

Course Name: Money, Power and Gender: Virginia Woolf and the Material Girls
物質、權力、性別：從吳爾芙談起
Credit: 3 (Fri 9:00-12:00)

Course description: In this course we aim at a discussion dealing with the correlations between monetary power and social gender roles. We will read Virginia Woolf's two major essays: *A Room of One's Own* and *Three Guineas* and their parallel fictional works: *Orlando* and *The Years*. Although Virginia Woolf bears severe opinion over the Edwardian 'materialist' presentation of characters and seemingly rejects a late Victorian determinist point of view over the formation of the subject, Woolf's engagement with the politics of difference – class, gender, race, sexuality – is well acknowledged. One could almost say that by *A Room of One's Own*, Woolf affirms the importance of material reality to nurture and cultivate not just creativity but the subjective I in its entirety. Here, we take Woolf's writing as a starting point and bring Michel Foucault's social criticism into our reading. Jonathan Swift's infamous satire, *A Modest Proposal*, will also be used to discuss how female body is generally exploited and objectified as valuable goods, but how repulsive it is to the contemporary patriarchal institution when the so-called material girls takes material wealth as the sole value of any person. Finally, we will read Henry James's *The Wings of the Dove* along with Margaret Atwood's *Payback*.

Required Text: Virginia Woolf, *A Room of One's Own/Three Guineas*
Virginia Woolf, *Orlando*
Virginia Woolf, *The Years*
Jonathan Swift, *A Modest Proposal*
Margaret Atwood, *Payback: debt and the shadow side of wealth*
Henry James, *The Wings of the Dove*

Teaching Method: seminar discussion,

Assessment: two term papers (2500 words each), twice in-class assessed presentation
Participation and Contribution

Schedule:

Week One: Introduction

Week Two: *A Room of One's Own* (money and private space)

Week Three: *A Room of One's Own* (Shakespeare's sister, Austen and Bronte)

Week Four: *Orlando* (clothing and sexuality)
Week Five: *Orlando* (gender and heirship)
Week Six: *Orlando* (androgyny)
Week Seven: *Orlando* and *A Room of One's Own*
Week Eight: *Three Guineas* (Sex, Oxbridge, and Knowledge)
Week Nine: *Three Guineas* (Patriotism, Fascism, and sex)
Week Ten: *The Years* (class strata, paid work and charity work)
Week Eleven: *The Years* (Coins, Clothing, and housing)
Week Twelve: *The Years* (Gender, sex, and social expectation)
Week Thirteen: The writing of *The Years* and the reception of *Three Guineas*
Week Fourteen: Jonathan Swift, *A Modest Proposal*
Week Fifteen: Atwood, *Payback* (Debt and Fairness)
Week Sixteen: Henry James, *The Wings of the Dove* (Kate Croy as a material girl)
Week Seventeen: *The Wings of the Dove* (Kate versus Milly)
Week Eighteen: *The Wings of the Dove* (Kate versus Densher)

Reference Works:

- Cuddy-Keane, Melba. *Virginia Woolf, the Intellectual and the Public Sphere*.
Cambridge: Cambridge UP, 2003.
- Ellis, Steve. *Virginia Woolf and the Victorians*. Cambridge: Cambridge UP, 2007.
- Marcus, Jane. *Virginia Woolf and the Language of Patriarchy*. Bloomington: Indiana
UP, 1987.
- . *Heart of Darkness: White Women Write Race*. New Brunswick: Rutgers UP, 2004.
- Pawlowski, Merry M. "Reassessing Modernism: Virginia Woolf, *Three Guineas* and
Fascist Ideology" *Woolf Studies Annual* 1 (1995): 47-67.
- Radin, Grace. *Virginia Woolf's The Year: The Evolution of a Novel*. Knoxville: U
Tennessee P, 1981.
- Squier, Susan. *Virginia Woolf and London: The Sexual Politics of the City*. Chapel Hill:
U North Carolina P, 1985.
- Zwerdling, Alex. *Virginia Woolf and the Real World*. Berkeley: U California P, 1986.