

Schizophrenizing the Latino/a Subjectivity: A Pedagogy of Transformation

Adriana M. Boffa

University of Alberta

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## Abstract

As an educator and as an immigrant to Canada who is sensitive to the various identity and integration issues of newcomers and those considered minorities, I am cognizant of the various images and (mis)representations of cultures which are reflected and perpetuated by others. In the classroom I find these societal cultural representations constraining, as the information in texts and curriculum is often presented in an over-simplistic and stereotypical manner. Consciously or not, educators can perpetuate these over-determinations and hence affect their students' perceptions of others and themselves. The aim of my proposed qualitative curriculum inquiry is to initiate new conversations and connections for thinking about culture education and diversity in the classroom which go beyond the preconceived notions of what a cultural identity *is* or *should* be, and thus serving as a form of public pedagogy (Burdick, Sandlin, & O'Malley, 2014; jagodzinski, 2014). To accomplish this, I invoke a philosophy of difference and a schizonalytic approach towards *doing* philosophy to create new potentials for a subject when in connection with concepts and popular culture texts to ask (Deleuze & Guattari, 1980/1987; Deleuze & Guattari, 1991/1994): *How can cultural representations in the classroom be encountered and interacted with differently? What can Latino/a representations in popular culture do for constituting new conditions for thinking about a Latino/a subject?*

Keywords: Deleuze, Guattari, public pedagogy, popular culture, difference, minoritarian, Latino/a, subjectivity, culture education

*"Once you see the boundaries of your environment, they are no longer the boundaries of your environment." - Marshall McLuhan*

## Schizophrenizing the Latino/a Subjectivity: A Pedagogy of Transformation

### CHAPTER 1

#### Introduction

The explosion in the interconnectivity of people across the globe through technological and popular mass media is a force to be reckoned with. One need only glance up to witness the bombardment of images and hear the cacophony of sounds vibrating and emanating from all sorts of portable (and non-portable) devices that have been inserted wittingly (and unwittingly) in our spaces and lives. Media, technology and popular culture permeate our worlds and can influence our social environment and can, thus, affect change for one's subjectivity at a singular and collective level (Guattari, 1992/2006). As an immigrant and as an educator sensitive to the various identity and integration issues of newcomers and those considered minorities, I am cognizant of the various images and (mis)representations of cultures which are reflected and perpetuated by others. These cultural identity over-determinations can consciously and unconsciously affect one's perceptions of others and of themselves, and, consequently, may affect how one chooses to interact and conduct oneself with others. In the classroom, as an educator, I have experienced how over-simplified and stereotypical cultural representations can work to constrain student perceptions and interactions. These specific representations of a culture emerge from the numerous curriculum artifacts used to teach (e.g., school textbooks) and from various external sources (e.g., student or teacher experiences and popular culture). I have also

witnessed how these prescribed representations can affect not only student interactions with their peers, but also interactions with teachers and their students and vice versa. For this inquiry I am invoking a philosophy of difference and using a schizoanalytic approach towards *doing* philosophy as conceptualized by Gilles Deleuze and Félix Guattari (1980/1987; 1991/1994), to create new potentials for a subjectivity when it is in connection with various concepts as well as various popular culture texts to ask: What can Latino/a representations in popular culture *do* for constituting new conditions for thinking about a Latino/a subjectivity? How can cultural representations in the classroom be encountered and interacted with differently?

### **Setting the Stage and a Framework**

What I seek to commence in my Master's project is an experiment of sorts, which requires the delicate breaking apart and mapping of the various ways in which the Latin American subjectivity is being socially constructed and negotiated in connection with popular culture (e.g., various forms of visual media). The Latino/a experience with (and within) popular culture, in and out of the classroom, serves as a form of public pedagogy that not only sees the site of education and learning as taking place in formal school settings, but also involves theorizing one's encounters with popular culture (film, art, social media) as sites of learning (Burdick, Sandlin, & O'Malley, 2014; Jagodzinski, 2014; Buchanan, 2008; Roberts, 2011). The hope is that this inquiry could potentially open up new conversations and connections for thinking about culture education and diversity in the classroom.

Claire Colebrook in her book *Understanding Deleuze* (2002b) states that "thinking is not translation...it is transformation....And this question—of the power or force of a theory, a film or a text—means that we need to look at all events of life not as things to be interpreted but as

creations that need to be selected and assessed according to their power to act and intervene in life" (p. xlv). As such, this project will not be a work of "translation", but one of "transformation" which looks at those concepts that have *the power to act and intervene* in the life of the Latin American subjectivity in order to see what might be created for that subjectivity. Thus, I am not seeking to translate the Latin American subjectivity in order to see and tell one what it *is* (the Latino/a identity as presented); rather I am looking to generate further thought into what it means to connect with *a* people<sup>1</sup> (a Latino/a subjectivity) in order to see what it can *do* to create something new for all involved. There is not a traditional literature review attached, since this inquiry will be assessing various selected concepts and notions, which will be divided and explained throughout my project. As one reads my project the task of schizoanalysis will become clear: that is, to learn "what a subject's desiring-machines are" (Deleuze & Guattari, 1977/2009, p. 338) and how those machines work upon the subject to code it; to map how the subject and its many desiring-machines connect (what connected them); and, to map the "flows" and "becomings" that emerge from those connections. As such, this project is separated into five sections, which apart will work out ideas of their own, yet when read together and intersected with one another may generate new thought for a Latino/a subjectivity.

My first two chapters provide an introduction to my thoughts and proposed sensibility in order to lay a foundation for my readers and provide a starting point for my thinking. Chapters Three and Four are papers unto themselves which intersect various popular media with concepts of race, power, coloniality, and capitalism with the Deleuzeoguattarian concepts of difference, faciality, territory, and minoritarianism. Chapter Three specifically seeks to expose the

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<sup>1</sup>Here I make reference to the notion of "*a* life" as spoken by Deleuze. That of not seeing a life in terms of a transcendent notion of self - that is about consciousness, personal identity or memory. Rather, seeing it as a logic of immanence, "a logic of personal individualization, of singularities rather than particularities...It can never be completely specified. It is always indefinite - *a* life" (Rajchman, 1965/2001, p. 8).

mechanisms of power at work upon the over-determined Latino/a subjectivity, while Chapter Four seeks to map the way that the Latino/a subjectivity is rupturing those over-determinations and creating new iterations for themselves. My final chapter is not so much a conclusion that offers set solutions; rather, it is an intersection of all the previous chapters with a study conducted in Toronto, Ontario on Latino/a student experiences in schools, by Gaztambide-Fernández and Guerrero (2011), in order to think of what might emerge as potential applications for education and the classroom.

### **Context**

Due to globalization and a need for labourers, Canada's rapidly increasing immigrant population produces diversity in the population and a changing face for Canadian schools. Between 2006 and 2011 there were 1,162,900 foreign-born immigrants welcomed into Canada which amounts to 3.5% of the total population of Canada. Of those, 19.2% were children aged 14 and under and another 14.5% were between the ages of 15 and 24 (National Household Survey, 2011). While Canada's immigration policy may measure the success of an immigrant in their ability to obtain a job, Busby and Corak (2014) suggest that the contribution of the "next generation" to the future well-being of all Canadians should be at the forefront of policy. This contribution, they state, is correlated to a newcomer's educational experience and ability to adjust and feel welcomed. While language and language acquisition is one of the biggest challenges that newcomer's face in schools, there is also a need to structure and "attune" the systems of learning and educational experiences to newcomer youth in order to assure their ultimate success as citizens in Canada (Corak, 2011, p. 7). Teacher training and the incorporation of new curriculum have helped adjust the systems of learning and integrate the emerging diversity in

schools (Johnston et. al., 2009). Likewise, theorizing into the engagement of students' "lived experiences" in the classroom (Aoki, 1993/2005, p. 209), and allowing those lived experiences to act as texts for creating new understandings for students are significant contributions to how educators and students can re-envision curriculum (Semetsky, 2012). Yet, I wonder what is overlooked in how students and teachers in the classroom interact with and are influenced by those "Outside" forces<sup>2</sup> (jagodzinski, 2014, p. 74) that one encounters when in connection with popular culture representations of ethnic minorities, in this specific case those of Latinos/as, that are encountered in their daily lives.

### **Where is the Researcher Coming From?**

My interest in this topic began with an event of which I have no recollection or memory. Yet, this event, unfortunate and violent as it was, was the unexpected and, then, unwanted catalyst for my family's life trajectory and my life that was yet to come. The event of the military coup of September 11, 1973 - that overturned the democratically elected government of Salvador Allende - happened in Chile thousands of miles South and many years removed from where I now reside in Canada. This event seems so distant, temporally and spatially, yet here it still resides and often re-emerges embedded in memory and my subject.

As someone who was born in Chile and immigrated to Canada as a political refugee with her family at an early age, I have struggled with the notion of identity and what it really is that defines who I am. It first began as a tension between two worlds, that of Chile (the place of my

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<sup>2</sup>The notion of the "Outside", as presented by jagodzinski (2014), emerges from Deleuze and Guattari's notion of the Outside occupying "the smooth molecular space" that is "folded within the molar confines of the spaces" we inhabit (p. 65). Included in this notion is the concept of an "imageless thought" (p. 71) or that which has not been previously thought of (non-representational), both of which are connected to the concept of affect and the machinic unconscious (Deleuze & Guattari, 1980/1987; Guattari & Rolnik, 1986/2008). For my thinking, popular culture and its affect upon the subjectivity involves those unconscious forces (desires) which can produce a subject.

birth) and that of Canada (the place I call home). The fact that my parents did not leave their homeland of their own accord, and that they one day wished to return to Chile, only intensified my confusion of where I really belonged and where I was to identify with—as if place were my only indicator of self. I grew up being prepped for a return that would never happen, all the while being groomed for citizenship in Canada. It felt as though I was straddling them both, one foot in one land and one foot in the other; being constantly pulled back and forth, as if I had to choose only one. However, did I have to identify with only one? Did I have to identify with any at all? Added to that, was the notion of being a *latinoamericana*, or *latina*, as experienced through my encounters with peers, family, school, community, and popular culture. How did that particular identity add to or take away from those I was already struggling with? What was being produced from these encounters? What I found interesting was that I would take on different cultural aspects as they were being presented to me through my various interactions; yet, these aspects were not fully integrated by me since they would not replace who I was, rather they would change and morph into something completely new in my sense of self.

### **Educational Problematic and Significance**

As an educator, I am particularly interested in how students and teachers, through their connections with each other, with curriculum, with the classroom, and with things in general can navigate and create new potentials for their subjectivities in a school and classroom environment in such a way that their becomings do not get effaced by those of the dominant structure. This is especially important for the immigrant subjectivity which too often finds itself being challenged to 'choose' one identity over another (to efface one identity in place of an/other) in order to be accepted by their peers and society. All my life here in Canada as a Chilean immigrant I have

had to contend with representation and the notion of what one *is* in relation to an Other; a problem which is conflicting and limiting at the same time. Rather, what would my experience have been like if what I *did* in connection with others mattered as much as, if not more, than what I *was*? What is it like to see a person as a whole (a totality of experiences and events), as a multiplicity? John Rajchman takes up this Deleuzean notion of multiplicity in his book *The Deleuze Connections* (2000) in speaking of how to think of ourselves and one another as being "composed of multiplicities"; thus, to "get away from understanding ourselves in terms of identity and identification or as distinct persons or selves... It means that we never wholly divide up into any 'pure' species, races, even genders - that our lives in fact can never be reduced to the 'individuation' of any such pure class or type" (p. 81). In simpler terms, it means looking past the identity of the person and seeing the subject for what they can do in that moment of connection given the context and circumstances which they have been given and are bringing with them. As an educator I experienced firsthand the importance of connecting with students in sincere ways which not only presented myself as a 'teacher' or as a 'woman' or as a 'Chilean', but connecting with my students in ways which brought forth all my encompassed experiences in connection with theirs. Allowing students to see past who I was based on their presupposed notions and letting them connect with me as a whole, with all the experiences that made up who I was before them. I believe this allowed for deeper connections with my students, connections which would open up a space for other learning to happen that would go beyond the 'given' curriculum. It is in those sorts of connections where there is a potential for becoming for all involved.

