



School of Humanities and Languages

**ARTS 2039 , Irish Modernists: Yeats, Joyce, Beckett
Summer Term U1, 2014**

1. Course Staff and Contact Details	2
2. Course Details	2
3. Learning and Teaching Rationale	5
4. Teaching Strategies	5
5. Course Assessment	6
6. Attendance/Class Clash	7
7. Academic Honesty and Plagiarism	8
8. Course Schedule	8
9. Course Resources	10
10. Course Evaluation and Development	10
11. Student Support	10
12. Grievances	11
13. Other Information	11
14. APPENDIX A	12
15. APPENDIX B	19

1. Course Staff and Contact Details			
Course Convenor			
Name	Ronan McDonald	Room	Morven Brown 223
Phone	(02) 9385 4772	Email	r.mcdonald@unsw.edu.au
Consultation Time	<i>During the course:</i> Monday–Thursday 11am–12pm (exc. Monday 27 January) <input type="checkbox"/> Or by appointment		
Lecturer			
Name	Sean Pryor	Room	Robert Webster 213
Phone	(02) 9385 7315	Email	s.pryor@unsw.edu.au
Consultation Time	By appointment		
Tutors			
Name	Lachlan Montgomery	Room	
Phone	(02) 9385 4772	Email	l.montgomery@exch.unsw.edu.au
Consultation Time	By appointment		
Name	Baylee Brits	Room	
Phone	(02) 9385 4772	Email	b.brits@unsw.edu.au
Consultation Time	By appointment		

2. Course Details	
Units of Credit (UoC)	6 Credits
Course Description	For a small country, Ireland has produced a large number of major writers during the twentieth century. Perhaps the three most significant are W.B. Yeats, James Joyce and Samuel Beckett. This course introduces students to these literary artists through attention to key cultural and historical issues in Ireland, including the Irish Revival and the struggle for Irish independence; the colonial and post-colonial relationship to Britain; the impulse to renovate and experiment with inherited forms and genres; and the crises of international modernity. Despite the fundamental differences between these three writers, and indeed reactions from one to the other, their work expresses their cultural and historical context in revelatory ways. All three have a reputation for 'difficulty', but their contribution to poetry, fiction and drama has been revolutionary. This course seeks to enhance students' critical engagement with these three major modernist writers through a

		combination of cultural history and close textual and formal analysis.
Course Aims	1.	<p>This course aims to promote an understanding of a range of literary works by Yeats, Joyce and Beckett:</p> <ul style="list-style-type: none"> • In their historical and cultural contexts, especially with relation to Ireland; • In their response to the crises of modernism; • In their formal and literary innovations; • In their response to intellectual and philosophical currents of their time
	2.	<p>The course aims to raise questions concerning:</p> <ul style="list-style-type: none"> • The importance of history for an understanding of these literary works • The intersection between intellectual and cultural practices in Ireland and Europe during the modernist period • Debates within Irish studies, especially to do with Irish modernism
	3.	<p>This course aims to develop student's proficiency in:</p> <ul style="list-style-type: none"> • The close critical analysis of major modernist texts • The deployment of appropriate methodologies in reading literary works • Reading Irish literature in the context of Irish history • Situating themselves in contemporary debates in postcolonialism and Irish studies
Student Learning Outcomes	1.	<p>At the conclusion of this course, students should have:</p> <p>Developed analytical and research skills that can be applied to both past and present cultural literary debate</p>

	2.	Learned to communicate appropriate literary critical, historical and theoretical concepts in both oral and written form
	3.	Developed an understanding of transformations and experiments in literary form as it relates to European and Irish contexts in the modernist period
	4.	Developed an understanding of transformations and experiments in literary form as it relates to European and Irish contexts in the modernist period
	5.	Gained a greater understanding of the literary responses to cultural and intellectual crises as manifested in three major Irish writers
Graduate Attributes	1.	Develop a value for and capacity for ethical, reasoned and open-minded discussion and debate
	2.	Develop an informed understanding of human experience, human culture and society
	3.	Fundamental skills in research, analysis and academic writing
	4.	Ability to engage with others in informed, rational debate
	5.	Ability to manage time to meet deadlines for assignments

