: Canterbury University Press, 2007.

Jackson, Anna and Jane Stafford, eds. *Floating Worlds: Essays on Contemporary New Zealand Fiction*. Wellington: Victoria University Press, 2009, forthcoming.

Wilson, Janet. "Distance and the Rediscovery of Identity in Recent New Zealand Literature." In Gerhard Stilz, ed. *Colonies, Missions, Cultures in the English Speaking World: General and Comparative Studies*. Tübingen: Stauffenburg, 2001: 307-17.

Wilson, Janet. "New Zealand Literary Nationalism and the Transcultural Future. Or: Will the Centre Hold?" In Davis, Geoffrey V., et, eds. *Towards a Transcultural Future: Literature and Society in a 'Post'-Colonial World*. Amsterdam, Netherlands: Rodopi; 2004: 119-33.

Williams, Mark. "Crippled by Geography: New Zealand Nationalisms." In *Not on Any Map: Essays on Postcoloniality and Cultural Nationalism*, edited by Stuart Murray. Exeter: Exeter University Press, 1997: 19-42.

Williams, Mark. "On the Discriminations of Postcolonialism in Australia and New Zealand." *University of Toronto Quarterly*, 73, no 2 (Spring 2004): 739-53.

## 2) Individual authors:

### Annamarie Jagose

Annamarie Jagose interviewed for *The University of Auckland News*, 4<sup>th</sup> May 2004.

Binney, Judith. "Whatever Happened to Poor Mr Yate? An Exercise in Voyeurism" *New Zealand Journal of History* 9, 2 (1975), 111-125.

Boswell, Anna. "A 'natural' remedy? Contemporary uses of the past in Aotearoa New Zealand." *Dissolutions: The Future of the Past in Australia, New Zealand and the Pacific*, EASA Conference, Universitat de les Illes Balears, Spain, 22-25 September, 2009.

Clendinnen, Inga. "The History Question: Who Owns the Past?" *Quarterly Essays*, 23 (2006), 1-72.

Shuttleworth, Sally. "Natural History: the Retro-Victorian Novel", *The Third Culture: Literature and Science*, ed. Elinor S. Shaffer, Berlin: Walter de Gruyter and Co., 1997.

Wallace, Lee. "Sexual Difference and the Expulsion of William Yate." *Sexual Encounters: Pacific Texts / Modern Sexualities*, Ithaca: Cornell University Press, 2003.

Wevers, Lydia. "'Poor Mr Yate': History, Sex and the Closet in Annamarie Jagose's *Slow Water*." In *Floating Worlds*, eds. Jackson and Stafford: 93-107.

Yate, William. *An Account of New Zealand and of the Formation and Progress of the Church Missionary Society's Mission in the Northern Island, 1835*, ed. Judith Binney. Wellington: A.H. and A. W. Reed, 1970.

### **Margaret Atwood**

Atwood, Margaret. "In Search of Alias Grace: Writing Canadian Historical Fiction." *American Historical Review*, 103:5 (1998): 1503-16.

Atwood, Margaret. *Curious Pursuits: Occasional Writing 1970-2005*. London: Virago, 2005.

Darroch, Heidi. "Hysteria and Traumatic Testimony: Margaret Atwood's *Alias Grace*." *Essays on Canadian Writing*, 81 (Winter 2004): 103-21.

Defalco, Amelia. "Haunting Physicality: Corpses, Cannibalism, and Carnality in Margaret Atwood's *Alias Grace*." *University of Toronto Quarterly*, 75:2 (Spring 2006): 771-83. Available online.

Howells, Coral Ann. "Margaret Atwood: *Alias Grace*." In Coral Ann Howells, ed. *Where Are the Voices Coming From? Canadian Culture and the Legacies of History*. Amsterdam, Netherlands: Rodopi, 2004.

Knelman, Judith. "Can We Believe What the Newspapers Tell Us? Missing Links in *Alias Grace*." *University of Toronto Quarterly*, 68:2 (Spring 1999): 677-86.

Lovelady, Stephanie. "I Am Telling This to No One But You: Private Voice, Passing, and the Private Sphere in Margaret Atwood's *Alias Grace*." *Studies in Canadian Literature/Etudes en Littérature Canadienne*, 24:2 (1999): 35-63.

Miller, Ryan. "The Gospel According to Grace: Gnostic Heresy as Narrative Strategy in Margaret Atwood's *Alias Grace*." *Literature & Theology*, 16:2 (June 2002): 172-87.

