

Multiple Literacies Theory

A Deleuzian Perspective

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CHAPTER 5. DELEUZIAN AFFECTIVE LITERACY FOR TEACHING LITERATURE

A Literary Perspective on Multiple Literacies Theory

INTRODUCTION

Definition of affective literacy: "The term *affective literacy* locates a broad range of somatic, emotive responses to reading a text. *Affective literacy* seeks out the life-principle, messy and complex, threading through reading activities and gestures toward bodily economies of reading and transacting texts," (Amsler, 2004, p. 3).

This chapter will position Deleuzian affective literacy, which is a strategic intensification of the definition above, and connected to Multiple Literacies Theory (MLT) through the investigation of subjectification in linguistic desire (Masny, 2005, 2006). Deleuzian affective literacy is also a practical strategy for teaching literature. Deleuzian affective literacy may be summarized by the statement of its pragmatic requirements:

- Affective engagement of the teacher. This is not a prescriptive approach to teaching literature – the teacher must therefore find his or her own passionate reasons for teaching any text in question.
- Affective engagement of the students (Seaton, 2002). The text that teachers choose should tap into the social/cultural values of the community to be 'affective'.
- Advocating the pleasure in reading (Misson & Morgan, 2005). This is where a relationship with the text is created by the reader and maintained through education.
- Extracting affective themes from the text. These will provide the focus for study and inquiry and constitute organizing principles for lesson plans and units of work.
- Designing pedagogies that effectively handle the affective themes of the text. The teachers using this approach need to maintain the impact and power of the texts by becoming confident in using textual and social affects (Fiumara, 2001; Forgas, 2001) to enhance classroom experience.

Affective literacy is a move to enhance teaching with a powerful emotional and theoretical underpinning. Teachers may use the philosophy of Gilles Deleuze (Deleuze, 1990/1995) to guide their textual choices and to produce meaningful affective interactions through the engagement with others in the texts and classroom.

The chapter that follows is designed to explain Deleuzian affective literacy and to develop a language of the emotions that is a genuine group activity and not limited by personal or individuated concerns. Deleuzian affective literacy invites teachers to step out of the psychological and critical approaches that have recently dominated the ways in which educators have understood their profession. Practitioners are asked in this chapter to enter into a positive relational position with text and society that will deal with emotional phenomena in terms of personal development and social integration by focused discussion on the nature of the other. The examples of textual analysis and teaching that have been chosen below will illustrate this point. Deleuzian affective literacy is also dedicated to promoting a language for our inner states that Fiumara (2001) has called "intersubjective vicissitudes" (p. 106). This pedagogic purpose is significant to the extent that it shows how language may be employed to describe the ways in which affects structure emotional life internally and externally. Through understanding the complex nature of affects in literature and life, teachers may ask two vital questions with their students that refer to textual and cultural affective analysis:

- What are the affects in and out of the text?
- How do we relate to 'the other' in and out of the text?

Firstly, one must explain the ways in which Deleuze has taken up and adapted the notion of affects, and applied it in his philosophical analysis. This is a story that founds Deleuzian affective literacy practice.

DELEUZIAN AFFECTS

In the history of western philosophy, it could be stated that the figure of Baruch Spinoza stands out as a beacon of antipathy and fascination. For example, his arguments with respect to the unity of substance were famously disputed by G. W. F. Hegel (1807/1977) in order to found his notion of dialectics. Logical positivists such as Bertrand Russell (1932/1967) have disqualified Spinoza's holistic approach to the functioning of the mind, and disputed the prioritization of the imagination as the basis for reason because of the resultant "philosophy of mysticism" (p. 61). The focus for this chapter lies in understanding how Deleuze has appropriated Spinoza's conception of affects, and how this can be used for affective literacy practice. The following quote serves as a dramatic turning point in order to understand Deleuzian affects and the difference that one may achieve through their application in literary studies:

[...] The regime of the war machine is [...] that of affects, which relate only to the moving body in itself, to speeds and compositions of speed among elements. Affect is the active discharge of emotion, the counterattack, whereas feeling is an always displaced, retarded, resisting emotion. Affects are projectiles just like weapons.

Deleuze & Guattari (1980/1987, p. 400).