### **Why Not Identity?**

One may ask, if you have been struggling all your life with identity, why not concentrate on identity construction? Why the emphasis on subjectivity? To answer this would be a tremendous task in itself, for many great scholars have spent the better part of their lives theorizing, philosophizing, and deconstructing what it means ‘to be’ and to be identified. First, if we look at what ‘identity’ means, without mentioning its conceptual framework, it is defined as “the state or fact of remaining the same one or ones...under varying aspects or conditions” (“identity”, n.p., para. 1). This is congruent with the modernist and essentialist school of thought which saw the core of one’s identity as being stable, as being made up of unifying features, and as being part of a homogenous group of bounded heritage and nationality (Hall, 2000; Lee, 2011; McCarthy, Giardina, Harewood, & Park, 2005). This conceptualisation, therefore, suggests that identity is contingent on place as defined by one’s political boundaries, and, as such, also connects identity not only to race, but to culture as well (e.g., cultural identity or racial identity) (Hall, 2000). The very basis of this conceptualisation also posits one identity against that of a different ‘other’; thus, an “identity of anything is created in its difference from other things” (Colebrook, 2002b, p. xxxv). This is further stated by Homi Bhabha (1994) in relation to the colonial identity, “the question of identification...is always the production of an image identity and the transformation of that subject in assuming that image” (p. 45). As a result, our identities are attributed to certain power structures and dynamics that can exist in our world; a given structure whereby one’s being is based on an *a priori* representation which one will never be able to step away from (Bhabha, 1994; Colebrook, 2002b; Guattari, 1992/2006; Guattari & Rolnik, 1986/2008; Hall, 2000). This way of looking at identity, nowadays, seems to be at odds with the ever-changing landscape of our modern day globalized society, where people and capital are in constant movement, and their constructed identities are no longer static, let alone unified

(Colebrook, 2002b; McCarthy, Giardina, Harewood, & Park, 2005; Guattari, 1992/2006). My experience with identity has been anything but static; in fact, it has been in a process of continuous and dynamic transformation that was spurred by my family's displacement from Chile through the forces of globalization. Throughout my personal journey of trying to come to terms with 'identity', I have come to realize that it is that very notion and that very signifier which was at the root of all my internal and external tensions. If the essentialist/modernist/structuralist conception were to hold true all the time, how could I 'identify' with a homogeneous group if I were always in motion (moving from one place to another), if I have encountered and experienced a variety of nationalities which I am willing to call my own, and if I was not considered to be "the same" as any one of my so-called identities? This, perhaps, is where the notion of subjectivity comes in as an alternative; even though, these two words – of identity and of subjectivity – are sometimes used interchangeably (Lee, 2011).

With the emergence of globalization and neo-liberal capitalist market economies around the world, there emerged new conceptualisations of how we can move beyond the construction of a structured and representational identity to one that "move[s] beyond [the] oppressive self-other relations towards a form of subjectivity that can welcome differences as well as the differentiating force of life itself" (Lorraine, 2008, p. 61). Here I am particularly interested in how subjectivity is mediated by the philosophers, and often co-authors, Gilles Deleuze and Félix Guattari who have written extensively on this topic, both together and apart. Deleuze, for instance, sought to overturn the idea of an "accorded identity and representation" by theorising the notion of difference as it is encountered and experienced (Stagoll, 2005, p. 72). Rather than having one's identity be based on one's "differential relations" with an 'other' (Colebrook, 2002b, p. xxxv), Deleuze (1968/1994) stated, in his book *Difference and Repetition*, that

“difference must be shown differing” (p. 56); thus, it “refer[s] to other differences which never identify it but rather differentiate [*sic*] it” (p. 56). This “differentiation [*sic*]” is, for Deleuze, the new “becomings” in difference that are created rather than the creation of an identity (Parr, 2005, p. 76). For Deleuze (1968/1994), this “difference-in-itself” is considered to be a positive life force that allows for individuals, things, events, perceptions and conceptions be singularities (be who or what they are) (Stagoll, 2005). Therefore, a subject is not given, fixed, stable or the same, rather it is something or someone that is “always under construction” and is “an assemblage of heterogeneous elements whose source is not the interiority of the traditional image of thought” (Boundas, 2005, p. 268). It is at this juncture where I must point out that this is by no means a hybrid identity as discussed in the postcolonial school of thought; of living in the “third space” or “in-between”, as discussed by Homi Bhabha (1994), since that third hybrid identity created is still working with “pre-given” images and structures and does not account for all our singularities. In relation to “Latinos/as”, this hybrid term does not account for the singularities which make it up; that of the various countries, languages, cultures, geographies, and so on. While this third space exists for the Latin American Chilean, for instance, it merely becomes another way of representation that can be easily over-coded or captured by social machines.

In this changing world, where technologies bombard us with sounds, images and processes from all over the world, what is a traditional image of thought anymore? It is a notion that is constantly being challenged. Are we to forget these traditions and histories that have formed us? The objective is not to forget these traditions, but to acknowledge them as an entity in difference and “differentiation [*sic*]” (Deleuze, 1968/1994). Félix Guattari (1992/2006) helps us to understand this further in his explanation of “the conditions of production” (p.9) of a subjectivity, which, for him, does not mean a return to the structuralist systems of representation.

Rather, he sees subjectivity as existing in a machinic environment whereby it is being continually produced by “collective assemblage[s] of enunciation”, or multiplicities (Guattari & Rolnik, 1986/2008, p. 43). He further states that these heterogeneous and machinic components of “subjectivation [*sic*]” are found in:

1. Signifying semiological components which appear in the family, education, the environment, religion, art, sport...2. Elements constructed by the media industry, the cinema, etc., 3. A-Signifying semiological dimensions that trigger informational sign machines, and that function in parallel or independently of the fact that they produce and convey significations and denotations, and thus escape from strictly linguistic axiomatics. (Guattari, 1992/2006, p. 4)

In other words, subjectivity is what is produced from an intersection of all these collective determinations, which include the social, the economic, the technologic, the media, the ecological, and so on; the most influential being those determinations belonging to the social realm (Guattari & Rolnik, 1986/2008; Deleuze & Guattari 1980/2005). Guattari (1992/2006) also adds to this the “unconscious” dimensions of production that exist in these machines that are concurrent with the proliferation and global diffusion of mass media and popular culture (p. 2). For Guattari, these popular mass medias play a much more dominant role in producing the subject than ever before. Consider that this was stated in the 1990’s; if it was true then it is even more relevant now with the various digital social media networks and explosion in interconnectivity of people across the globe. He states: “technological machines of information and communication operate at the heart of human subjectivity, not only within its memory and intelligence, but within its sensibility, affects and unconscious fantasm[sic]” (p. 4).

If one looks up the definition for “subject” online you will find, among the various definitions, “a person or thing that undergoes or may undergo some action” (subject, n.d., para. 10). When interfacing this definition with the conceptualisations of Deleuze (1968/1994), on difference, and Guattari (1992/2006), on subjectivity and machinic productions, I can see how subjectivity is not like an identity. Rather, it intersects with identity as a machine of its own in order to produce something new, for the good or for the bad:

The important thing here is not only the confrontation with a new material of expression, but the constitution of complexes of subjectivation [*sic*]: multiple exchanges between individual-group-machine. These complexes actually offer people diverse possibilities for recomposing their existential corporeality, to get out of their repetitive impasses and, in a certain way, to resingularise [*sic*] themselves. (Guattari, 1992/2006, p. 7)

It is this production, or rather, *recomposition* and *resingularisation*, in which I am interested in. What is it that these machines create, for better and for worse? It is not so much why this subjectivity is being produced that I am interested in, rather what is it that is being produced in these encounters? What are the potentials for that subjectivity? In the educational setting, for instance, one could ask, what are the potentials for the immigrant student subjectivity when it is interfaced with over-representational images of culture about themselves and about the culture to which they are to assimilate?

As individuals we are not passive *tabula rasas* to be imposed upon, rather we are responsive to our surroundings in a conscious and subconscious way, and we are capable of choosing what we take or leave out of our encounters. Guattari (1992/2006) emphasizes that the

subject needs to take responsibility for its subjectivity and “situate themselves within relations of alterity” (p. 9) governed by the structural and representational machines of the law, of the family, of the culture, and so on. What I would like to do with my work is to map out those encounters in order to learn from them further and understand how our encounters with images, sounds, artifacts, and people—all of which constitute the social, political, and cultural machine of popular media—can modulate or transform one’s subjectivity from one circumstance to the next and, perhaps, see what new becomings, both good or bad, it can produce for the subject or subjects in question.

### **Why the Latino/a subjectivity and popular culture?**

My initial interest in this diverse population is that I am a part of it and have experienced firsthand what it means or does not mean to be a Latin American, a *latinomericana*, a *Latina*, or a Latin American from Chile. I have experienced the influence that various media and popular culture can have on one's cultural identity formation, over-determination, and recognition (or lack thereof). The notion of an over-determined Latino/a subjectivity and its ability to respond and transform itself will be expanded further in section 4. For now, I am concentrating on the fact that there is little research being done with this cultural group here in Canada. Locating information on Latin Americans and popular culture in Canada is a challenge. While extensive research has been done with Latino/representations in media and popular culture in the United States, little has been done in the Canadian context (Fleras, 2011; Mahtani, 2001). This limited research is partly due to the relatively small, "geographically fragmented" and "practically invisible" (Haupt, 2012, para. 3-4) Latino/a community in Canada; even though Latin Americans are considered the "fourth largest source of immigration to Canada", they cannot compare to

their counterparts in the United States who are "50 million strong" (Houpt, 2012, para. 2-3). This "invisibility" makes it so the Latino/a is left out of media and popular culture altogether and where, as a group, they blend in with other ethnic minorities (Houpt, 2012; Fleras, 2011). While some studies delve into the effects of representations on the perceptions of others towards the Latino/a population (Latino Decisions, 2012), there is no research that specifically looks into what these powerful stereotypes found in the various mediums of popular culture can *do* for the Latino/a subjectivity. Houpt (2012) stresses that there is a desire, from the Latin American community, to be recognized and, thus, for research to be done that "delves into their unique needs" (para. 4). This need for information and for recognition, however, is also echoed by marketers who wish to know their "ethnic" market in order to target them (Houpt, 2012). This impetus, while offering a glimmer of hope for Latin Americans wanting to be acknowledged in the media is uncomfortable, to say the least, since what drives media is capital. That said, that need for recognition does have positive effects for a community who is underrepresented, as was recognized by a study done in 2001 written by Minelle Mahtani entitled, *Representing Minorities: Canadian Media and Minority Identities*. This study provided a "critical review of studies that examine the complex relationship between Canadian media and minorities" (para. 1) and stressed the importance of looking at how media affects the construction of minority identities, since "media plays a crucial role in the creation of social identities" and is responsible for how other Canadians interpret their fellow citizens (para. 1). Mahtani (2001) includes a variety of studies that deal with the various representative minority groups of Canada, such as the "Canadian Blacks", "South Asians", "Asians", "First Nations", "Francophones", and various religious minorities (e.g., Muslims, Hindus, Buddhists, and Sikhs); however, in all the research compiled in Mahtani's paper there was no mention of the Latin American community in Canada.

There is a book titled *The Media Gaze: Representations of Diversities in Canada* (2011), written by Augie Fleras, which does give a more contemporary look at these issues, but yet again there is little mention regarding the Latin American immigrants that live in Canada. Fleras does, however, acknowledge this “invisibility” that haunts them. As a whole, she states, “Canada’s multicultural diversity is poorly reflected in media processes and outcomes” (Fleras, 2011, p. 59), and quickly touches upon the underrepresentation of Latinos in TV sitcoms and other media forms. This book deals with all minorities together to speak about how media impacts upon their lives and identities; once again, this book approaches the topic supposing that the individual is being constructed, and seeks to make sense or interpret the affects upon them, rather than speaking about what, in particular, is being produced by the subject in connection with the media. What these articles and papers have shown me is that there is more research that needs to be done in regards to Latin American subjectivity and popular culture in Canada.

In regards to Latin Americans in Canadian schools, there is one exploratory and collaborative study reported by Rubén A. Gaztambide-Fernández & Cristina Guerrero (2011) called *Proyecto Latin@* that examines the Latino/a experience in great detail. This study is the first of its kind in Canada and, as such, is important to mention for my work in curriculum studies. It is a study that began in 2009 that set out to explore "the processes shaping the schooling experiences and engagement of Latina/o youth " in Toronto schools (Guerrero, Gaztambide-Fernández, Rosas, & Guerrero, 2013, p. 107). Through individual and focus group interviews, which were aimed at uncovering the various experiences of Latino/a students in six Toronto area schools, Gaztambide-Fernández and Guerrero's data analysis exposed four dominant themes that concerned their Latina/o subjects in the educational context, those are: language and cultural barriers, family's economic circumstances, stereotypes, and relationships

with adults. These themes, according to the researchers, "must be understood as markers of the complex dynamics that shape the experiences of Latino/a students in...schools"

(Gaztambide-Fernández & Guerrero, 2011, p. 6). One of the aforementioned themes engages with stereotypical and discriminatory perceptions of Latino/as in schools; specifically, the negative effects of these stereotypes in regards to how Latino/a students not only perceived themselves, but how others (e.g., peers and teachers) perceived them, and how these perceptions affected their chances for success in school and in society (Gaztambide-Fernández & Guerrero, 2011). Of importance to my work, are the student statements that indicate the influence of media and popular culture on people's perceptions of what a Latino/a *is* and, as such, the perception of who they are as a Latino/a (these are discussed in more detail in Chapter Five). What this study affirms, for my work, is the documented presence of negative representations and their undeniable affects on perceptions of Latinos/as in schools here in Canada and the "key role" (Gaztambide-Fernández & Guerrero, 2011, p. 8) they play in Latino/a student experience and engagement in schooling. This study has given credence to my personal and professional experiences with culture and cultural perceptions in the realm of education and has bolstered the need to look further into the effects of media and popular culture in regards to Latino/a subjectivity. That stated, as I mentioned earlier in this section, my work is not concerned specifically with what these Latino/a representations *are*, but what these representations can *do* for the Latino/a subjectivity and what, if anything, can be produced as a result of these connections.