Rimstead, Roxanne. "Working-Class Intruders: Female Domesticity in *Kamouraska* and *Alias Grace*." *Canadian Literature*, 175 (Winter 2002): 44-65.

Rogerson, Margaret. "Reading the Patchworks in *Alias Grace*." *Journal of Commonwealth Literature*, 33:1 (1998): 5-22.

Rowland, Susan. "Imaginal Bodies and Feminine Spirits: Performing Gender in Jungian Theory and Atwood's *Alias Grace*." In Avril Horner and Angela Keane, eds. *Body Matters: Feminism, Textuality, Corporeality*. Manchester: Manchester UP, 2000: 244-54.

Staels, Hilde. "Intertexts of Margaret Atwood's *Alias Grace*." *Modern Fiction Studies*, 46:2 (Summer 2000): 427-450.

Stanley, Sandra Kumamoto. "The Eroticism of Class and the Enigma of Margaret Atwood's *Alias Grace*." *Tulsa Studies in Women's Literature*, 22:2 (Fall 2003): 371-86.

Wilson, Sharon R. "Quilting as Narrative Art: Metafictional Construction in *Alias Grace*." In Sharon Rose Wilson, ed. *Margaret Atwood's Textual Assassinations: Recent Poetry and Fiction*. Columbus, OH: Ohio State UP, 2003): 121-34.

### **Timothy Taylor**

Renisa, Mawani. "From Colonialism to Multiculturalism? Totem Poles, Tourism and National Identity in Vancouver's Stanley Park ." *Ariel*, 35, 1-2 (Jan-Apr 2004): 31-57.

Travis, Mason. "Placing Ekphrasis: Paintings and Place in Stanley Park'." *Canadian Literature*, 194 (Autumn 2007): 12-32.

"If Meals Won Medals." *New York Times* online, 4 February 2010

### **Alexis Wright**

Vernay, Jean-François. An Interview with Alexis Wright. *Antipodes*, 18: 2 (2004): 119-22.

Devlin-Glass, Frances. Review Essay: Alexis Wright's *Carpentaria*. *Antipodes*, 2007 June; 21:1: 82-84.

Wright, Alexis. "Politics of Writing." *Southerly*, 62:2 (2002): 10-20.

Wright, Alexis. "On Writing *Carpentaria*." *HEAT*, 13 (2007): 79-95.

### **Dione Brand**

Dobson, Kit. "'Struggle Work': Global and Urban Citizenship in Dionne Brand's *What We All Long For*." *Studies in Canadian Literature*, 31:2 (2006): 88-104.

Johansen, Emily. "'Streets Are the Dwelling Place of the Collective': Public Space and Cosmopolitan Citizenship in Dionne Brand's *What We All Long For*." *Canadian Literature*, 196 (Spring 2008): 48-62

### **Paula Morris**

Mercer, Erin. "Urban Spaces, Hybrid Faces: Rethinking Identity in Paula Morris' *Hibiscus Coast*." In *Floating Worlds'* eds. Jackson and Stafford: 124-41.

### **Kate Grenville**

Barbour, Judith. "The Comic Poetry of Suffering: Kate Grenville's *The Secret River*." *Southerly*, 67:1-2 (2007): 423-34.

Kossew, Sue. "Voicing the 'Great Australian Silence': Kate Grenville's Narrative of Settlement in The Secret River." *Journal of Commonwealth Literature*, 42:2 (2007): 7-18.

Collins, Eleanor. "Poison in the Flour." *Meanjin*, 65:1 (2006): 38-47.

### **Patricia Grace**

Crawford, Jen. "Spaze: Void States and the Mother-Child Relationship in The Matriarch, The Dream Swimmer, Cousins and Baby No-Eyes." *Kunapipi*, 27:2 (2005): 268-75.

Keown, Michelle. "Maori or English? The Politics of Language in Patricia Grace's Baby No-Eyes." In Mair, Christian, ed. *The Politics of English as a World Language: New Horizons in Postcolonial Cultural Studies*. Amsterdam: Rodopi; 2003: 419-29.

Keown, Michelle. "'Sister Seen': Art, Mythology and the Semiotic in Patricia Grace's Baby No-Eyes." *New Literatures Review*, 38 (2002): 87-100.

Prentice, Chris. "From Visibility to Visuality: Patricia Grace's Baby No-Eyes and the Cultural Politics of Decolonization." *Modern Fiction Studies*, 55:2 (Summer 2009): 321-348.