Through this brief passage one may begin to apprehend the positioning that is being proposed in this chapter in terms of affect and Deleuzian affective literacy. Deleuze & Guattari (1980/1987) took their notion of affect from Spinoza, and for Spinoza, all power is inseparable from a capacity to affect and a simultaneous capacity of being affected – this constitutes what has been called “mutating substance that corresponds to the essence of modes or affections” (Parisi, 2004, p. 30). Spinoza’s affects entail the colliding of particle-forces, delineating the impact of one body on another – which could also be explained as the capacity to feel force before subjective emotion is actualized. This means that teachers of literature should utilize the affects that they can extract from literature to change social/cultural situations in schools that are also full of non-literary affects. For example, an inquiry into racist language, which could be achieved through the study of *To Kill a Mockingbird* (Lee, 1960) – constitutes an exploration of affect that also includes humor, discrimination, class and power. However, it could be stated that, “one doesn’t really know what discrimination is like until it has happened personally”. The teacher could set up situations where students feel the impact of offensive language as a contextual grounding to the academic understanding of this text. The educator will employ affects in this instance to explore the theme of racist language and to examine how characters in the text relate to it. Students could write and perform monologues and dialogues from the perspectives of the characters in the novel that articulate reactions to the affects of racist language.

Deleuze appropriated Spinoza’s affects, and applied them as being dynamic, paradoxical and connected to power concerns on all levels. The positive force of affects are emphasized in Deleuze’s writings, even in the capacity to be affected – which could also be understood as a structural ability to change under influence from *the other*. It should also be mentioned that affect is being linked to the communication of intensity through Deleuzian affective literacy – with the objective of taking the idea of affect away from a subjectively-bounded notion of emotion and therefore making it suitable for social and mediated affects. Brian Massumi (2002) has explored this idea by taking Spinoza’s notion of affect and using it in his analysis of the virtual world of the media to the benefit of cultural studies. This exciting work has resulted in statements about Deleuzian affects such as:

- Affect is [this] 2-sidedness as seen from the side of the actual thing, as couched in its perceptions and cognitions.
- Affect is the virtual as point of view, provided the visual metaphor is used guardedly.
- Affects are virtual synaesthetic perspectives anchored in (functionally limited by) the actually existing, particular things that embody them.
- Affect is autonomous to the degree to which it escapes confinement in the particular body whose vitality, or potential for interaction, it is.

Massumi (2002, p. 35).

If we take these propositions from Massumi (2002) and synthesize them further, one may come up with a visual representation of social and mediated Deleuzian affects:

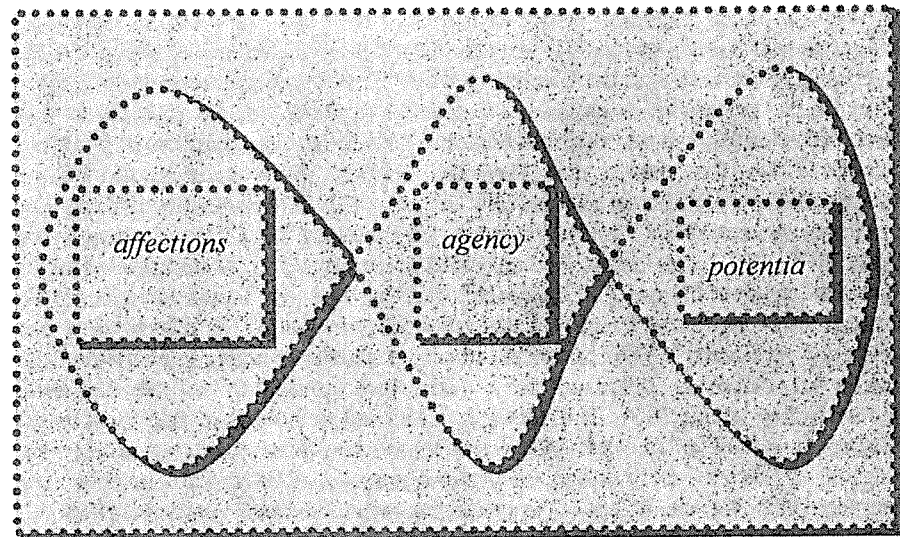


Figure 1. Massumi's (2002) interpretation of Deleuzian affect as represented by the continuous flexible string. This diagram shows the connective nature of affect – it should be noted that the scale and velocity of movement around the string of affect is variable. Agency is not restricted to individuals, though they are also not excluded as Massumi's affects are designed for use in understanding the media.