*"The task is not merely to think the world differently, but to live it differently"*

*(May, 2005, p. 116)*

## CHAPTER 2

### **The Sense-Able Task of Schizoanalysis**

What does it mean to invoke a philosophy of difference and schizoanalytic approach to *doing* philosophy? How could schizoanalysis be used to create new potentials for a subjectivity when it is in connection with various, seemingly disparate, concepts as well as popular culture? In this chapter, I will explain what schizoanalysis might do for my work, in particular to re-thinking the Latino/a subjectivity in connection with popular culture. In order to demonstrate how schizoanalysis can work as a potential framework or research sensibility for social research, including qualitative educational research, I will provide some background as to how this philosophy came about and then provide a few examples of schizoanalysis. My aim is ultimately to show how a schizoanalytic approach interfaced with popular culture (in all its forms) can serve to constitute new potentialities for the Latino/a subjectivity.

### **Conceptualizing Schizoanalysis**

Through my primary and secondary readings of the essential works of Gilles Deleuze and Félix Guattari on schizoanalysis, *Anti-Oedipus* (1972/2009), *A Thousand Plateaus* (1980/1987) and *What is Philosophy?* (1991/1994), I have come to realize that schizoanalysis cannot be fully comprehended or explained by simple definition or set of instructions. Ian Buchanan (2008; 2011; 2013; 2014) is a well known cultural theorist and Deleuzian scholar that has written

extensively on schizoanalysis, in particular, how it is being taken up by other scholars as well as exploring how one could intersect schizoanalysis with a myriad of concepts, a few of those being film, music, and visual art. Buchanan, in one form or another, has provided a form of reassurance to those scholars (like myself), who are wishing to interact with Deleuze and Guattari's philosophy of schizoanalysis, suggesting that as readers they are not entirely daft in their readings of these philosopher's works, just at times somewhat lost. While one's straying off the path of understanding may be unintentional, it can be due to the reader's commonsensical method of engaging with the text (i.e., reading in order to know what schizoanalysis means), as well as, being due to Deleuze and Guattari's complex style of writing (and philosophy by extension). Whatever the reason, straying off the path may be what Deleuze and Guattari intend for the reader to do. Given that, according to Buchanan (2008; 2011; 2013), Deleuze and Guattari's writing is deliberately vague, is purposely complex and multifaceted (many possible answers to a single question), and is intentionally lacking a set model or framework to follow. As a result, Buchanan (2013) acknowledges that "there is no straightforward way to say what schizoanalysis is" (para. 1). There are many great writer-philosopher-intellectuals, such as Claire Colebrook (2002a; 2002b), Todd May (2005), Eugene Holland (2013), John Rajchman (2000), and Adrian Parr (2005) - to name a few- that have each contributed their perspectives and have made accessible their insights into schizoanalysis, which I will refer to throughout my paper in order to explain the many concepts that have emerged out of Deleuze and Guattari's thinking. By looking at the differing viewpoints and ways of interacting with Deleuze and Guattari's work one is able to grasp the many complexities which make up the whole that schizoanalysis presents to us. Schizoanalysis is "solely machinic, and productive" (p. 311), "not representative" as Deleuze and Guattari state in *Anti-Oedipus* (1972/2009). As such, schizoanalysis cannot be simply defined

because "[it] does not pertain to elements or aggregates, nor to subjects, relations, or structures"; it must be experienced (Deleuze & Guattari, 1980/1987, p. 203). How one learns about schizoanalysis is by putting it into practice; by observing and explaining what it can *do* when intersected with one's own ideas, concepts, or work.

### **History, context, and understanding.**

Before delving into what schizoanalysis can *do*, it is important to study how this concept emerged and ask: What were the forces, the circumstances, and the experiences that brought together Deleuze and Guattari to motivate their philosophical collaboration - in *Anti-Oedipus* (1972/2009) and *A Thousand Plateaus* (1980/1987) - and their creation of this schizoanalytic philosophy? In an effort to explain their philosophy's emergence, I will touch on and apply a few of the concepts that came out of Deleuze and Guattari's work together (and apart) to this understanding; such as, their thinking on time and concept of the Event, becoming, desire, and machinic connection. In so doing, I will achieve a two-fold explanation which can, in part, remain true to the idea of connecting with theory and combining it with practice (Buchanan, 2013; Deleuze & Guattari, 1972/2009), as well as introducing concepts which will emerge and will be more thoroughly explained later on in the following chapters.

### ***The event.***

It begins with an event. I have referred to this before in my introduction about myself, but the meaning of 'event' has shifted and has become something greater that stretches beyond a single moment in linear time and space. The notion of *the*<sup>3</sup>Event for Deleuze arises out of one's

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<sup>3</sup> In order to prevent confusion in how I am using the word "event", I will differentiate the two by capitalizing "Event" as used by Deleuze and Guattari.

conception and intersection with a non-linear time (a time of Aion that is taken as a whole, containing all possible virtuals of one's life, rather than a singular moment on a timeline) (Deleuze 1968/1994; Holland, 2013). A concept which emerged out of Deleuze's study of Henri Bergson's notion of time and memory, and which was further explored in his connections with cinema processes (Deleuze 1968/1994; Holland, 2013; Colebrook, 2002a). It is a concept that translates to the actual-virtual point of emergence, of singularization, and of becoming (Deleuze 1968/1994; Holland, 2013; Colebrook, 2002a; Colebrook, 2002b). The Event is "not [just] another moment within time, but something that allows time to take off on a new path" or "line of flight" (Colebrook, 2002a, p. 57). For Deleuze and Guattari this Event emerged from their contact with the news of a short-lived general strike which occurred in May of 1968 in France, and which took many French intellectuals by complete surprise (Holland, 2013; Maurin & McNally, 2008). This strike was sparked by the "decision to close the University of Nanterre in Paris on May 2 (following months of conflicts between students and the university authorities) and the heavy-handed response of the police" on the protestors (Singer, 2000, p. 133). Not only was this strike the first time a mass student movement had occurred in France, but also it was a spontaneous movement that quickly "snowballed" (Singer, 2000, p. 133) and gathered the overwhelming support of over 10 million French workers as well as the support of many trade unions (although reluctantly at first) (Buchanan, 2011; Maurin & McNally, 2008). While other student movements were occurring around Europe at the same time, it was only in France where their cause received such an enormous show in solidarity from their society. There is a lot to be said about this occurrence and how it influenced French intellectuals. Scholars, such as Claire Colebrook (2002a; 2002b) and Eugene Holland (2013), provide a more in depth look at this particular event (and the circumstances surrounding it) in relation to Deleuze and Guattari's lives.

For my purposes, however, I would like to concentrate on the collision of Deleuze and Guattari with what happened in May of '68 as an Event that produced something new. Cliff Stagoll (2005) succinctly describes Deleuze's complex notion of the "[E]vent [a]s...the expression of the productive potential of the forces from which it arose" (p. 88). Much like the spark that initiated the 1968 strike is a culmination of various forces, so too is the emergence of schizoanalysis a collective production (and becoming), which was sparked by the strike of 1968.

### *Convergence.*

The collective production of Deleuze and Guattari's works and conceptualization of their philosophy of schizoanalysis can, in part, be explained and understood by looking at their backgrounds as individual intellectuals alongside the historical, political, social (as was touched upon in the previous section) and philosophical context which they inhabited. Here we have two scholars who have very different perspectives and backgrounds, yet were both affected (and driven to think and produce) by the same event. What were all those forces at work that led to that point of becoming? It was not just the happenings of May '68, rather it was a multiplicity of forces connecting or assembling together with the events of that month to create something new for these two philosophers and their world.

From the 1960s onwards Gilles Deleuze was considered to be one of the most important poststructuralist philosophers of difference (alongside Jacques Derridas), which meant that he prioritized difference and becoming over identity and being (Holland, 2013). His project was, thus, to "replac[e] the transcendental subject of all possible experience with the real genesis of our actual experience as a creative form of life" (p. 3). In other words, life is not founded on a singular and stable *a priori* image of self, rather life is the experiential, generative and creative

expressions of a self (Colebrook, 2002a; Holland, 2013). As a philosopher, Deleuze would conduct studies of thought, which would draw on various sources that were considered external to the realm of philosophy (e.g., anthropology, mathematics, and science) and he would then intersect them with other domains such as literature, cinema, and painting (p. 3). Deleuze also intersected his thinking with other, philosophers in a similar fashion to advance his own ideas and produce "monstrous progeny" (Buchanan, 2011, p. 8) of them, such as; Hume, Spinoza, Nietzsche, Bergson, Marx, and Kant (Holland, 2013). While most of the aforementioned philosophers informed Deleuze's thinking, Immanuel Kant was central to establishing his philosophical perspective by serving as a creative influence and a lightning rod of critique. Kant's influence becomes apparent when one reads Deleuze's individual works as well as those written with Guattari (Holland, 2013; Buchanan, 2011; Colebrook, 2002b).

Félix Guattari, on the other hand, went from being a pharmacy student to a politically active student of journalism, to star student of French psychoanalyst Jacques Lacan. At the time of meeting Deleuze, he was not only a trainee of Lacan, but also co-director of La Borde Psychiatric Institution with psychiatrist Jean Oury where he sought to actively apply his theories which stemmed from his critiques of psychoanalysis and its structures (Holland, 2013). While both intellectuals grew up in a time of social and political upheaval (i.e., the horrors and after affects of the Second World War), and were influenced by similar Western philosophers and thinkers of the time - Karl Marx and Jean Paul Satre, for instance - they varied in how they chose to express themselves with their thinking; Guattari in the political realm and Deleuze in the philosophical realm (Holland, 2013). Their difference in expression and perception did not hinder their creative production; rather, it allowed them to further advance their work both together and separately (Holland, 2013). Both, for instance, were joined by a drive to critique

and overturn the Kantian notion of transcendence and its ties to psychoanalysis (Colebrook, 2002b; Holland, 2013). Both Deleuze and Guattari have written many books on their own, both before and after their first meeting, but their collaborations after the events of May '68 have had the most impact on how philosophy is being experienced now.

*Collaboration of desire.*

Deleuze and Guattari's works together could be seen as acts of creation (of desire), which are both constitutive (bringing forth various concepts, disciplines, and lines of thought with the reader) and productive (producing new ways of thinking) (Holland, 2013). The "expression(s)" which came out of the various forces surrounding, and including those that led up to, the event of May '68 for Deleuze and Guattari was their collaborative writings of: *Anti-Oedipus*, a philosophical and political reflection of said event in France, which provided its readers with the necessary tools with which to respond to the problems of psychoanalysis, capitalism, and the political economy (Holland, 2013; Buchanan, 2011; edmundberger, 2013, May 2015); *A Thousand Plateaus*, which discusses many of the concepts (e.g., the rhizome, multiplicity, assemblages, territory, faciality, becoming-other) which separately and together work to explain schizoanalysis. Most importantly, *A Thousand Plateaus* tackles the problems of human self-organization, in particular the organization of the social subject by asking: How does one maintain "consistency without imposing unity, identity, or organization - without resorting to bare repetition of the same" (Holland, 2013, p. 9)? This work is the embodiment of schizoanalysis itself, as it is "a patchwork of relations among concepts and plateaus, intentionally not unified by a single line of argument, authorial voice or disciplinary perspective" (Holland, 2013, p. 11); *Kafka: Toward a Minor Literature* (1975/1986) is a short work which intercepts

Kafka's writing with their concept of a minor language to contemplate a new social-political expression of minoritarianism (Colebrook, 2002a); and *What is Philosophy?* (1991/1994) which summarizes, explains, and clarifies the many concepts important to schizoanalysis as developed in *A Thousand Plateaus* (Holland, 2013).

To conclude, what most importantly emerged from the events that led to May '68 and the acts of production resulting from the collaboration of Deleuze and Guattari is the conceptualization of schizoanalysis and all those concepts which contribute to its understanding.

### *About desire.*

One of Deleuze and Guattari's most important contributions was their conception of the notion of desire as both a constitutive and productive force (Deleuze & Guattari, 1972/2009; Buchanan, 2011; Holland, 2013), a notion which not only allows one to understand how schizoanalysis came about, but to understand schizoanalysis itself - especially when contrasted to the psychoanalytic notion of desire as lack. The concept of desire is explained by Deleuze and Guattari first in *Anti-Oedipus*, then in *A Thousand Plateaus*, and is used to critique the structures of psychoanalysis as presented by Sigmund Freud and Jacques Lacan. The two main critiques being that psychoanalysis "breaks up the productions of desire and... it crushes the formations of utterances" (Buchanan, 2013, Para. 2). To fully explain the intricacies of the concept of desire here would be a feat and would require more than a single chapter; however, I will touch upon a few of its key points as explained by Ian Buchanan (2011; 2013) and Claire Colebrook (2002b), who have written extensively on this subject.