3. Learning and Teaching Rationale

The purpose of lectures is to give students some background information and suggest some ways of reading and approaching the challenging modernist texts that we will be studying. These lectures should be supplemented by independent reading and research. In tutorials, students will be encouraged to engage critically with these texts and to identify and analyse their formal and thematic singularity. Outside class, students will be required to undertake independent research and write an analytical essay (the major essay). The knowledge, insight and literary critical skills obtained during the lectures and tutorials—and via individual research and preparation for class—will be tested through in-class critical analyses and the major essay. In this way, students will be able to achieve the Learning Outcomes in the context of the specific Learning and Teaching activities offered by the course.

4. Teaching Strategies

This course will be taught through a mixture of lectures and tutorials over a condensed three-week period. Each morning there will be a one-hour lecture, which will be followed by a two-hour tutorial. 'Lecture' and 'tutorial' should not be regarded as inflexible categories, especially in a summer course. Lectures may include discussion and activities; tutorials may involve mini-presentations by a tutor or student.

The tutorial will often use the lecture, or the subject covered in the lecture, as a basis for class discussion.

As the course progresses, students will be asked to consider questions or specified themes or to select passages from the texts in preparation for class.

Additional reading suggestions will be provided during the course. Below, under 'class schedule', general topics of the lectures are indicated.

Lectures and tutorials shall assume familiarity with the primary text under consideration and it is essential that you have studied these texts in advance of the class, together with further instructions given by your lecturer and/or tutor.

5. Course Assessment					
Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	Due Date
Major Essay	2,500 words	50%	1,2,3,4,5	1,2,3,4,5	Friday 14 February
In-Class	60 mins	25%	1,2,3,4,5	1,2,3,5	Thursday 30

Critical Analysis					January
In-Class Critical Analysis	60 mins	25%	1,2,3,4,5	1,2,3,5	Wednesday 5 February

Please Note: In addition to fulfilling the above assessment requirements, students are expected to attend at least 80% of their lectures and tutorials in order to pass the course.

In-Class Critical Analysis

Please arrive to class early; the test will start promptly at 12 noon, and last one hour. Students will be given a short extract from one of the primary texts and be asked to subject it to close critical analysis.

Major Essay

Length: 2500 words. A list of essay questions will be released towards the end of the course. You will then research and write your essay using the knowledge and skills you have gained during the lectures, tutorials and your own reading. **You must include foot/end notes and a bibliography in your essay.** Use the online guide to essay preparation, writing and referencing: <https://student.unsw.edu.au/essay-writing-basics>

Grades

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards, a little more (8.6%) in first year courses. For more information on the grading categories see <https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.htm>

Submission of Assessment Tasks

Assignments which are submitted to the School Assignment Box must have a properly completed School Assessment Coversheet, with the declaration signed and

dated by hand. It can be downloaded from <https://hal.arts.unsw.edu.au/students/courses/course-outlines/>. It is individual students' responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

Two assignment copies must be submitted for every assessment task:

- One paper copy. To be posted into the Assignment Box at the School of Humanities and Languages reception (located outside Morven Brown 258). A completed cover sheet must be securely attached to assignments.
- One soft copy must be sent through Turnitin on Moodle by 4pm on the due date.

Late Submission of Assignments

Late assignments will attract a penalty. Of the total mark, 3% will be deducted each day for the first week, with Saturday and Sunday counting as two days, and 10% each week thereafter.

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

6. Attendance/Class Clash

Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Explanations of absences from classes or requests for permission to be absent from classes should be discussed with the teacher and where applicable accompanied by a medical certificate. If students attend less than 80% of their possible classes they may be refused final assessment.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the student misconduct policy.