Wilson, Janet. "Suffering and Survival: Body and Voice in Recent Maori Writing." In Merete Falck, Knudsen, Eva Rask, Ross, Bruce Clunies, eds. *Bodies and Voices: The Force-Field of Representation and Discourse in Colonial and Postcolonial Studies*. Amsterdam, Netherlands; Rodopi; 2008: 267-281.

### **Thomas King**

Andrews, Jennifer. "Reading Thomas King's Green, Grass, Running Water: Border-Crossing Humour." *English Studies in Canada*, 28:1 (March 2002): 91-116

Bailey, Sharon M. "The Arbitrary Nature of the Story: Poking Fun at Oral and Written Authority in Thomas King's Green Grass, Running Water." *World Literature Today*, 73:1 (Winter): 43-52.

Bechtel, Greg. "The Word for World Is Story: Syncretic Fantasy as Healing Ritual in Thomas King's Green Grass, Running Water." *Journal of the Fantastic in the Arts*, 19:2 (2008): 204-223

Chester, Blanca. "Green Grass, Running Water: Theorizing the World of the Novel." *Canadian Literature*, 161-62 (Summer-Autumn 1999): 43-63.

Daxell, Joanna. "A Space for Healing the Native Spirit: Thomas King's Green Grass, Running Water." *English Studies in Canada*, 55 (Dec. 2003): 99-111.

Fee, Margery and Flick, Jane. "Coyote Pedagogy: Knowing Where the Borders Are in Thomas King's Green Grass, Running Water." *Canadian Literature*, 161-62 (Summer-Autumn 1999): 131-39.

Goldman, Marlene. "Mapping and Dreaming: Native Resistance in Green Grass, Running Water." *Canadian Literature*, 161-62 (Summer-Autumn 1999): 18-41

- Johnson, Brian. "Plastic Shaman in the Global Village: Understanding Media in Thomas King's Green Grass, Running Water." *Studies in Canadian Literature/Etudes en Littérature Canadienne*, 25:2 (2000): 24-49
- Linton, Patricia. "'And Here's How It Happened': Trickster Discourse in Thomas King's Green Grass, Running Water." *Modern Fiction Studies*, 45:1 (Spring 1999): 212-34
- Linton, Patricia. "Ethical Reading and Resistant Texts." In Madsen, Deborah L., ed. *Postcolonial Literatures: Expanding the Canon*. London: Pluto, 1999: 29-44.
- Lousley, Cheryl. "'Hosanna Da, Our Home on Natives' Land': Environmental Justice and Democracy in Thomas King's Green Grass, Running Water." *Essays on Canadian Writing*, 81 (Winter 2004): 17-44.
- Lousley, Cheryl. "'Hosanna Da, Our Home on Natives' Land': Environmental Justice and Democracy in Thomas King's Green Grass, Running Water." *Essays on Canadian Writing*, 81 (Winter 2004): 17-44.
- Peter Gzowski Interviews Thomas King on Green Grass, Running Water. *Canadian Literature*, 161-62 (Summer-Autumn 1999): 65-76.
- Purdy, John. "Tricksters of the Trade: 'Reimagining' the Filmic Image of Native Americans." In Bataille, Gretchen M., ed. *Native American Representations: First Encounters, Distorted Images, and Literary Appropriations*. Lincoln; U of Nebraska P; 2001: 100-18.
- Ridington, Robin. "Theorizing Coyote's Cannon: Sharing Stories with Thomas King." In Valentine, Lisa Philips and Darnell, Regna, eds. *Theorizing the Americanist Tradition*. Toronto; U of Toronto P; 1999: 19-37.
- Stratton, Florence. "Cartographic Lessons: Susanna Moodie's *Roughing It in the Bush* and Thomas King's *Green Grass, Running Water*." *Canadian Literature*, 161-62 (Summer-Autumn 1999): 82-102
- Walton, Priscilla. "Border Crossings: Alternatives in Thomas King's *Green Grass, Running Water*." *Genre*, 31:1 (Spring 1998 Spring): 73-85
- Wilke, Gundula. "Re-Writing the Bible: Thomas King's *Green Grass, Running Water*." In Klooss, Wolfgang, ed. *Across the Lines: Intertextuality and Transcultural Communication in the New Literatures in English*. Amsterdam; Rodopi: 1998.