In terms of understanding Deleuze's educational philosophy with respect to affects, Inna Semetsky (2003a) has linked his ideas to those of John Dewey and a defensible position of empiricist-constructivism. Through this conjunction, Deleuze may be noted as an educational architect who has realigned ideational propositions with respect to learning in order to strengthen the power of the thinking and non-thinking subjects as they engage with others. The essential Deleuzian educational figure may be represented thus:

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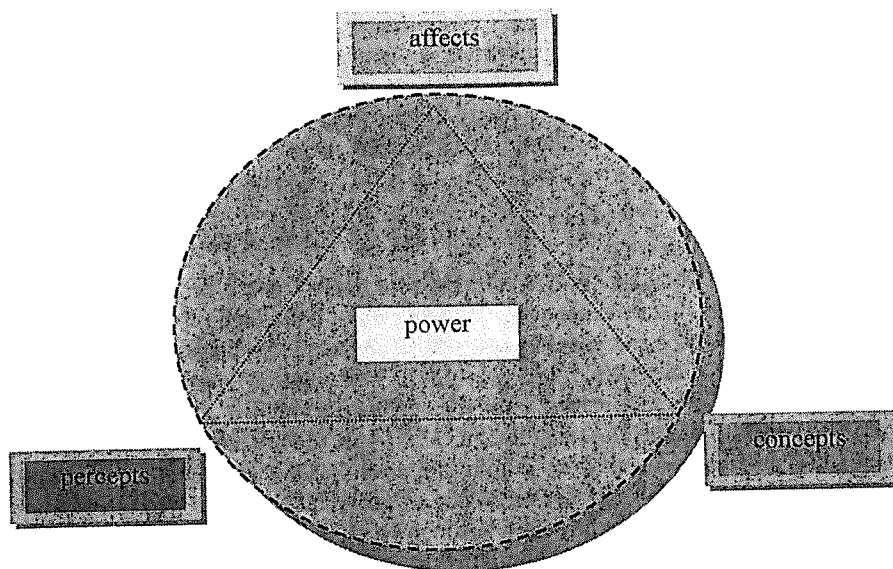


Figure 2. Deleuze's (1990/1995) triangle representing the power of the thinking subject that also encapsulates 'non-thought'.

Deleuze presented affects, percepts (units of perception) and concepts by stating that they are "three inseparable forces, running from art to philosophy and from philosophy into art," (Deleuze, 1990/1995, p. 127). Philosophy and art represent the locus of the thinking and non-thinking subject for Deleuze in that education presents a field of ideation that art and philosophy are engaged in solidifying. According to the Deleuzian conception of affects, these essential parts of the thinking subject are not just feelings or emotions, but are forces that influence the body's mode of existence or its power. Deleuze has defined power as being the "capacity to multiply and intensify connections so as to produce a complicated rhizome and not just to plant a single root," (Semetsky, 2003a, p. 213). The power to be affected, together with the corresponding power to affect constitutes an organizational structure that Deleuze insists is entirely filled with passive and active affections. These affections also determine Deleuzian becoming – which may be aligned with Dewey's conception of broadening and developing consciousness through education and the control of habit. Deleuzian affective literacy may therefore be imbued with becoming in that it is about change in agency – or subjects deepening their power through the breaking and reconsideration of habit through alignment with others. The becoming of Deleuzian affective literacy practice is also summarized in this quote:

Becoming, while happening in a gap, is nonetheless an extreme contiguity within [the] coupling of two sensations without resemblance, or, [it could be figured as] a light that captures both of the resemblances in a single reflection. It is a zone of indetermination, as if things, beasts, and persons endlessly reach that point that immediately precedes their natural differentiation. This is what is called an affect.

Deleuze & Guattari (1991/1994, p. 173).

If one follows the Deleuzian notion of affects further – it could be said that affects are also becomings that traverse one's old universe of being and thinking – thereby crossing old boundaries and creating new definitions and ideas through relationships with 'the other' (Semetsky, 2003b, p. 25). This motion impinges upon the unconscious tendency to create habits and live through these dominant and energetic ways of being (Dewey, 1922, p. 22). Deleuze's affects may therefore be understood as escape routes from limiting regimes of habit and repetition, as they are aligned with everything that is creative, turbulent and powerful. Deleuzian affects help to prioritize the empirical-constructivist perspective that invites experimentation and encourages new knowledge which in this chapter relates to the collective multiple literacy practice of studying affects in literature.