Class Clash

A student who is approved a permissible clash must fulfil the following requirements:

- a. The student must provide the Course Convenor with copies of lecture notes from those lectures missed on a regular basis as agreed by the Course Convenor and the student.
- b. If a student does indeed attend a lecture for which they had secured a permitted clash they will still submit lecture notes as evidence of attendance.

- c. **Failure to meet these requirements is regarded as unsatisfactory performance in the course and a failure to meet the Faculty's course attendance requirement. Accordingly, Course Convenors will fail students who do not meet this performance/attendance requirement.**
- d. Students must attend the clashed lecture on a specific date if that lecture contains an assessment task for the course such as a quiz or test. Inability to meet this requirement would be grounds for a Course Convenor refusing the application. If the student misses the said lecture there is no obligation on the Course Convenor to schedule a make-up quiz or test and the student can receive zero for the assessment task. It should be noted that in many courses a failure to complete an assessment task can be grounds for course failure.

7. Academic Honesty and Plagiarism

Plagiarism is presenting someone else's thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website:

<http://www.lc.unsw.edu.au/plagiarism/>. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student's work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) even suspension from the university. The Student Misconduct Procedures are available here:

<http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>

8. Course Schedule

To view course timetable, please visit: <http://www.timetable.unsw.edu.au/>

Week 1, The Poetry of W.B. Yeats

Monday 20 January: 'W.B. Yeats and his Times' (Ronan McDonald)

Tuesday 21 January: The Manuscripts of 'The Wild Swans at Coole': The Poet at Work (Sean Pryor)

Wednesday 22 January: 'Yeats and the Quest Structure' (Sean Pryor)

Thursday 23 January: *The Tower* (1928) included in *The Poems* (Ronan McDonald)

Week 2, The Prose of James Joyce

Monday 27 January 2014 is a public holiday. For this week only the course will run from Tuesday to Friday.

Tuesday 28 January: *A Portrait of the Artist as a Young Man* (Ronan McDonald)

Wednesday 29 January: *A Portrait of the Artist as a Young Man* (Ronan McDonald)

Thursday 30 January: *Ulysses* (Ronan McDonald)
(FIRST IN-CLASS ASSESSMENT to be held in the tutorial on this day)

Friday 31 January: *Ulysses* (Ronan McDonald)

Week 3, One Novel and Several Short Plays of Samuel Beckett

Monday 3 February: Beckett's Radio Plays – *All That Fall* and *Embers* (Ronan McDonald)

Tuesday 4 February: *Krapp's Last Tape* and the 'Dramaticules' (Lachlan Montgomery)

Wednesday 5 February: *Molloy* (Ronan McDonald)
SECOND IN-CLASS ASSESSMENT to be held during the tutorial on this day)

Thursday 6 February: *Molloy* (Baylee Brits)

(Topics for Major Essays will be distributed in the final class)

9. Course Resources

Required Texts

1. James Joyce, *A Portrait of the Artist as a Young Man*, Penguin, 1992
2. W. B. Yeats, *The Poems*, Everyman, 1992 (see Appendix A for list of poems)
3. James Joyce, *Ulysses*, Penguin, 1992
4. Samuel Beckett, *Molloy*, Faber, 2009
5. Samuel Beckett, *Collected Shorter Plays*, Faber, 2006

This course is primarily focussed on close reading of literary works, but here are some suggestions for secondary reading, which should not be considered exhaustive.

The UNSW Library is a valuable resource centre for physical and electronic resources. Website <http://info.library.unsw.edu.au/web/services/services.html>

10. Course Evaluation and Development

Courses are periodically reviewed and students' feedback is used to improve them. Feedback is gathered using various means including UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.

11. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the below website:
<http://www.lc.unsw.edu.au>

12. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should in the first instance attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities. Further information about UNSW grievance procedures is available at:
<https://my.unsw.edu.au/student/atoz/Complaints.html>

13. Other Information

myUNSW

myUNSW is the single online access point for UNSW services and information, integrating online services for applicants, commencing & current students and UNSW staff. To visit myUNSW please visit either of the below links:

<https://my.unsw.edu.au>

<https://my.unsw.edu.au/student/atoz/ABC.html>

OHS

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see

<http://www.ohs.unsw.edu.au/>

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734).

Information for students with disabilities is available at:

<http://www.studentequity.unsw.edu.au>

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

APPENDIX A

Detailed Reading for Yeats and Joyce

Week 1

Poems by W. B Yeats which you should read:

From *Crossways* (1889)

The Song of the Happy Shepherd

The Sad Shepherd

From *The Rose* (1893)

To the Rose upon the Rood of Time

Fergus and the Druid

The Rose of the World

The Rose of Peace

The Rose of Battle

The Lake Isle of Innisfree

The Pity of Love

The Sorrow of Love

When You Are Old

The White Birds

Who Goes with Fergus?

The Man Who Dreamed of Faeryland

To Ireland in the Coming Times

From *The Wind Among the Reeds* (1899)

The Hosting of the Sidhe

The Everlasting Voices

The Moods

The Lover Tells of the Rose in His Heart

The Fish

The Unappeasable Host

The Song of Wandering Aengus

The Lover Mourns for the Loss of Love

He Bids His Beloved Be at Peace

He Reproves the Curlew

He Remembers Forgotten Beauty

The Lover Asks Forgiveness Because of His Many Moods

He Thinks of Those Who Have Spoken Evil of His Beloved

He Wishes His Beloved Were Dead

He Wishes for the Cloths of Heaven

From *In the Seven Woods* (1904)

The Folly of Being Comforted

Old Memory

Never Give All the Heart

Adam's Curse

The Happy Townland

From *The Green Helmet and Other Poems* (1910)

No Second Troy

The Fascination of What's Difficult

To a Poet, Who Would Have Me Praise Certain Bad Poets, Imitators of His and Mine

Upon a House Shaken By the Land Agitation

At Galway Races

All Things Can Tempt Me

Brown Penny

From *Responsibilities* (1914)

Introductory Rhymes

To a Wealthy Man Who Promised a Second Subscription to the Dublin Municipal Gallery If It Were Proved the People Wanted Pictures

September 1913

Paudeen

A Memory of Youth

Friends

The Cold Heaven

An Appointment

The Dolls

A Coat

Closing Rhyme

From *The Wild Swans at Coole* (1919)

The Wild Swans at Coole

In Memory of Major Robert Gregory

An Irish Airman Foresees His Death

Men Improve with the Years

The Collar-Bone of a Hare

A Song

The Scholars

Lines Written in Dejection

The Dawn

The Fisherman

Memory

Her Praise

Broken Dreams

On Being Asked for a War Poem

Ego Dominus Tuus

The Cat and the Moon

From *Michael Robartes and the Dancer* (1921)

Easter, 1916

Sixteen Dead Men

The Rose Tree

On a Political Prisoner

The Second Coming

A Prayer for My Daughter

From *The Tower* (1928)

Sailing to Byzantium

The Tower

Meditations in Time of Civil War (I to VII)

Nineteen Hundred Nineteen

A Prayer For My Son

Two Songs from a Play

Fragments

Leda and the Swan

Among School Children

All Souls' Night

From *The Winding Stairs and Other Poems* (1933)

Eva Gore-Booth and Con Markievicz

A Dialogue of Self and Soul

Coole Park, 1929

CoolePark and Ballylee, 1931

The Choice

Byzantium

Vacillation

From *New Poems* (1938)

The Gyres

Lapis Lazuli

What Then?