When one hears the word 'desire' one tends to think of a profound and restless longing for something (previously imagined) that is absent from our lives. This form of desire is one of lack and negation that is tied to an individual subject; desire being something (an image, fantasy, or representation) that the conscious 'I' does not have, yet it craves and wants (Colebrook, 2002b; Deleuze & Guattari, 1980/1987). This form of desire is not a force of life, but of death since there is the aspiration towards an end or fulfillment of said desire; as well, the process is doomed to be repeated since there is always something more out there to desire (Colebrook, 2002b). This negative form of desire, as such, deals with an image that has been pre-given (transcendent) and consciously obtained, which in psychoanalysis stems from the image of Oedipus; it is both the starting point and end point for all thought and (psycho)analyses (Buchanan, 2013; Holland, 2013). For Deleuze and Guattari (1980/1987; 1972/2009), however, desire is positive because it does not end and repeat; it is always productive and creative (Colebrook, 2002b). It results from the connection of bodies in difference and becoming; hence, it is not about the individual (an "isolated becoming"), it is a becoming that involves "the connection with another becoming" (Colebrook, 2002b, p. 100). Desire, then, is not about the subject and the object, it is about the force that precedes the subject or object. It is those forces that connect and produce events that become larger than the subject and object alone - known as the "desiring machine" (Colebrook, 2002b, p. 102). Thus, this desire is the culmination of an assemblage of becomings, a "totality" that traverses an actual and virtual time and space simultaneously (as was touched upon earlier in the previous section of this chapter) (p. 106). Where do these forces come from?

Buchanan (2011) explains Deleuzeoguattarian desire as "the operation of the unconscious in conjunction with what Freud called the perception system, which includes both external and internal modes of perception" (p. 15). It is an operation which sees the unconscious as the

"involuntary processes of the mind and the nervous system" (p. 15) and which is hinged upon the idea of desire as production or, as described by Deleuze and Guattari (1972/2009) as "desiring-production" (pp. 1-8). In other words, desire is not only the forces which one connects with (both from our external world and internal experiences), but also the productions which emerge to create something new, for the good or for the bad (or both) (Buchanan, 2011; Deleuze & Guattari, 1972/2009). In Deleuze and Guattari's (1980/1987; 1972/2009) work this is expressed when they speak about the BwO (Body without Organs), territorialization-deterritorialization-territorialization, machinic assemblages, and becomings. Crucial to understanding desire is the acceptance that what desire produces from the unconscious is indeed real to those experiencing them (i.e., feelings, visions, fantasies, reactive thoughts) and, as such, desire for Deleuze & Guattari is actual. Actual meaning "that something that was sensual [at one time virtual] is made present to the mind in an active sense. The actual is that which concerns the mind right now" (Buchanan, 2011, p. 18). What is the language of desire? For Deleuze and Guattari it is regarding forces, flows, intensities, affect, multiplicity, assemblages, machines, synthesis, self-organization, flows, connections, collective, molecular, actual-virtual, creations, lines of flight, and becomings.

To understand desire is to understand schizoanalysis as a process of understanding and as a process of "social critique" (Holland, 2013, p. 6). It is social because the basis of a subject formation is not a singular image, but the combination of a variety of forces; social forces which work to code and obstruct a subject's desires: Desires "never appear in an absolutely pure form", rather they are always expressed through codes or institutions which are historically variable and thus are susceptible to change (Holland, 2013, p. 8). The question then emerges: How does one escape or break from these coding forces? Schizoanalysis stems from Deleuze and Guattari's

understanding of the "schizo" experience; an experience, according to Colebrook (2002a) which is not of a "psychological type" (p. 5), which looks at what schizophrenia is but what it produces for the subject. Rather, schizoanalysis challenges the notion of thinking about a life that is based on any fixed norm or image of self; it is

a realization of the interconnected state of all things, and...[that there is potential for] a "break" or fracture...[to occur which will] allow the entity that we mistakenly refer to as the "individual" to make a jump, a leap onto the plane of consistency [where the actual and virtual intersect] where processes of becoming can take place. (edmundberger, 2013, May 15)

Much like the task of Deleuze and Guattari in their works was to break from the image of thought that psychoanalysis put into place, the task of schizoanalysis is to break from the structures (or codes) which are at work upon, and continually blocking, a subject's desires, such as the coding forces of the state and various other social machines (Holland, 2013, p. 8). As such, as stated by Deleuze and Guattari (1972/2009), "[t]he task of schizoanalysis goes by way of destruction" (p. 311). In destroying, however, one is liberating, mobilizing, and re-assembling (Deleuze & Guattari, 1972/2009). It is about finding (and mapping) those desires, seeing how they work to generate the whole that is the subject, and, in so doing, perhaps find new ways of assembling them to generate something new. Schizoanalysis, then, becomes a task, that is not to be completed (since it is always in flux), but to be carried out.

### **Re-thinking Schizoanalysis as a "Methodology"**

Returning to the idea that there is no one way to explain schizoanalysis makes absolute sense when one considers how desire works upon a subject for Deleuze and Guattari. There cannot be a singular response when there are so many variables at play and connections to be considered. Desire makes it so expressions being produced cannot, therefore, be pre-determined, nor can they be replicated. These attributes of desire and of schizoanalysis make it difficult to establish a model or method that would "enable us to simply 'do' schizoanalysis" (Buchanan, 2013, para. 1). Which leads me to the question: If Deleuze and Guattari meant to "guard against the reductive tendencies of the 'practically minded'"(para. 1), as Buchanan suggests, by not providing a set model or formula for their readers or followers to use, then how can one use schizoanalysis to conduct research? How can one make a *methodology* without a given method? Perhaps the problem is not in the fact that schizoanalysis is too "vague" or cannot be forced into a set of instructions or guide for researchers seeking to use their work. Perhaps, the problem lies in the fact that researchers, at the behest of academia, are being forced to change this fluid and "vague" philosophy into a methodology (something which it so clearly is not). On explaining schizoanalysis as a form of practice, Buchanan (2013) states that "[schizoanalysis]' practice cannot be divorced from its theory and that to engage with one it is necessary to engage with the other" (para. 1); thus, to practice schizoanalysis is to engage with its theory and its many concepts to bring something forward in one's own work (Buchanan, 2011; Deleuze & Guattari, 1991/1994). Schizoanalysis is a continual flow of practice and theory that work together with desire to generate something new. There is no set method to how one should engage with the theory or concepts of schizoanalysis, and there is no given entry point or end point. Researchers using schizoanalysis for gender studies, educational studies, race studies, visual culture studies are not working with what *should* happen according to a set methodology, rather with what *might*

happen according to a connection with theory or concepts of a theory. Working with the notion of *should* versus *might* -in relation to a life- is discussed at length in Todd May's introduction to his book *Gilles Deleuze* (2005); where *should* involves a specific approach and image that someone or thing ought to follow, while *might* involves working with that which is yet-to-be known. When working with theory and concepts following the task of schizoanalysis one is not looking to identify an already given structure, rather one is looking to find what "lies beneath it and within it" (May, 2005, p. 20). One is "palpating" (or sensing) to understand that which cannot be readily seen (p. 20). As such, I propose to work away from the notion of a methodology and instead work with the idea of applying schizoanalysis as a research sensibility.

**A research "sense-ability".**

The term "research sensibility" has been used before by Dwayne Donald (2012) to refer to his decolonizing research sensibility of Indigenous Métissage. Indigenous Métissage is a research sensibility that weaves together different perspectives and provides the opportunity for ideas to overlap and inform one another, which moves beyond hybridity and co-habitation. This approach is rooted in history (a history that is usually not well known), and when brought forth can help address the ever-changing context of globalized society. It works with the notion that one's quest is not an imposed and individual quest, but one that is rooted in a place, time, and in connection with other people and other ideas (Donald, 2012). While there are many aspects of this form of research sensibility echoed in schizoanalysis - co-existence of disparate concepts and perspectives, interconnectivity of subjects and forces, a concept of ecology and context, notion of time as non-linear, a collective history rather than a singular one - Indigenous Métissage differs in its connection to the "legacies of colonialism" and a "need for recognition"

that is specific to the Canadian Indigenous context (Donald, 2012, p. 538). Schizoanalysis, on the other hand, can be applied to a variety of contexts and is not seeking a particular outcome to its study of desires (non-representative). Donald's use of this terminology was prompted by a need to work with varying perspectives (often at odds with each other) that were not rooted in a singular (colonial) identity; a problem that was not being addressed by the other more commonly prescribed methodologies being offered to him at the time of his research.

Working with the notion of sensibility makes sense for schizoanalysis in many ways. First, as mentioned before, schizoanalysis is not methodological, there is no set method or model to follow. From all my readings of researchers engaging with schizoanalysis there is not one single way of applying this philosophy to a specific concept or area of study. Each scholar has their own take and their own "method" that focuses on a part of schizoanalysis (a tool) to work their concept out.

Second, schizoanalysis is a philosophy that looks at the myriad of forces of the unconscious that are working to form a subjectivity. These forces are not seen, they are not immediately tangible, rather they are sensed, and then one is affected. How does a researcher work with and catalogue that which is not seen? For Donald (2014) using "sensibility":

evokes a more holistic process guided by more than just intellectual intentions.

Sensibility also denotes a confluence of influences that need to be balanced out as a way to proceed. In terms of *aokakio'siin* (be wisely aware) we need our senses and sensibilities to pay attention to a research context in multisensory ways. IM [Indigenous Métissage] works this way. (Personal Communication, 2014, November 26)

Donald's notion of sense awareness applies directly to how researchers might respond to their research subject(s), context, artifacts, and stories. It is about being cognizant of one's surroundings in ways that go beyond what is directly seen or heard. This form of awareness is important to my type of research, which is looking at the various desires that are at work upon the Latino/a subjectivity as well as those creative productions that can constitute a new becoming for their subjectivity. That stated, while Donald is applying sense in terms of the researcher, I wish to apply it to that and to the productions which may emerge. It is important, as a researcher, to be alert to those moments of production and desire; it is not seeing just what there is, but what could be potentially produced. While Deleuze and Guattari do not provide a set of instructions of how to use schizoanalysis, they do, however, provide their readers with different tools to aide in their conceptualizations - as can be seen in the various concepts which together work to produce schizoanalysis. In addition, there are the various approaches and models with which they intersect, such as the geological model from which emerged the concept of mapping (Deleuze & Guattari, 1980/1987). Mapping desires (a concept which will be explained in more depth in the next section) is used to see how a subject connects with and interacts with other desires to generate something for themselves; as such, it is used to bring awareness to those moments where desire is being blocked or ruptured and to see what lines of becoming are being produced as a result. When one is observing and mapping, one is not defining or knowing a subject, rather one is getting a "sense" of what those forces could potentially be generating for that subject.

Third, and most importantly why the term of sensibility works for schizoanalysis, when one wants to work with and intersect schizoanalysis with texts of the aesthetic realm - visual art, film, and music - one's research approach is no longer about the analysis of meaning or understanding of that text or subject. Instead, the approach shifts to focus on the *sense* (as

mentioned in the previous paragraph) that is being produced from a subject's interaction with said aesthetic text. It is about the researcher's ability to *sense* their subject's many potential creative productions when in connection with other social texts. For Deleuze, *sense* is that which happens at the particular moment when a subject comes into contact with the world. It is the happening, the Event that happens both within and through this connection (May, 2005). Sense is before the coding, before representation, it is the becoming before it gets named, and it is what pushes the body (the subject) forward into a new direction (Rajchman, 2000; May, 2005). Therefore, in intersecting the Latino/a subjectivity with the various mediums of popular culture, I am studying that which is pushing the Latino/a forward into a new direction, and, as such, I am conducting a schizoanalytic research *sense-ability*.

### **What Can Schizoanalysis *Do*?**

#### **It can map subjectivity.**

In my first chapter I discussed the importance of concentrating on subjectivity versus identity. To use schizoanalysis as a research sensibility is important for my question, as I do not wish to re-iterate and interpret the already given images of the Latin American identity, rather to see what the Latin American subjectivity has been able to and is able to produce in connection with the various over-coded images that are present in popular culture. Erika Biddle (2010) in her article *Schizoanalysis and Collaborative Critical Research* discusses how schizoanalysis could be used in qualitative critical theory research, specifically when dealing with participants and hard data collection. For Biddle it is about situating one's self, as a researcher, in connection with their participants. In my case, however, I do not have specific participants, rather I am working with popular culture texts and concepts. Here I am not only situating myself as a

researcher in connection with these concepts to produce something, rather I am hoping that these texts and concepts could produce something new for those reading my work, specifically educators who wish to (or must) interact with and incorporate culture(s) into their classroom. Biddle states that a schizoanalytic framework is about "the production of possibilities (of social change), not mere expression" (p. 20). As such, for my work, it is about generating a form of public pedagogy as an expression. Since schizoanalysis is an "open system... where desiring machines and their assemblages are NOT to be interpreted"(p. 20) and, as such, there is "no final word" (p. 20), there is the potential for the creation of new interpretations and connections from seemingly implausible readings. While this last statement is important, one should not assume that Deleuze is against interpretation, for that is a common misinterpretation by various Deleuzian scholars (Buchanan, 2008). What is meant, is what was mentioned by Colebrook (2002b) above, that while there are voices which are "interpretive" (p. xxviii) and are always seeking meaning, the task is not simply to take that interpretation or meaning to the same image as before and as a given. That is the danger that Deleuze warns against and that is what one is trying to avoid with schizoanalysis, and it is the very danger that I wish to avoid with an already over-determined Latino/a subjectivity. To draw a map of desires is not then to trace the same pattern of minimal difference overtop of another, it is about finding those points of connection which show the new or the unknown (Deleuze & Guattari, 1972/2009). John Rajchman (2000) states that it is not like drawing a traditional map where there are localizing points, rather it is a map of connections;

a map for the 'we' not given through a presumption of common sense - for a people that is missing, not already there, unable to find its place in the distinction between public and private....It is a map meant for those who want to do something with respect to new

uncommon forces, which we don't quite yet grasp, who have a certain taste for the unknown. (p. 6)

As such, I am looking to map those new and uncommon forces of the Latino/a subjectivity that are in process and that may emerge out of the many connections that this subjectivity encounters. This is accomplished in my third chapter where I look into those over-determining forces that intersect with the Latino/a subjectivity as it is portrayed in the film *Machete* (Rodriguez & Maniquis, 2010).