Semetsky has noted that Deleuzian affect propagates that which Dewey (1932) has termed as a "unity of the self and its acts" (p. 343) as active participation in education may be strengthened in thought and non-thought through the powerful confluence and dynamism of percepts, affects and concepts. This is because Deleuze's affects also determine an ethical stance that is derived from Spinoza's conception of desire and is applicable to Dewey's educational vitalism. Deleuzian affective literacy is in this way connected to the ethical and constructive paradigm of education that Dewey's ideas have become associated with. This ethics is about desire, 'in that it enters on a sensible level into the world of everyday affairs, becoming an "autocatalytic element building multiple feedbacks, or what in the systems-theory discourse is called structural couplings, at each point of its own entry,"' (Semetsky, 2003b, p. 26). Desire is an important element in Deleuzian affects, as it ties the immanent use of affect to a practical educational scenario – in the case of Deleuzian affective literacy it is through the use of textual analysis to build relationships with others. Noddings & Shore (1984) have remarked that desire is an aspect of the intuitive modes that seizes objects as well as creating receptivity to "allow oneself to be seized" (p. 81). In other words, desire in this context is not a single drive or instinct, but a multiple connective device, defining an affirmative ethical perspective and passionate educational interchange of actions and energies that will be put into action below in terms of literary analysis.

TEXTUAL EXAMPLES OF DELEUZIAN AFFECTIVE LITERACY PRACTICE

Frankenstein by Mary Shelley (1818/1831)

In the evening the young girl and her companion were employed in various occupations which I did not understand; and the old man again took up the instrument which produced the divine sounds that had enchanted me in the morning. So soon as he had finished, the youth began, not to play, but to utter sounds that were monotonous, and neither resembling the harmony of the old man's instrument nor the songs of the birds; I since found that he read aloud, but at that time I knew nothing of the science of words or letters, (p. 93).

Application

This section of text is taken from the monster's monologue. He is relating events in his life, and at this point he is observing and learning human behavior as he is standing outside an isolated cottage. Studying the book *Frankenstein* gives many Deleuzian affective literacy opportunities that also help understand the practice. The monster is a spectacular and imaginative depiction of an 'other'. Despite his gross appearance, he is intelligent and insightful. The beast is not human and not part of the 'natural order of things' – as the scientist Victor Frankenstein has created him. This is why the study of the perspective of the monster and the affective make-up of his personality gives teachers and their students many opportunities for exploration of man-made and artificial life forms such as robots or cyborgs through written or discursive work. The monster's emotions are dominated by revenge and rage at the self-conscious horror of his creation – yet he is also articulate and brave. Deleuzian affective literacy practice in this context involves the exploration and articulation of the affects contained in the complex personality of the monster and 'its' relationship with Frankenstein.

Wide Sargasso Sea by Jean Rhys (1966/2000)

I was going to see my mother. I had insisted that Christophine must be with me, no one else, and as I was not yet quite well they had given way. I remember the dull feeling as we drove along for I did not expect to see her. She was part of Coulibri, that had gone, so she had gone, I was certain of it. But when we reached the tidy pretty little house where she lived now (they said) I jumped out of the carriage and ran as fast as I could across the lawn. One door was open on to the veranda. I went in without knocking and stared at the people in the room. A colored man, a colored woman, and a white woman sitting with her head bent so low that I couldn't see her face. But I recognized her hair, one plait much shorter than the other. And her dress. I put my arms round her and kissed her. She held me so tightly that I couldn't breathe and I thought, 'It's not her.' Then, 'It must be her.' She looked at the door, then at me, then at the door again. I could not say, 'He is dead,' so I shook my head. 'But I am here, I am here,' I said, and she said, 'No,' quietly. Then 'No no no' very loudly and flung me from her. I fell against the partition and hurt myself, (p. 26).