The Spur

A Drunken Man's Praise of Sobriety

The Municipal Galley Re-Visited

From *Last Poems* (1938-1939)

Under Ben Bulbin

Cuchulain Comforted

The Statues

News for the Delphic Oracle

Long-Legged Fly

Man and the Echo

The Circus Animal's Desertion

Politics

Week 2

Read all of *A Portrait of the Artist as a Young Man* for the first two lectures.

The more of James Joyce's *Ulysses* you read the better. However, we will not have time to treat the whole novel in detail and classes will focus on the following episodes:

- 1 ('Telemachus')
2. ('Nestor')
3. ('Proteus')
4. ('Calypso')
- 5 ('Lotus Eaters')
- 17' ('Ithaca')
18. ('Penelope')

Week 3

Read all of Samuel Beckett's novel *Molloy* and the *Complete Shorter Plays*

Please note that most editions (including Penguin) do not include these episode titles. But they are evident in the text, by a clear break in the page. As a guide, Leopold Bloom makes his first appearance in Episode 4 'Calypso'.

APPENDIX B Full Bibliography

General

Joe Cleary and Clare Connolly (eds.), *The Cambridge Companion to Modern Irish Culture* (Cambridge, 2005). Some useful contextual essays.

Seamus Deane (gen. ed), *The Field Day Anthology of Irish Writing* 3 vols. (Derry, 1991). A major anthology of Irish literature, with devoted sections on Yeats, Joyce, Beckett, including illuminating introductions.

-----, *Celtic Revivals: Essays in Modern Irish Literature 1880-1980* (London: Faber and Faber, 1985). Influential, political readings of Yeats, Joyce and Beckett

Declan Kiberd, *Inventing Ireland* (London, 1995). Hugely influential survey of modern Irish literature with chapters on Yeats, Joyce and Beckett. Clearly written but intellectually rich.

George J. Watson, *Irish Identity and the Literary Revival* (London, 1979). Useful and clear readings of Yeats and Joyce

Yeats

Terence Brown, *The Life of W.B. Yeats: A Critical Biography* (Oxford, 1999). A readable and penetrating, literary critical biography. Less comprehensive than R.F. Foster's definitive and much-praised two volume biography published in 1997 and 2003.

Elizabeth Butler Cullingford, *Gender and History in Yeats's Love Poetry* (Cambridge, 1993).

Denis Donoghue, *Yeats* (London, 1971). An excellent introductory account.

Richard Ellmann, *Yeats: The Man and the Masks* (Oxford, 1979). Classic life-and-work study.

-----, *The Identity of Yeats* (London, 1964). Very impressive study of 'integrity' of Yeats's work in poetry and prose, but one of the foremost mid-twentieth century critics and biographers of Irish literature.

Nicholas Grene, *Yeats's Poetic Codes* (Oxford, 2008)

T.R Henn., *The Lonely Tower* (rev. ed. London, 1965). Linked 'studies' illuminating every aspect of the poetry.

Marjorie Howes, *Yeats's Nations: Gender, Class and Irishness* (London, 1996).

A. Norman Jeffares, *A New Commentary on the Poems of W.B. Yeats* (1984). Helpful.

David Pierce, *W.B. Yeats: A guide through the critical maze* (Bristol, 1989).

C.K. Stead *The New Poetic: Yeats to Eliot* (London, 1964). Chapter on Yeats – thoughtful and lucid on Yeats and Ireland.

John Unterecker, *A Reader's Guide to William Butler Yeats* (London 1959)

Helen Vendler, *Our Secret Discipline: Yeats and Lyric Form* (Boston, 2007)
Wonderful close-readings of Yeats's verse by one of America's leading critics.

-James Joyce-

Derek Attridge ed., *The Cambridge Companion to James Joyce* 2nd ed (Cambridge, 2004). A good companion.

Richard Brown, *James Joyce and Sexuality* (Cambridge, 1985)

Anthony Burgess, *Here Comes Everybody: An Introduction to James Joyce for the Ordinary Reader* (London, 1965). Still a useful introduction.