### **It can intersect with popular culture.**

How then does one map subjectivities? One way is by interfacing schizoanalysis with a variety of texts; such as, cinema or, as Roberts (2011) refers to, "visual culture" (p. 151) which can include commercials, music videos, documentaries, video games and various online digital iterations "in order to constitute a new form of consciousness" (p. 160). To this list of "visual culture" I will also add visual art. This "new form of consciousness" is achieved by using the "schizoanalytic conception of visual culture *in order to do something*" (p. 151). What that "something" is, however, is not immediately clear. This is due to the nature of schizoanalysis as an "open system" that does not have a final image in mind. The use of film, visual art, music, and other visual culture texts, serve as powerful mediums for generating thought and can serve as a form of public pedagogy, which is as powerful as any 'school-based' pedagogy. Sandlin, Schultz and Burdick (2010) state that education is not merely made up of the "dominant practices" of schooling; rather, education also deals with "more pressing issues of cultivating a pedagogy of humanity, which ultimately has implications for schooling and non-school settings" (p. 1). I understand this "pedagogy of humanity" as a way of incorporating the individual and their

experiences into the learning that occurs in the classroom - like Aoki's (1993/2005) "lived experiences" (p. 209). This is taken a step further by scholars such as jagodzinski (2014) and Semetsky (2012) who have not only considered the student's lived experiences, but also those experiences of the "Outside" (jagodzinski, 2014, p. 74) which find their way into the classroom. Those "Outside" forces, for example, can come from one's intersection with the varied popular culture representations of minority groups, such as Latinos/as. To consider these "Outside" forces as a public pedagogy, jagodzinski incorporates Deleuze's concept of *sense* and Event into his notion of the "learning event" (p. 66). As a result, in regards to where learning happens, jagodzinski (2014) comes to the understanding that "it is not places of learning but the contingency of the learning event itself that is of issue" (p. 66). For it is one's connection with popular culture which produces learning or the "sense-event", which is the moment that something happens, something catches one's attention, and something derails one's notion of common sense (p. 71). As such, for jagodzinski, "learning is intimately tied to desire itself" which means going beyond the known (the given) into the realm of the unknown; the place where thinking and "true learning" take place (p. 71). Throughout my work (in Chapters Three and Four) I am using various popular visual culture texts; specifically, film, documentary, music videos, commercials, and visual art pieces as found online.

### ***Thinking with cinema.***

One of the first to combine the philosophy of schizoanalysis, of Deleuze and Guattari, to the principles of cinema, as discussed by Deleuze in his books *Cinema 1: The Movement-Image* and *Cinema 2: The Time Image*, are Ian Buchanan and Patricia MacCormack (2008) in the book they co-edited, *Deleuze and the Schizoanalysis of Cinema*. What Buchanan and MacCormack

(2008) seek to do is to enjoin cinema with schizoanalysis in order to think through and work out "questions to do with cultural significance" and to "inject fresh life into old questions" (p. 12) in order to liberate 'life' from its social over-determinations. What Deleuze looked for in cinema, as an art form, was its capability to realize "socially progressive ends...[and] whether by power of its ability to shock and jolt us it is capable of changing the world for the better" (p. 7). Cinema, according to Deleuze, "brings us face-to face with thought's impossibility and in that way induces thought in the very place it had been absent" (p. 8). This is similarly discussed by Roberts (2011) who would see the application of schizoanalysis to cinema as a way to search for "what is missing" (p. 152) and to make that which is invisible visible. Roberts, however, takes it a step further by unfolding a challenge for us to no longer see cinema as cinema, but as something more than cinema; rather, a visual culture that, when seen through a schizoanalytic lens, will open "new spaces" within thought (p. 160). As mentioned earlier, he has extended the schizoanalysis of cinema and has gone beyond the traditional and has taken it to the mainstream adding other sources of visual culture in which to engage with. This is important, since Deleuze rejected the "nullity" (p. 5) of Hollywood films, and the like, because they were mechanical and perpetuated a given image over and over again. That stated, Buchanan (2008) points out that what actually worried Deleuze the most, more than the mediocrity and a banality of Hollywood cinema, was "its decent into 'state propaganda and manipulation, into a kind of fascism" (p. 7). This "decent" is a valid worry, since that is what occurs with many forms of media; film or otherwise. In his introduction, Buchanan (2008) states five theses or propositions for a schizoanalytic reading of cinema and through these he fulfills the three tasks of establishing a schizoanalysis according to Deleuze and Guattari in their book *Anti-Oedipus*; thus, there is one negative task (destroying the idea that "desire has an intrinsic script it is supposed to follow" and

two positive tasks (discovering which "desiring-machines" are at work upon your subject and discovering those "mental matrices" created by desire which trap, divert and interrupt one's flow of desire) (p. 13). Ultimately, the importance is to discover what cinema can do for thinking a subject?

**It can create and transform.**

Returning to Robert's (2011) notion of a schizoanalysis of visual culture "*in order to do something*" (p. 151) to create new conditions for thinking. Let us ask, what is that *something* which visual culture will *do*? In my case, it will help map the various coding flows that interact with the Latin American subjectivity in popular media in order to see those over-determinations will do. In so doing, it will expose the various mechanisms and institutions of power that are prevalent in our society - the state, capitalism, racism - and which are at work upon the subject. This will be discussed in greater length in my third chapter where I examine these coding powers upon the Latino/a subject through the film of *Machete* (Rodriguez & Maniquis, 2010). What then does one learn from performing the task of schizoanalysis with various popular visual culture texts and the Latino/a subjectivity? What emerges? What is produced? For the Latino/a subjectivity, as well as for those interacting with the Latino/a subjectivity, it can produce new expressions or iterations for thinking or re-thinking the Latino/a subject that was not previously considered. Those expressions can then be used to change the various coding structures that work to impose upon and block a subject's desires. These expressions can take many forms, as are mentioned earlier, and they will be taken up in more detail in Chapter Four when I will look into the concept of a minoritarian politics as conceptualized by Deleuze and Guattari through my examination of various visual media (1980/1987; 1975/1986).

*In the realm of education.*

In the field of education, this type of mapping might help us to see the productions that can occur when students and teachers alike connect with a given environment or curriculum that presents them with overly generalized and stereotypical representations of a culture. Becoming aware of those multiple forces which are, consciously and subconsciously, at work upon a subject can open up the potential for thinking, and re-thinking, how a subject or culture might be interacted with in the classroom and with the prescribed curriculum. It can push thought and perception of these over-determined subjectivities in new directions that were not thought of previously by students and teachers. My study will hopefully advance a process for initiating new conversations and connections for interacting with culture and cultural identity in the classroom. While I am using the Latino/a subjectivity experience as an exemplar, this study has transdisciplinary implications and applications, and hence can be useful for teachers of all subject areas. As well, this research will contribute to attuning the systems of learning and school experience for those who are newly arrived to Canada by examining the forces that can influence a person. Becoming cognizant of those forces allows for a connection with newcomers that goes beyond a surface level cultural identifier, and by allowing the newcomer subjectivity to affect change for themselves and all they come into contact with. This is a step in assisting the next generation to adjust and feel welcomed in Canada, and hence support the future well-being of all Canadians.

**A Sense-Able Task**

Schizoanalysis challenges one to go past the surface descriptors of what a mind, thought, subject, or life *is* and *should* be, and asks one to consider what a mind, thought, subject, or *a* life

*might* become (May, 2005). It pushes one to engage in new connections, to dilate one's experience to new potential beginnings, and to generate new and unanticipated ways of thinking (Colebrook, 2002a; May, 2005; Deleuze & Guattari, 1980/1987). As Biddle (2010) states: "What Deleuze and Guattari are attempting to provide with schizoanalysis is a strategy for mobilizing latent potentials...within (and possibly beyond) existing institutions of social production, as they are located within capitalism, and other such hegemonic systems of organization" (p. 20). Therefore, my study is an attempt to provide a strategy for mobilizing the latent potentials of the Latin American subjectivities which exist in popular culture and which are located within capitalism and systems and institutions of power in which they currently find themselves in. It is my hope that a public pedagogy may emerge which will allow for new potentials for other groups who are going through similar experiences.

*"...to think about the world's possibilities in a fresh way, to take account of the differences in which we and the world are steeped, requires a new ontology" (May, 2005, p. 116)*

### CHAPTER 3

#### **Rupturing Power Relations with *Machete*: Towards a Pedagogy of the Minoritarian**

*Machete*, a 2010 film directed by Robert Rodriguez and Ethan Maniquis, is a 70's B-movie knock-off that oozes blood and gruesome violence scene after gory scene. The story is of an ex-Mexican Federale, named Machete (played by Danny Trejo), who is hired to assassinate Texas Senator John McLaughlin (played by Robert De Niro), who wishes to build a fortified electric border between the United States and Mexico. Underneath a seemingly simple and violent plot we are shown the many insidious power relations and mechanisms that exist within

the neo-liberal state<sup>4</sup> to inform upon the Mexican immigrant population, as a means of capturing, modifying, and controlling their subjectivity to fulfill the state's objectives. This paper, as a work of public pedagogy, will intersect a variety of concepts with *Machete* in order to allow educators to consider new potentials for a subjectivity and perhaps allow the opportunity for a minoritarian becoming<sup>5</sup>, as conceptualized by Deleuze and Guattari, to emerge in the classroom environment. This paper will be an exercise in *doing* philosophy which will look at numerous concepts that have the power to influence and transform the life of a subjectivity, including: the notions of power and governmentality as discussed by Michel Foucault (1997/2003; 1982); the influence of biopolitics as expanded on by Maurizio Lazzarato (2006a;2006b; 2009); and the concepts of difference, faciality, and minoritarian politics as conceptualized by Gilles Deleuze and Félix Guattari (1972/2009; 1980/1987).

### **An Experiment in *Doing***

Why use Foucault and Deleuze, why use *Machete* (2010) of all films, and how are the lives of Mexican immigrants (as portrayed in *Machete*) relevant to student subjectivity in Canada? I am treating this paper as an experiment in thinking; to be more specific, an experiment in thinking life differently (May, 2005). As such, I am invoking Deleuze's philosophy of difference and approach towards *doing* philosophy, which goes beyond seeing what something *is* (working with a given image, model or identity), and instead seeing what something can *do* when in connection with something else (i.e., a concept, a text, a film) (working with machinic

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<sup>4</sup> The neo-liberal state, according to Maurizio Lazzarato (2009): a state that is "bound with market capitalism" (p. 110). A society that is "based on the market, competition, inequality, and the privilege of the individual" (p. 109).

<sup>5</sup> A minoritarian becoming is a concept discussed by Deleuze and Guattari in their book *A Thousand Plateaus* (1980/1987) in regards to a minoritarian politics and becoming for a subjectivity. It is succinctly explained by jagodzinski(2014) as "the potential to deviate from the norm will then modify that norm" (p. 74).

potential) (Colebrook, 2002b; Rajchman, 2000). As well, I am approaching these concepts in a similar fashion to Deleuze and Guattari (1991/1994) in *What is Philosophy?*, where:

a concept...has a becoming that involves its relationship with concepts situated on the same place. Here concepts link up with each other, support one another, coordinate their contours, articulate their respective problems, and belong to the same philosophy, even if they have different histories (p. 18).

I ask that, in the spirit of experimentation, one considers each of the concepts as singularities which are all part of an assemblage<sup>6</sup>. Even though these ideas may seem disparate, together they may generate a new potentiality for *a* subject<sup>7</sup> and which, in turn, may generate further thought into what it means to connect with an *other* (e.g., the Mexican subjectivity in *Machete* or the student subjectivity in a classroom). As such, rather than conduct a purely textual film analysis of *Machete*, which would look solely at what the Mexican subjectivity *is*, I am applying a schizoanalysis (extra-textual analysis) which seeks to map the desires or overcoding forces which intersect the subject to see what these forces can do for rethinking a subjectivity which has been limited by the face of the State and capitalism. Thus, I am searching out those ruptures or gaps where there could be the potential for creating something new, which in turn will open up a space for a minoritarian politics, as discussed by Deleuze and Guattari in *A Thousand Plateaus* (1980/1987) - a politics which works against the "standard" (p. 105), where the minority which is

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<sup>6</sup> Deleuze and Guattari's philosophy is based on the notion of connections, machinic connections of desire to be precise, which flow through all life. It is these connections in assemblage with other things or machines which produce a potential for new thought creation and for becoming; whether good or bad (Deleuze & Guattari, 1980/1987).

<sup>7</sup> Here I make reference to the notion of "*a* life" as spoken by Deleuze. That of not seeing a life in terms of a transcendent notion of self - that is about consciousness, personal identity or memory. Rather, seeing it as a logic of immanence, "a logic of personal individualization, of singularities rather than particularities...It can never be completely specified. It is always indefinite - *a* life" (Rajchman, 1965/2001, p. 8).

one that is considered "different from...the constant...by nature and regardless of number"(p. 105) is seeking to "deviate from the model" (p. 105) being inscribed upon them and perhaps in the process change that model.