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Application

Deleuzian affective literacy in this context relates to teaching about the emotions of the main character (I in the narrative above) and the ways in which she uses language to express affect – as she is ‘the other’ in the text. This contrasts and complements the use of critical literacy practice that might focus on the social aspects of 1830s Jamaica and critique the hierarchical and historical relationships of slavery. The dominant sensation that one gains from reading this text is the longing and loss of the young narrator, who has recently experienced the death of her brother. This instance of Deleuzian affective literacy practice will produce lessons that explore mother/daughter relationships in text and the treatment of the loss of a loved relative. Examining literary affects requires the introduction of desire into the analysis, as the inner needs of the narrator are portrayed through her use of language. This text also gives an opportunity for the group to discuss the abolition and legacy of the slave trade, and the impact of the novel *Jane Eyre* as the young girl telling us the story is Rochester’s mad wife in the attic – who is the classic ‘other’ of English literature.

The Lost Thing by Shaun Tan (2000).

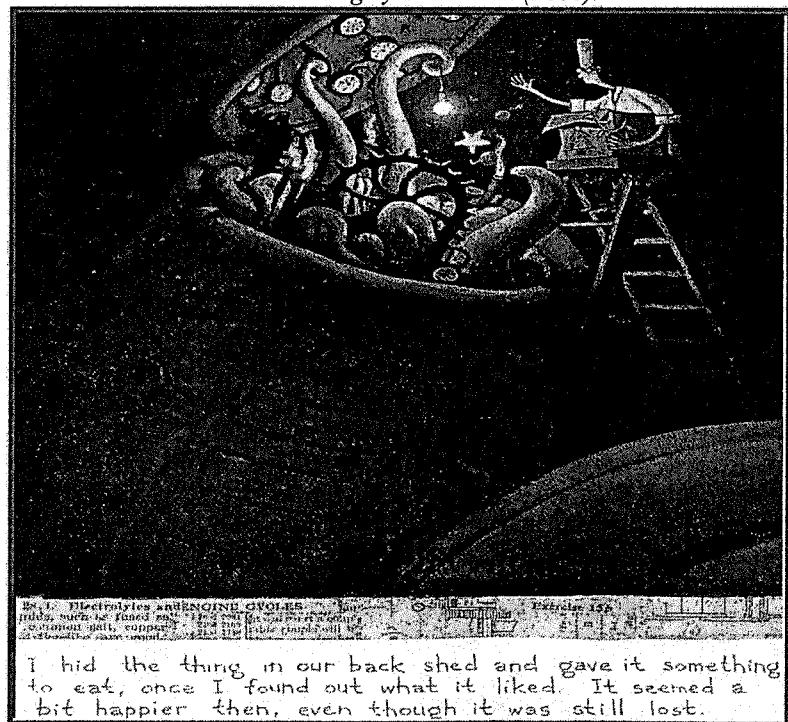


Figure 3. Page from Shaun Tan's The Lost Thing (2000)

Application

The stunning visual design of this picture book enables students to enter into an affective relationship with the images and words as an atmosphere of loneliness, otherness and isolation is created. Deleuzian affective literacy in this context refers to an examination of the other as a 'lost thing'. Students may relate to this text due to its coincidence with modern life that is full of gadgets and machines. Teachers can lead study sessions on this book with questions such as: How can this thing have feelings such as happiness, and how could it have become lost? This page should stimulate the imagination of the students, and this stimulation is essential in the articulation of Deleuzian affective literacy and the connection with the other – that will allow students to create narrative ideas relating to lost or sensitive 'things'. Furthermore, students may explore the 'life' of inanimate things and the relationships that humans build with objects in everyday environments. Deleuzian affective literacy in this context is a positive procedure – even though being lost could be seen as constituting a negative 'affect'. The transcription of powerful and intense emotional content in the classroom – such as the emptiness and strange exhilaration of life where 'things' predominate and the otherness of a life controlled by machines – is an example of Deleuzian affective literacy practice.

Count Zero by William Gibson (1986)

"There is a sick child in my house." The hover nearly left the pavement, when he heard the voice from her mouth, deep and slow and weirdly glutinous. "I hear the dice being tossed, for her bloody dress. Many are the hands who dig her grave tonight, and yours as well. Enemies pray for your death, hired man. They pray until they sweat. Their prayers are a river of fever." And then a sort of croaking that might have been laughter. Turner risked a glance, saw a silver thread of drool descend from her rigid lips. The deep muscles of her face had contorted into a mask he didn't know.