Richard Elmann, *James Joyce* (1959) reprinted (Oxford, 1982). Still the definitive biography.

Don Gifford, *'Ulysses' Annotated* (Berkeley CA, 1989) The standard authority for glossing Joyce's work.

Declan Kiberd, *Ulysses and Us: The Art of Everyday Living* (London, 2009)
(A stimulating introduction aimed at a general readership.)

Emer Nolan, *James Joyce and Nationalism* (London, 1995) An important study in the 'greening' of Joyce during the 90s. See also Vincent Cheng's work.

Jean-Michel Rabaté, *James Joyce's Authorized Reader* (Baltimore, 1991)

Bonnie Kime Scott, *James Joyce and Feminism*, (Brighton 1984)

James Siedel, *James Joyce: A Short Introduction* (Oxford, 2002)

Robert Spoo, *James Joyce and the Language of History: Dedalus's Nightmare* (Oxford, 1994) A sophisticated reading of its theme, philosophically informed.

William York Tindall, *A Reader's Guide to James Joyce* (New York, 1959). A useful, if somewhat dated, guide.

-Samuel Beckett-

H. Porter. Abbott, *Beckett Writing Beckett: The Author in the Autograph* (Ithaca, 1996). Elaborates a theory of *autography*, a mode of writing which generates selfhood between autobiography and fiction.

- A. Alvarez, *Samuel Beckett*. London: Fontana, 1973. Part of the Fontana Modern Masters series. Well-written introduction.
- Phil Baker, *Samuel Beckett and the Mythology of Psychoanalysis*. London: Macmillan, 1997. Historically locates the psychoanalytical influences on Beckett.
- Linda Ben-Zvi, *Samuel Beckett*. Boston: Twayne, 1986. An introductory survey covering all the work.
- Ruby Cohn, *A Beckett Canon*. Ann Arbor: University of Michigan Press, 2001. (A learned overview of the entire Beckett corpus, across all genres, drawing on a lifetime's scholarship. Cohn has published vastly on Beckett for over forty years.)
- Martin Esslin (ed.), *Samuel Beckett: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1965. A highly influential early collection of critical essays.
- John Fletcher, *Samuel Beckett: Waiting for Godot, Krapp's Last Tape and Endgame*. London: Faber and Faber, 2000. (A useful annotated commentary on these three major plays).
- Hugh Kenner, *Samuel Beckett: A Critical Study* (London: John Calder, 1962). (Possibly the most influential early study, especially on the Cartesian influences on Beckett. Well-written and still engaging.)
- James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London, 1996). (The authorised biography. Comprehensive and indispensable.)
- , *Light and Darkness in the Theatre of Samuel Beckett*. London: Turret Books, 1972. (Treats dualism and the Manichaeian dimension. Good on *Krapp's Last Tape*)
- Eoin O'Brien, *The Beckett Country: Samuel Beckett's Ireland*. Dublin: Black Cat Press, 1992. A collection of photographs of the Irish landscape that inspired many of Beckett's works. Introduction by James Knowlson.
- Rónán McDonald, *A Cambridge Introduction to Samuel Beckett* (Cambridge, 2007). Has sections on *Krapp's Last Tape*, the radio drama and *Molloy*.
- John Pilling, *Samuel Beckett*. London: Routledge and Kegan Paul, 1976. Especially good on the cultural and intellectual contexts.
- (ed.), *The Cambridge Companion to Samuel Beckett*. Cambridge: Cambridge University Press, 1994. A useful collection of essays on various aspects of Beckett's work. Treats the whole *oeuvre*.
- Zilliacus, Clas. *Beckett and Broadcasting: A Study of the Works of Samuel Beckett for and in Radio and Television* (Åbo: Åbo Akademi, 1976). Authoritative and scholarly treatment of Beckett's work in radio and television.