As Todd May (2005) cites in his book *Gilles Deleuze*, "schizoanalysis...has no other object than the study of these lines [these forces or desires], in groups or in individuals" (p. 139) for "it is in the thicket of these lines, in their entanglement, that we discover the state and capitalism" (p. 139), and why I feel it is so important to look at these subject over-determinations within the context of governmentality, and the *biopolitics* of the neo-liberal state as developed by Foucault (1982) and carried forward by Lazzarato (2006a; 2006b; 2009). This is the society in which we live, in which our students grow up in and learn in, and in which we collectively enunciate<sup>8</sup> a subjectivity and *a* life (Guattari & Rolnik, 1986/2008; Deleuze & Guattari, 1980/1987).

### **Working with difference.**

The challenge is: How can one think beyond what is already being inscribed upon them and find the power to act and transform their reality? By the end of this analysis, I will not have a set solution which one could then apply directly to another model, instead it is by looking at what a Mexican subjectivity can *do* when confronted with the overcoding forces of society where perhaps one can generate further thought or questions regarding what a student subjectivity could potentially *do* when confronted with similar forces in the classroom. I am using a public pedagogy that not only sees the site of education and learning as "occurring beyond or outside of formal schooling" (Burdick, Sandlin, & O'Malley, 2014, p. 2), but one - as visualized by Jan

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<sup>8</sup> In *Molecular Revolution in Brazil* (1986/2008), Guattari and Rolnik propose and argue the "machinic nature" (p. 35) of subjectivity; thus, "a subjectivity is produced by assemblages of enunciation" (p. 43).

jagodzinski (2014)- which involves the theorizing of one's encounters with popular culture (the film *Machete*), where the site of learning is not the physical space or location, but "the time of the present" or "sense-event"<sup>9</sup>; where something happens, something catches your attention, and where something derails your notion of commonsense (p. 71). Watching films such as *Machete* can help shed light on issues of power that may never have been considered previously by the viewer. *Machete* is especially effective because of its graphic novel'esque style which presents its characters and issues in a caricaturized and over-dramatized manner that allows the serious problems, which are being faced by many Mexican immigrants in the United States, to be displayed in its rawest and crudest form. This approach works to capture the viewers attention because it presents itself as a film that seems so fantastical that it becomes non-threatening to the viewer, even though the issues which are being taken up, in fact, may be very real and threatening. To challenge the notion of commonsense is jarring and threatening because it signifies a juncture or moment where one is being forced to think and consider something new. As stated by Colebrook (2002b), "We only think when we allow the world to affect us, to grip us, or to do violence to our fixed and commonsense ways of perceiving" (p. xliii). My hope is through this textual and extra-textual analysis that someone's attention will be caught and that their notion of commonsense, as a result, will be disrupted into the thinking something new (Burdick, Sandlin, & O'Malley, 2014).

### **Working with 'bios'.**

In addition to connecting with *Machete*, this paper connects with the ideas of power and governmentality as conceptualized by Foucault to show how these notions can impact the over-

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<sup>9</sup> The sense-event is a mode of perception that occurs "through an engagement of the unconscious (intensity, affect, jouissance) that moves us into a new relation....It happens in a time out of joint...and in any place whatsoever" (jagodzinski, 2014, p. 71).

determined life – or bios – of a subject. I wish to acknowledge Foucault's enormous contribution to theorizing how governmentality and power works through the coordination of various power relations and technologies (mechanisms, dispositifs) – its biopolitics – which can act upon the individual or group body to shape their conduct. From start to finish, *Machete* exposes the various mechanisms which exist in society to limit, control and arrest (figuratively and literally) the Mexican subjectivity to fulfill the objectives of the State or that which power answers to (i.e., the Mexican drug lord Torrez (played by Steven Seagal), the Texas Senator McLaughlin, the flow of capital which runs through all, and the State represented by Sartana Rivera). For the purpose of this paper, I am working with a notion of biopolitics, as expanded upon by Maurizio Lazzarato (2006a), which can be "understood as a government-population political economy relationship" (p. 11) which sees the life of a subject as being part of a "social body" as well as being a social body unto itself; hence, a subjectivity that is being affected by a whole range of dynamic relations and forces in which it enters into, within the context of a neo-liberal state (Lazzarato, 2006a; Guattari & Rolnik, 1986/2008). Rather than give a full analysis of Foucault's concepts with the film *Machete*, I wish to use his ideas to bring one's attention to those unthought of forces which may guide and shape a subject's life and subjectivity (Lazzarato, 2006a;).

Power, for Foucault (1982), exists within relations – between individuals or groups – where the actions of one can modify those of another; in the case of *Machete*, it is the relations (mechanisms of the state) which modify the actions of an *other* - i.e., those who have been identified by the state as being 'different' and those who have not yet been captured by the state's coding forces. In the film, this is exemplified by the Mexican immigrants in the United States and by the character of Machete, who throughout the film resists being captured, both physically

and symbolically, by any sort of state, law or codifying machine. It is important to note that the exercise of power, however, may not necessarily be exerted in an obvious or "natural" manner (from one person to another, from one thing to another) (May, 2005, p. 9), but it may be integrated into the very structures or people which one interacts with day in and day out (i.e., the classroom, the teacher, the parent, the employer); and as such, not requiring the subject to give consent for their modification (Foucault, 1982). This power does not need to come from an autonomous source, as one would think; rather, according to Lemke (2002), it requires seeing "government as conduct, or more precisely, as 'the conduct of conduct' and thus as a term which ranges from 'governing the self' to 'governing others'" (p. 2). As is further explained by Lazzarato (2006a):

Every force in society exercises power and that power passes through the body, not because power is 'omnipotent and omniscient' but because every force is a power of the body. Power comes from below; the forces that constitute it are multiple and heterogeneous. What we call power is an integration, a coordination and determination of the relations between a multiplicity of forces.

(p. 14)

This notion of power as being "multiple and heterogeneous" coincides with Deleuze and Guattari's (1980/1987) notion of machinic assemblages; thus, whatever actions of "subjectification" occur are a result of "collective assemblages of enunciation" (p. 130).

### **The Source of Biopolitics**



Sartana reveals to him that she knows of his past and how the drug lord Torrez killed his family. She pleads with him to trust in her and in the laws of the United States, because "It's different here (in the U.S.), laws are enforced and people control them not drug lords. The system works here". She bases her trust on her ability to move up within the system; she went from being a lowly night shift worker who was "taking out the trash" to a special agent for I.C.E.. Machete, however, dismisses this as another method for Sartana's superiors to get her to continue "taking out the trash".

Let us for a moment consider how this is present in the classroom; in particular, how teachers take on the role of a "discursive terminal". How do teachers consciously and unconsciously reproduce certain power narratives and affirm specific subjectivities through their daily interactions with their students? Is it, for instance, through the curriculum that they espouse; the anecdotes they use to explain concepts; the way they choose to set up or decorate their classroom; or the way they choose to deliver their material? Rather than solely be "discursive terminals", Guattari and Rolnik (1986/2008) refer to teachers as being "social professionals" (p. 40) who are at a "fundamental political and micropolitical crossroads"(p. 40) with the choice to either "play the game and reproduce models which do not allow [our students] to create outlets to process singularization"(p.41) or to "encourage these processes [of singularization<sup>10</sup>]...within the assemblages that they are able to mobilize" (p. 41).

### **Creating a Territory**

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<sup>10</sup> For Guattari and Rolnik (1986/2008), the "process of singularization" is a way of "rejecting all these modes of preestablished encoding...modes of manipulation...in order to construct modes of creativity that produce a singular subjectivity" (p. 23).

In Foucault's paper "The Subject and Power" (1982), he admits that "it is not power but the subject which is the general theme of [his] research", thus, to "create a history of the different modes by which, in our culture, human beings are made subjects" (p. 777-778). How then is the subject made? For Deleuze and Guattari (1980/1987), however, one does not solely talk about the subject, since "there is no subject, only collective assemblages of enunciation" (p.130); thus, we are what we are because of the machines we connect with. These machines which transform us can be personal, social, economic, or political (to name a few). One such machine is that of the State (the system of power) which, in Deleuzian-Guattarian (1972/2009) terms, is a "territorial machine" (p. 141) which is always coding and organizing everything there is to do with production; its creation, its classification, and its consumption. This machine, or State apparatus, is continually working to produce more "territory", a coded space, in which to establish power and control (Deleuze & Guattari, 1972/2009; Deleuze & Guattari, 1980/1987). Therefore, the State, as a territorial machine, needs to create an image or an identity in order to be able to engulf it and to contain it. Like the capitalist system, power via its many relations and mechanisms

creates and allocates roles and functions; it provides us with a subjectivity and assigns to us a specific process of individuation...On the one hand, subjection...constitutes us as subjects, determined by the specific demands of power. On the other, it attaches each individual to an identity which is a 'known quantity', fixed and immutable (Lazzarato, 2006b, para. 4).

How does the state accomplish this? In *Machete*, the constant threat to those who are not a part of the state is the absence of citizenship papers that are needed to be a part of the law-abiding

society and to fulfill the physical requirements of an identity. Without these papers one is considered a nobody. A sentiment that is echoed in many systems of schooling; that is, one cannot be considered anyone and participate in society unless they have the proper documentation showing that they have successfully completed their knowledge requirements (i.e., a high school diploma). What does it mean to be educated? Is it the title you eventually earn (or with time, you pay for) or is it what you learn? One must consider the meaning of the word 'knowledge' and whose definition it is we are working with. The attributed meaning given to 'knowledge' will determine what is expected, and will make a statement about what is being valued, and, consequently, what will be perpetuated in any given context. As discussed by Lazzarato in *Neoliberalism in Action* (2009), the use of non-discursive practices (dispositifs which register, allocate, file, monitor) and discursive practices (dispositifs which produce statements) function to govern conduct and "delimit what is possible" (p. 112). What are the trials one must go through as a student, as a citizen, in order to be deemed knowledgeable and, hence, to be successful in their lives? While the tangible merits of knowledge are highly valued to get ahead and to being recognized by state biopolitics, it is what lies behind said 'knowledge' that really governs us all. Félix Guattari (2009) states in regards to the "semiotic subjugation" of the individual in schools, that "what one learns at school or in the university; is not essentially a content or data, but a behavioral model adapted to certain social castes" (p. 279). What then happens when one does not fit into any of the "social castes" they are currently in? What happens when one simply does not want to conform to the dispositifs or mechanisms of power?

**An image in mind.**

Foucault (1982) states that "the mechanisms of subjection cannot be studied outside their relation to the mechanisms of exploitation and domination"; thus, one cannot separate the life of a subject from the state (the neo-liberal state), which according to Foucault is "both an individualizing and a totalizing form of power" (p. 782) which works with a very specific image or truth in mind (Besley, 2009; Foucault, 1982). The education system, for instance, is working with a certain image in mind "the school not only anticipates the kind of people it will produce, but enjoins such production to an *a priori* image of life to which students are interminably submitted" (Wallin, 2014, p. 117). One needs only to look on the webpage of a school district or individual school and they will see the distinct vision they have in mind for their students. For instance, if one reads Alberta Education's (2013) webpage one gets the image of the "engaged", "ethical citizen" that is imbued with the "entrepreneurial spirit". This citizen would be one that is able to live up to, adapt to and meet the challenges and opportunities which this ever evolving world presents; as such, this citizen is an inquisitive critical thinker, is respectful, ethical, compassionate, creative, innovative, self motivated, resourceful, able to shape their ideas into "real-world" solutions, is bold, embraces leadership and seeks out potential opportunities (Alberta Education, 2013, n.p.). This image fits with a very specific model, and that model is perpetuated within its institutions, its physical structures, its curriculum and its "discursive terminals" (employees of the school system). To be even more precise, this image of a student fits with the neo-liberal model which is at play in North American schools; one which, according to Lazzarato (2009), works to convert the social into a function of enterprise. Hence, "it [the neo-liberal state] intervenes to promote multiplicity, differentiation and competition of enterprises and to incite and constrain each individual to become an entrepreneur of him/herself, to become 'human capital'" (p. 120). This is not to say that these attributes listed are all negative,

since "governmentality is not simply about control in its negative sense...but also in its positive, constitutive sense, in its contribution to the security, health, wealth, and well-being of society" (Besley, 2009, p. 40). I am simply trying to bring to light that which lies behind curtain of schooling, as Foucault was trying to do with all forms of power.

### **Why be a 'real' person?**

At the end of the film *Sartana Rivera*, the I.C.E. agent who started out pursuing Mexican immigrants then ended up helping them, has a gift for Machete: "I called in a few favours. Look at this. Got you all the right papers. You can start over now, be a real person." She naively says this as if Machete was not a real person or could never be a real person without this symbolic form of 'identity' that is given to him in the form of an ID card. In *Machete*, the Mexican identity that is portrayed is one of invisibility and it is assumed that it will always be thus until full citizenship is attained. In many cases, Machete is able to sneak by or go unnoticed by assuming 'stereo/typical' roles that Mexicans have had to take on as undocumented immigrants, such as being a janitor or a gardener. In one instance, this identity is questioned by one of the bodyguards which Machete was trying to avoid as he was attempting to sneak into the home of Michael Booth (played by Jeff Fahey), the man who set him up to shoot the senator:

Bodyguard: You ever noticed how you let a Mexican into your house just because he's got gardening tools? No questions asked, you just let him right in. Could have a chainsaw, you know, a machete...