"Who are you?"

"I am the Lord of Road," (p. 254).

Application

This cyberpunk textual example may be analyzed using Deleuzian affective literacy practice. This technique encourages inquiry into language to discuss often contradictory and profound emotions that may create startling relationships with others. In *Count Zero*, the voodoo Gods have been uploaded into the global matrix. William Gibson is therefore giving us a scenario and story whereby we may explore this complex technological situation of otherness. He also uses language to emphasize the intersection between the technological and spiritual. It could be stated that this text uses Deleuzian affects in a parallel fashion to Massumi (2002) above. It is about desire in a mediated world – a place where the emotions of the

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Gods may be transmitted through technology. Teachers may design lessons about cyberpunk that explore how language is changing due to the Internet and SMS messaging. One may examine the links that these changes in communication have to beliefs and value systems. For example, one may ask the question: How well can one express emotions through email or Internet chat? (Cole, 2005, 2007a).

Maldoror and Poems by Comte de Lautréamont (1868/1978)

I have not slept for more than thirty years now. Since the unutterable day of my birth, I have sworn implacable hatred to the somniferous bed-planks. It was my own wish; let no one else be blamed. Quickly, abandon the abortive suspicion. Can you make out the pale garland on my brow? She, who wreathed it, with her thin fingers, was tenacity. As long as any trace of searing sap flows in my bones like a torrent of molten metal, I shall not sleep. Every night I force my livid eyes to stare at the stars through the panes of my windows. To be surer of myself, a splinter of wood holds my two swollen eyelids apart. When dawn appears she finds me in the same position, my body upright against the cold plaster of the wall. However, I do sometimes happen to dream, but without for a moment losing the unshakable consciousness of my personality and my capacity of freedom of movement; you must know that the nightmares that lurk in the phosphoric corners of the shadow... are my own will which makes them whirl around, to give a staple food to its perpetual activity, (pp. 187–188).

Application

One of the exciting aspects of using Deleuzian affects for the benefit of studying literature is that it enables textual exploration from a radically subjective perspective. This example comes from the tortured and self-conscious writing of the nineteenth century author Isidore Ducasse. Deleuzian affective literacy in this instance involves the examination of the ideas of the lonely narrator, who is himself 'the other'. It also gives teachers the chance to have meaningful sessions that engage with autobiography, imagination and dreams. All writing involves using affects to create emotionally charged landscapes for the reader. Deleuzian affective literacy encourages the teacher to examine the process of transcribing affects through class discussion and writing. This text deals with subjective pain and deliberate insomnia – the practice of Deleuzian affective literacy engages with these themes.

Death in Venice by Thomas Mann (1912/1955)

The beginning was fear; fear and desire, with a shuddering curiosity. Night reigned, and his senses were on the alert; he heard loud confused noises far away, clamor and hubbub. There was a rattling, a crashing, a low dull thunder; shrill halloos and a kind of howl with a long-drawn u-sound at the end. And with all these, dominating them all flute-notes of the cruelest

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sweetness, deep and cooing, keeping shamelessly on until the listener felt his very entrails bewitched. He heard a voice, naming, though darkly, that which was to come: 'The stranger god!' A glow lighted up the surrounding mist and by it he recognized a mountain scene like that about his country home, (pp. 75-6).

Application

The dream sequence at the end of *Death in Venice* is the last example to be used for Deleuzian affective literacy practice. The emotionally and physically sick Aschenbach imagines a Dionysian rite through a delirious dream. The focus of the analysis is therefore the subjectivity and desire of Aschenbach. The desire of Aschenbach is in this instance 'the other'. His love for the young Tadzio has created a whirlwind of internal torment due to the illicit nature of the desire. *Death in Venice* is a masterful study of desire and how it destroys the subject. The main character in this novel is consumed by his emotions – and relates them to his knowledge of Greek mythology as one can see in this dream. Teachers have rich thematic opportunities using this text and the Deleuzian affective literacy approach, including power, love, art and Greek philosophy.

DELEUZIAN AFFECTIVE LITERACY AND EMOTIONAL LITERACY

Unlike emotions, affect has no clear subject or object. So if I fear the dark, that is a feeling that I have about something. It is an emotion, personalized, individualized, and tied to an object. In affect, by contrast, subjects are overwhelmed by and dissolved in a feeling that can seem to encompass the whole world. Emotions are personal; affects are impersonal, (Jon, 2005).