This statement speaks to the imperceptibility of the Mexican identity and persona, especially in regards to the estimated 11 million undocumented Mexican immigrants who belong to a part of

society which most U.S. citizens wish to ignore, even though the majority of the immigrants are doing the "low paying, bottom-of-the-scale jobs" that nobody wants to do, but which are necessary for keeping the country's economy from collapsing (Marsden, 2013, p. A20). A few questions come to mind in regards to this invisibility and the biopolitics of the state: if biopolitics is interested in capturing those who are not a part of the system, then why are these immigrants not given the proper documentation and citizenship if it is in the state's best interest? Or, is it in the state's best interest? According to Marsden (2013), these "illegal immigrants" paid, from their hard earned wages into social security and Medicare for American citizens, all benefits which they will never have access to (p. A20). As stated by Guattari & Rolnik (1986/2008), "The production of subjectivity is the raw material for any and all production [social, political, economic]"(p. 38). On the flipside of all this, however, we can pose the question of why these undocumented immigrants would even want to be considered identifiable if it means setting aside an identity that they already have (a new form of invisibility)? This is the question that Machete poses to Sartana at the end of the film when he refuses the legal papers offered by her, "why would I want to be a real person?"

### **Coding the Body**

In their analysis of the territorializing machine of the state, Deleuze and Guattari (1980/1987) speak of how codes work upon the body and the subject to change it by way of "faciality machines". The machine, in this case society, produces a facial unit in which others are produced and transformed; it is not so much a model or image that it produces, but an overcoding of the decoded parts of a subject; "You don't so much have a face as slide into one" (Deleuze & Guattari, 1980/1987, p. 177). In the educational realm, for instance, schools work as "faciality

machines" to code and inform upon student identities that then also inform upon their behaviour and learning. You have students getting their sense of self based on what the school believes they are "capable of seeing, doing and being" (Thompson & Bell, 2011, p. 402); their sense of self is produced by "the truths" that are constructed by the world they navigate day in and day out. These "truths" belong to a structure or system "haunted by a desire for eternity"(Guattari, 1992/2006, p. 37), which seeks a repetition or return to the same and, as such, is difficult to escape. What are those "truths" espoused by schools and our education system? Similarly, what are the "truths" which are being espoused by media and popular culture about the Latino or, more specifically in this film, the Mexican subjectivity? What are the codes working upon the body? These "truths" will be encountered in more detail in Chapter Four when looking at the over-determined Latino/a subject.

You see this biopolitics at work in *Machete* in various ways, through television propaganda via news footage and advertising, radio interviews, and political speeches. The film starts with a radio interview with the deputy director of the I.C.E division:

Radio interviewer:                   What steps are you taking to *secure* our borders?

Deputy Director of I.C.E:       ...over 2000 miles of border between Mexico and the USA and over half is here in Texas, we need to *attack the problem* at its source. There's a whole support network that not only helps *illegal aliens* get across, but is helping them get settled once they are here. *We need to uncover and dismantle* this network, it's our *top priority*.

The language used is one of urgency and is meant to instill a fear of this imminent threat to their system that needs to be addressed. This immediacy is taken a step further with the political propaganda that is disseminated by Senator John McLaughlin in his campaign for office. In his speech he likens the Mexican immigrants to "parasites that are leeching off our system and destroying us from the inside". Parasites that are "walking away with your money, your jobs", and that their crossing of the border is "an act of aggression to this state, an act of terrorism". This is a "war" that the American people are fighting and "a plan of attack" is needed, hence the Senator's suggestion to put up an electric border fence to keep the "wetbacks" from coming in. Senator McLaughlin's speech and his television propaganda are acts of violence and hate towards the Mexicans; acts of a deep-seated racism. As developed by Foucault (1997/2003), racism is considered to be a "basic mechanism of power" as inscribed and "exercised in modern states" (p. 254). As a mechanism, it functions to "fragment, to create caesuras within the biological continuum addressed by biopower" (p. 255). In other words, it is used to create distinction and classify all that biopower is seeking to control. It is the 'us' against 'them'. This act of removing or "reducing" the person to a "subhuman" also makes it easier to justify how someone is to be used and treated within the system. According to Lazzarato (2009), the neoliberal government requires everyone to be made to be the same, yet it works by modulating divisions and differences to create an insecure society; for "the society based on security is not a society that has a need for mechanisms" (p. 119).

### **What can language do?**

These codes, in the form of racist or dehumanizing language which is determined and used by the state, as mentioned in the previous section, are proliferated into the mainstream

through various media technologies. Lazzarato, in his article *The Machine* (2006b), uses a Deleuzian-Guattarian perspective on "machinic enslavement" to discuss how one can be "enslaved or subjected" by the machine specifically at the molar level of the individual (its social dimension, functions, and representations) - via the device of television (para. 2). However, he states that there are many "devices" for machinic enslavement that exist both at the molar and molecular level. What he wishes to affirm is that "the subject-function in communication and language is in no way natural: on the contrary, it has to be constructed and imposed....There is no subject, only collective arrangements of enunciation which produce statements...of the dominant reality" (Lazzarato, 2006b, para. 5). As seen in the examples above, the dominant narrative - the "major" language (Deleuze & Guattari, 1980/1987) - is one of racism and its language is perpetuated through the media and has the potential for being repeated through its subjects. For Deleuze and Guattari (1980/1987) language is political, since it is the "transmission of the word as order-word" (p. 77) – as statements that are linked to a "social obligation" (p. 77). The order-word is a function of language in that it carries with it an "implicit presupposition" in a "relation of redundancy" which states what one "'must'(sic) think, retain, expect" (p. 79). Eugene Holland (2013) further states that "the effect of order-words is not even a matter of belief, much less of truth, but of obedience and conformity, much of which is unconscious" (p. 78). For instance, the words "illegal immigrants" and "illegals" have proliferated in the media and as such, have proliferated in normal speech and are used nonchalantly by people and news organizations without any thought to those who are affected by the "dehumanizing" essence of them (Goodman, 2013). What is the purpose of connecting the word "illegal" with immigrant? As mentioned in the previous section, language can work to create caesuras and be used to justify a State's or system's actions towards an *other*, as such it works with an element of fear and

instability that incites and promotes individualism, differentiation and competition rather than solidarity, collaboration, and unity (Lazzarato, 2009).

These words also exist in the educational realm and work as a "technique...to identify, define, and classify school space" in order to hold students, teachers, and schools accountable to the neoliberal model to which it serves (Klaf, 2013, p. 297). The labels or "order-words" used, as with those of the language used to describe the Mexican immigrant in the film, are imbued with set presuppositions, perceptions and power (Deleuze & Guattari, 1980/1987). Continuing with the notion that power is involved in all we do and all we, as citizens, participate in; then we can say that these order-words are imbedded into every aspect of school life and are a part of the classroom routine carried forth by the teacher through curriculum delivery, and the various technological and non-technological texts being used.

### **What Can *Machete* do?**

Going back to Foucault and his study of power in relation to subject creation, he emphasized the need for humans to understand the historical and political forces which concurrently create and constrain our very subject (Foucault, 1982; May, 2005). In a similar fashion, Félix Guattari in *Chaosmosis* (1992/2006), stated that one must take responsibility for their subjectivity and, therefore, "situate themselves within relations of alterity" (p. 9) of the inscribing socius<sup>11</sup>, and in doing so, there could be the potential for creating something new. In recognizing these forces, and manoeuvring within them, we are then able to modify them, use them, negate them, or resist them and in so doing finding a freedom for our subject (Foucault, 1982). These two statements, by two different philosophers, on the surface may appear to

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<sup>11</sup> A term used by Deleuze and Guattari (1972/2009) which encompasses a form of power, such as God, the state, capital/money, or even the earth.

espouse the same sentiment; however, there is a difference in how a subjectivity, once having situated themselves and having become acquainted with these determining forces, chooses to push back and break free from them. Foucault's way is through resistance and freedom; while Guattari and Deleuze's way is through becoming and creation. That stated, these approaches should not be exclusive from one another, for there needs to be a rupture (a resistance and freedom) in order to generate something new for one's subject.

In "The Subject and Power", Foucault (1982) calls for "a new economy of power relations" which "consists of taking the forms of resistance against different forms of power as a starting point...it consists of using this resistance as a chemical catalyst so as to bring to light power relations, locate their position, and find out their point of application and the methods used" (p. 780). Foucault's resistance, however is limiting because it has to do with a repetition of same; it begins with a resistance to a power being imposed, but only ends with a change in power dynamics where one power usurps another and carries on from there with the same dynamics. The point of resistance may be a catalyst for bringing issues of power to light, but it will not necessarily change the fact that those issues of power will always remain present, just under a new enforcer. For Foucault (1982) resistance and freedom are intertwined, where one's freedom (and resistance) from a power that is being exercised is only there because of one's refusal to submit; as such, "power is exercised only over free subjects, and only insofar as they are free" which then leads to the free subject's ability to resist and possibly reverse the power relation (Foucault, 1982, p. 790).

**Create a refrain.**

Foucault's idea of the "free subject's ability to resist" brings forth Guattari's (1992/2006) assertion that the subject must position themselves in opposition to these forces of alterity; to interact with them, to know them, to transform them, and perhaps create something new for one's self<sup>12</sup>. This something new can be the creation of a smooth space where, as explained by Lazzarato (2006b), "despite the variety of components of subjection and enslavement...[one can] retain a sense of uniqueness and closure...a refrain" (para. 20). It is in this "refrain" or "territory" where one could potentially find the response; from which a *new* "minor" language or minoritarian enunciation can be created (Deleuze & Guattari, 1980/1987; Colebrook, 2002b). However, Deleuze and Guattari (1980/1987) realize that this "territory" is in a constant process of deterritorialization and reterritorialization where the smooth space is constantly being modulated. In regards to signification and subjectification, once a territory has been deterritorialized it has the potential of being captured and reterritorialized for better or worse. The reterritorialization, however, can be influenced by the subject in how they conduct their return; is it a return to the same image imposed by the state, or is it a return with a difference or in becoming (Deleuze & Guattari, 1980/1987)? As well, there is the potential for a complete escape and rupture from a signifying territory, but that is a "process [that] can only be thought or imagined, rather than achieved", for that sort of absolute deterritorialization would mean a figurative and literal death of a subject (Colebrook, 2002b, p. xxiii; Deleuze & Guattari, 1980/1987).

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<sup>12</sup> This positioning to transform is to become-minoritarian in the Deleuzian-Guattarian (1980/1987) sense. For them, the minority is one who is never the standard as given by the majority in the position of power. Instead, the minority is always seeking to produce something new, be creative, and, as such, is in a state of becoming. "Minor languages do not exist in themselves: they exist only in relation to a major language and are also investments of that language for the purpose of making it minor" (p. 105).

In *Machete*, you see many of the characters realize that the identity imposed upon them is no longer their truth and each of them is jolted differently into choosing their own paths of resistance and determining their own becomings. For example, Sartana, the I.C.E agent, in connection with Machete and Luz, begins to realize that the laws are not necessarily what is right. Although Sartana wishes to believe in the system and its laws, those laws are constantly letting her down. Near the end of the film, when trying to rally the Mexican immigrants to fight for Machete she states: "Yes, I am a woman of the law. And there are lots of laws. But if they don't offer us justice, then they aren't laws! They are just lines drawn in the sand by men who would stand on your back for power and glory." Machete, on the other hand, started out as being a man of the law in Mexico (as a *Federale*), but when he was thought dead by the Mexican drug lords and *Federales* alike, he produced an escape (a complete deterritorialization) which turned him into a legend and a myth. While he was in the United States, Machete was never considered a "real" person in the eyes of the law and state, and never would be. When offered his official citizenship papers Machete simply answers, "Why do I want to be a real person when I'm already a myth?".

### **Elude the face.**

Returning for a moment to the idea of faciality, whereby the body is constantly being overcoded in order to be produced, Deleuze and Guattari (1980/1987) speak of the face as being produced by humanity, but not being necessarily human; rather, it is "produced by a necessity that does not apply to human beings 'in general'" (p. 170). For example, capital produces the face of capitalism, just as capitalism produces the face of government and just as government produces the face of its citizens, and so on. Therefore, the face is unknown until it is produced

from a whole, it is as if looking at a picture in extreme closeness, where all you see are pixels and then from afar it suddenly makes sense. All that said, according to Deleuze and Guattari, all human beings wish to return to this pixilated state of closeness, where it means "to escape the face, to dismantle the face and facializations, to become imperceptible, to become clandestine, not by returning to animality, nor even by returning to the head, but by...strange true becomings that get past the wall and get out of the black holes, that *make faciality traits* themselves finally elude the organization of the face" (p. 171). It is not an imperceptibility that erases the singular; rather, it is the singular which is imperceptible because it is no longer doing what is expected of the whole. This is what Machete has accomplished at the end, he has produced for himself a becoming-imperceptible, where he eludes the facialization of the government and all its faciality machines. He creates the ultimate refrain for himself by refusing the codes of the United States system and rejecting his awarded identification; instead he is choosing to live by his own terms. When Machete turns down the identification offered to him, he is effacing the face of the machine he has come into contact with, and thus he becomes faceless and imperceptible to that signifying system. He becomes the line of flight out that is ready to create something new as he rides off on his motorcycle. His complete deterritorialization is something that can only be thought of or imagined in real life, but in so doing he has created a potential future for himself, and symbolically, for his 'people'. His escape is part of a 'minoritarian politics' where it is not merely an expression of a people, but the creation of "a people [yet] to come" (Colebrook, 2002b, p. 63). It is to consider the unthought of; to consider something new and something out of the realm of commonsense. At the end of the film when Machete drives off into the distance with Sartana on his motorcycle; he leaves open a potential future for his subject and for those he represents.