One could say that Deleuzian affective literacy practice that we may derive from the literary examples above is about more than extracting an emotional or psychological response to a text. This is because Deleuzian affects are essentially collective and cannot be isolated in the subject or bracketed solely with emotions and feelings. Deleuze's notion of affect does not disavow connection with subjective emotions and feelings – yet this connection is complex due to the manner of restructuring and reconnection that Deleuze suggests in, for example, figures such as the rhizome (Deleuze & Guattari, 1980/1987). In 1995, Daniel Goleman and the subsequent emotional intelligence movement pushed emotions into the spotlight. This promotion of emotions has led to the funding of emotional intelligence educational programs and explicit emotional literacy curricula that do resemble affective literacy practice to some extent. The emotional literacy programs have been analyzed and critiqued through the work of Megan Boler (1999). She has explained that such emotional curricula should:

- Invite collaborative, self-reflective analysis of emotions and critical analysis of cultural, gendered differences in emotions and how the rules of emotional conduct and maintain social hierarchies.
- Provide students with an opportunity to examine emotional experience within a context not usually provided in schools or elsewhere.
- Allow teachers to explore their own emotional experience and develop conscientious philosophies of emotion to inform their pedagogies and interaction.
- Allow young people to articulate and possibly develop an increased vocabulary, so that they can creatively examine their ethical relations with others and choose for themselves modes of integrating emotions in their lives.

(p. 81).

Boler (1999) has conceded that such programs run the risk of reinforcing emotional control through a lack of political, cultural or historical analysis, and the subsequent reinforcement of private, natural, individual or universal emotion. Emotional literacy will in this case uphold social hierarchies because the emotional phenomena that are being addressed are reduced to problems to be fixed through “pedagogic management strategies” (p. 81). This outcome is due to the tension between Goleman’s conception of emotional intelligence, that he states will benefit the global workplace (Goleman, 1995, p. 149) and the reality of affective working environments, where globalisation may be unrealistic. In consequence, there is a potential misfit between the aims of emotional literacy and local realities, where affective states guide the ways in which students learn. Emotional literacy programs are therefore likely to run the risk of reinforcing affective failure, or being reduced to impulse control and the attempt to dominate instinct through psychology (Pink, 2005). One must therefore differentiate emotional literacy from Deleuzian affective literacy.

Goleman (1995) presented Emotional Intelligence as a scientific paradigm. His idea rested upon the notion of the Emotional Quotient (EQ), which is a measurable attribute of personality, and bears a direct relationship to the ability to empathize, to understand disjunctive relationships and to mediate between different individuals or bodies. In an analogous manner to the educational deployment of meta-cognition, that can affect a negatively individualized responsibility for learning – emotional intelligence can become an unteachable deficit in those possessing a lower EQ. Contrariwise, Deleuzian affective literacy – with a social/cultural basis for subjectivity in the affects of text and society and ‘the other’ – is a strategy for deployment with all students. This is due to the fact that social difference is accounted for in Deleuzian affective literacy as the rules that regulate its construction are grounded in the turbulent, differentiated and pleasurable fields of operation and the building of relationships with others. In summation, emotional intelligence acts as a social/economic indicator that relates to individual EQ scores, whereas Deleuzian affective literacy ‘lives’ creatively through affects and in the places that teachers do their work.

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DELEUZIAN AFFECTIVE LITERACY AND POWER

As one of the architects of critical literacy, Allan Luke's (2000) essay represents a powerful statement about discourse and text-based literacy practice. Luke presented a perspective that explains the coherent use of text in an educational context. In addition, the author gave prospective readers a sense of social purpose and direction that had been perhaps been lacking in previous iterations of literary and literacy theory such as reader response (Rosenblatt, 1938/1976), whole language or a skills based approach to teaching literacy (Anstey & Bull, 2004). Luke's innovation was his fundamental alignment of reading with a social-cultural value system about text. It could be argued, for example, that critical literacy as a teaching paradigm successfully deals with the features that were lacking in emotional literacy projects – and these are constituted by sensitivity to social and cultural factors that go into authorship and the positioning of an intended audience. Luke (2000) stated that critical literacy focuses the classroom on the "deconstruction, interpretation and reconstruction of text; and in so doing performs work on the levels of identity, opinion and cultural capital," (p. 5). Luke's practical concerns and the introduction of the four resource model – the text decoder, text participant, text user

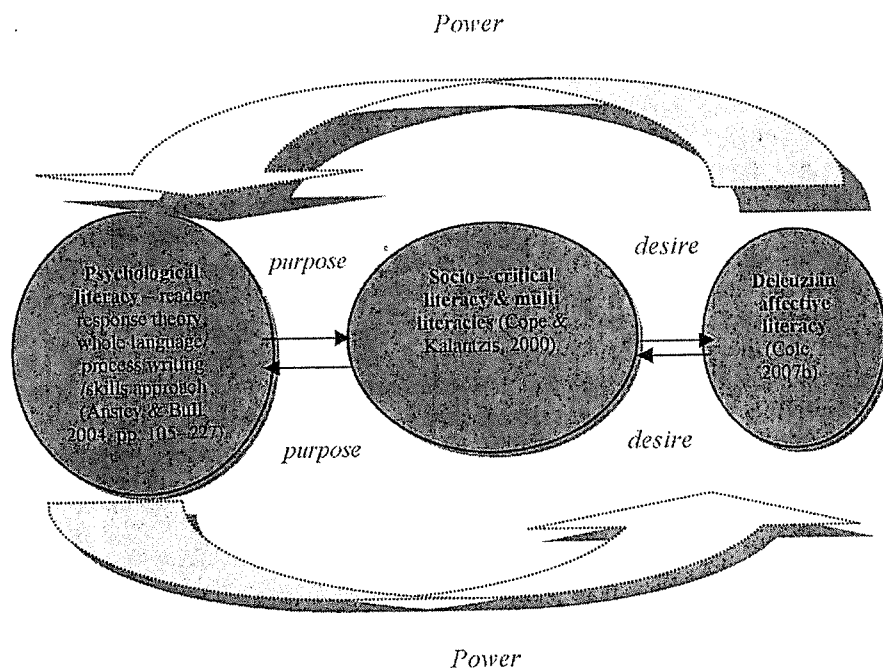


Figure 4. The relationships between Deleuzian affective literacy, psychological literacy and socio-critical literacy.

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and text analyst – had the aim of “teaching and learning how texts work, understanding and re-mediating what texts attempt to do in the world and to people, and moving students towards active position-taking with texts to critique and reconstruct the social fields in which they live and work,” (Luke, 2000, p. 6). Deleuzian affective literacy enhances the work of critical literacy by focusing critique with respect to the actions and power of affects in desire. The analysis and manipulation of literary affect constitutes the power, stimulation and educational intensification of Deleuzian affective literacy – which one may represent through the diagram below:

CONCLUSION

Deleuzian affective literacy has been positioned in this chapter as a practice for teaching literature. This practice sits on the plane of Multiple Literacies Theory (MLT) as a specific instance of how one may take Deleuze’s philosophy and put it to work in education. Deleuzian affective literacy relates to critical literacy through the concern for power, and is a pre-personal response (Masny, 2005) to personal and community literacy. Teachers of literature may use it to construct curricula and pedagogy that simultaneously deals with their own desires in education, and looks to engage those of their students. Deleuzian affective literacy is therefore a way of organizing innovative and contemporary text choice alongside a negotiated and constructed curriculum (Cole & Burke, 2008).

This chapter has ‘centralized’ affects as an essential yet nomadic element in the teaching of literature. Affects are present in textual practice (Holland, 1968) and the social/cultural situations that are produced by the existence and running of schools and colleges. The skill of the teacher using Deleuzian affective literacy depends on their recognition of textual and social/cultural affects. This chapter should accordingly be positioned alongside scientific explorations of affective literacy by Athey (1976) or McKenna (1994) and the developmental model of literary inquiry as described by Jack Thomson (1987) – as it does not discount or enter into a dialectical relationship with other perspectives on affects and the teaching of literature and language. Rather, Deleuzian affective literacy sits parallel to other models that explain how affectivity works – and develops new and unforeseen relationships with these models through implementation. This effect of positioning is in part due to entering into the Deleuzian perspective on thought – that takes science and art and joins them through synthesis.

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