Sartana:       Where will you go?

Machete:       Everywhere.

In becoming-imperceptible<sup>13</sup>, Machete disrupts the flows of biopolitical power and produces an escape. Where this escape leads, as mentioned before, no one truly knows, since it could be an escape into a productive and affirmative potentiality, an escape which is productive but only returns to the same patterns of before, or a complete escape to his literal or figurative death.

### **Thinking Life Differently**

As an educator, I am interested in how students and teachers (as living breathing multiplicities<sup>14</sup> unto themselves) through their connections can navigate and create new potentials for their subjectivities in a school environment in such a way that their becomings do not get effaced by the over-determining forces of the inscribing socius. These connections are with each other, with curriculum, with the classroom, with the very structures embedded in the schooling system, and with *things* in general (i.e. instruction tools). While all student subjectivities must contend with the organizing machines of the socius, I am especially interested in those immigrant or newcomer subjectivities which face the added challenges of having to negotiate the various misrepresented and over-determined images of themselves (and their

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<sup>13</sup> Eugene Holland (2013) explains that becoming-imperceptible "is achieved by eliminating all forms of organization, signification, and subjectification standing between our desires and our perceptions so that they correlate precisely, thus enabling us to launch forth from home on the thread of a tune, to improvise with the World, and ultimately to meld with it" (p. 113).

<sup>14</sup> This Deleuzian concept is taken up by John Rajchman in his book *The Deleuze Connections*. He states, that we are all "composed of multiplicities", which means moving away from the notion of "understanding ourselves in terms of identity...or as distinct persons or selves...It means that we never wholly divide up into any 'pure' species" (p. 81). Rather, we are a bundle of experiences and connections that we have encountered in our past in connection with our present self and context.

cultures) which are prevalent in various educational texts that they must engage with and which are entrenched in the consciousness and language of those who teach them and of those peers which they must interact with daily. Also, imbricated in a person's consciousness and language are the various dynamic power relations and mechanisms of power by which a subjectivity is being formed and governed, not only within their present contextual reality, but a reality which includes the neo-liberal state in which they must function and live in (Foucault, 1982). It is through this textual and extra-textual analysis where I can perhaps glean a way of addressing this question of effacement. We must live within this world full of territorial machines, which are constantly decoding our subject through capital (in order to consume us), while at the same time coding us through its governmental systems (in order to control us), and, as such, deterritorializations and reterritorializations will always be present. We must also live in recognition and negotiation with the various dynamic power relations that are constantly determining our subject. Using Foucault's historical approach to understanding how power works upon the subject in connection with Deleuze's minoritarian politics and philosophy of difference, perhaps there is hope for a subject to create a space of becoming for themselves and for the structures that surround them (Foucault 1982; May, 2005).

Resistance in schools may be seen in such examples as the teacher who decides not to privilege the prescriptive texts, the administrator who trusts his/her staff to teach their students without constant intervention, or the student who questions the knowledge with which he/she is being presented. However, one must consider not only what were the jarring moments that prompted those changes, but also what is being created from them. If, for instance, a teacher decides not to use the prescriptive text because it portrays certain cultures in a simplistic and stereotypical manner (an act which perpetuates specific power narratives), she or he may have, in

response, decided to create her or his own material to supplement or replace said text; an act of escape and becoming. Going back to Jagodzinski's (2014) theorization of a public pedagogy in the context of popular culture, he states that learning takes place with our "encounters with sense-events...a sense of wonder, the unknown, and the unthought" (p. 74). This should not only be applied to popular culture, but to all learning in "any place whatsoever" (Jagodzinski, 2014, p. 74); it is about opening up a space amongst all those determining forces and providing opportunities for encountering and learning from all "unknown elements from the Outside" that may emerge in the classroom (Jagodzinski, 2014, p. 74).

*"All effective politics is a becoming-minoritarian, not appealing to who we are but to what we might become"* (Colebrook, 2002b, p. xxv)

## CHAPTER 4

### **What Might Become: Re-thinking the Latino/a Subjectivity**

At the very start of this project, I asked: What can over-determined representations of a culture (of a people) *do* for constituting new conditions for thinking about a Latino/a subjectivity? The twofold task I set out for myself in the first chapter, through my engagement with schizoanalysis as a sensibility, was to first identify the desiring-machines that are at work (coding, subjectifying, categorizing) upon the Latino/a subjectivity. This process began in Chapter Three where I examined how the various mechanisms of the State machine, in particular, are working to impose upon and control the Mexican subjectivity<sup>15</sup>; for instance,

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<sup>15</sup> It is important to mention that the Mexican subjectivity alone cannot represent all ethnic and cultural groups that fall under the Latin American or Latino/a banner (that was never my point); however, it is worth mentioning that size wise the Mexican ethnicity is the most prominent Latino/a group in the United States (United States Census Bureau, 2010) and for which media and popular culture is modelled after and geared for. As such, the over-

mechanisms of language, of racism, and of certain power structures (e.g., between State and the populous, between law enforcement and people). In this chapter I continue with the first task in order to map those desires which flow through the Latino/a subjectivity; in particular, those of the capitalist machine that have had the greatest influence on how the Latino/a subjectivity is produced, maintained, and perpetuated in popular culture and, hence, the North American (and international) collective consciousness as a result. As previously stated, I am working from the premise that a subjectivity exists and is produced in a machinic environment in which it intersects consciously and subconsciously with multiple desiring machines or "collective assemblages of enunciation" (Deleuze & Guattari, 1980/1987; Guattari & Rolnik, 1986/2008). Included in this environment are the numerous social and "technological machines of information and communication" (Guattari, 1992/2006, p. 4), which together work to express, code, and produce a human subjectivity and which have become a part of our collective culture. While the social and technological machines of our parents remain active and present in our world today, we must consider and work with the new digital screen reality. Specifically, Patricia Pisters (2012) describes a pervasive screen culture that is "increasingly generated by software" and permeates every "niche of our increasingly technocratic culture" (p. 8-9). This is a screen culture that has changed how images (signs) are being created, expressed, manipulated, shared, captured, and used; hence, it has changed how a subjectivity is being interacted with, produced and deterritorialized.

The second section of this chapter focuses on the task of schizoanalysis; that is, I map the various creative expressions and becomings of the Latino/a subjectivity that have arisen out these multiple over-determinations in order to consider the potential of what *might* become for the

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determined images that one encounters (and of what one thinks of as Latino/a ) are mostly of this predominant group; images that then get exported from the US to Canada and the rest of the world.

Latino/a subject. It is a matter of turning the already over-determined and pre-given 'image of thought' (of the Latino/a) upside down and seeing how we can turn it into a force of becoming that is not yet defined by rigid, habitual, and prescribed parameters in order to generate new thought. The challenge is to move the Latino/a subjectivity into a new direction, and change the very determining structures which are currently in place; as such, create a minoritarian becoming with the pervasive and persuasive "screen" world that one must currently inhabit and that inhabits us all (Pisters, 2012).

### **The Over-Determined Face of Latin America**

The Latin American subjectivity is, in itself, a complicated notion with much history behind it, yet it is continually being captured and over-simplified by mainstream forces of popular culture, by the "inscribing socius" (Deleuze & Guattari, 1972/2009, p.139). This subjectivity is also acted upon by the forces of capitalism, in order to efficiently sell, manipulate, or control this incredibly diverse population. Before continuing, I need to acknowledge the great complexity that the term "Latin America" conjures. The unofficial but commonly used historical definition includes "those areas of the western hemisphere originally claimed (even if not completely or effectively occupied) by Spain and Portugal, and where the dominant national language today is either Spanish or Portuguese" (Holloway, 2008, para. 4). Putting the word "Latin" in front of America began as a "pan-Latinism" movement in the mid 1800s (inspired by French intellectuals) to group nations by language (and to distinguish themselves from the Anglo-Saxon peoples); a grouping which then became a geographical and historical grouping (Holloway, 2008). It is a contentious grouping that brings forth both a strong sense of solidarity and of opposition for those who live in or are from these geographical areas. This is a population

that is not bound by a single race, ethnicity, culture, language or geographical border, yet the lines of memory, history, and time, plus a collective desire to create something new, unite them. This sentiment is eloquently expressed by the famous Uruguayan journalist and extensive writer on the Latin American struggle and history, Eduardo Galeano (1989/1992):

Latin America reveals each day its fellowship as well as its contradictions; we Latin Americans share a common space, and not only on the map...Realm of contradiction and encounter, Latin America offers a common field of battle between the cultures of fear and the cultures of freedom, between those that deny us and those that give us life. This common framework, this common space, this common battlefield, is historic. It originates in the past, is nurtured by the present, and is projected as a necessity and a hope toward the times to come. Obstinate it has survived, although it has been injured or broken by the same interests that underline our differences in order to mask our identities. (p. 163)

What struck me most about Galeano's (1989/1992) passage is the last line which I will reiterate; "it [Latin America] has survived, although it has been injured or *broken by the same interests that underline our differences* in order to mask our identities" (p. 163, emphasis added). The commonality and the unifying force for all Latin Americans, regardless of ethnicity or language roots, are the capitalist "interests" that flow through and affect their lives and, ultimately, their identities. Latin American subjectivity is intimately entwined with the forces of capitalism since its inception on the shores of the New World in 1492 to present day (Dussel, 1992/1995). This entanglement with capitalism is best explained through Deleuze and Guattari's notion of signs (expression of) and the various apparatuses of capture (e.g., capitalism); in particular, through

their concept of facialization or faciality-machine (as was discussed in the previous chapter). Because the face is that which gets coded by the various social machines, it is "the face [that] sustains the regime of power that reinforces the strata of signification and subjectification" (Holland, 2013, p. 86). One could say that it is a type of mask (albeit an ever-changing one), since the face sustains the projections of signs from the various assemblages it encounters; the face we "slip into" is dependent on the connections made to create that face (Deleuze & Guattari, 1980/1987, p. 177). It is dependent not just on those connections, but all the multiplicity of connections that assemble with it and the particular social context in which it enters into (Deleuze & Guattari, 1980/1987). The face is not a singular entity, but it is made up of a whole that is not seen immediately up close. It is an understanding that the sense of self is produced by certain "truths" that are constructed by the world one navigates day in and day out. These "truths" are key to the representational model of thought and what one needs to rupture in order to create something new for their self.

### **The capitalist machine.**

Capitalism, as a machine, is paradoxical, since on the one hand it is the ultimate deterritorializing force which is "faced with the task of decoding...the flows" which run through the "very fabric of existence", yet, on the other hand, it does this only to counteract itself, to reterritorialize and to restore all the "residual and artificial, imaginary, or symbolic territorialities...to recode [and] to rechannel persons who have been defined in terms of abstract quantities [of capital]" (Deleuze & Guattari, 1972/2009, p. 33-34). Capitalism, in other words, offers the very "power of deterritorialisation" (Colebrook, 2002a, p. 65), which one needs to rupture the habitual and the representational image placed upon the face. However, since

capitalism as machine cannot code everyone the same, it relies on capital as a substitute for that code; it is capital and its mechanisms (e.g., corporations, governments and law) which limit the flow and reterritorialize the Subject in order to "extract surplus value from them" (Deleuze & Guattari, 1972/2009, p. 35).

For many in the Latin American community, these codes can take the form of negative and false representations that are found in various forms of popular culture. I say negative because these images are often over-determinations and gross mis-representations of a culture (that over time become "truths"), and are images that can have a profound effect on how Latin Americans are seen in our collective consciousness. You see these ubiquitous negative representations in film, television, the internet, and music with depictions of Latin Americans as: lazy, hyper-sexualized and eroticized, with outrageous accents. Latin American characters are often limited to blue collar laborers (gardeners, maids, construction workers), great dancers, drug lords, *cholos* (street gang members), gold-diggers, and *guerrilleros* (revolutionary fighters), or characters simply for comic relief (see Appendix A). In a two-part nationwide mixed methods study performed in the United States by Latino Decisions (2012), a combined total of 3900 non-Latinos were polled and interviewed about their opinions of Latinos after being exposed to Latino representations on various media formats. What they found, among various other findings, was that those individuals who had high levels of contact with common stereotypes of Latinos in popular media, especially those who gained their information from conservative media, were the most likely to sustain and perpetuate the negative ideas of Latinos. In the Canadian educational context, this is observed in a study performed by Gaztambide-Fernández and Guerrero (2011) as mentioned in Chapter One of this project under the section labelled "Why the Latino/a subjectivity and popular culture?". In this study, the authors discovered,

through Latino/a student interviews and focus groups, the profound influence that negative media representations can have on peer and teacher perceptions of Latino/a students in schools. These social machines of popular media, however, are acting as a mechanism (a closed machine), which has a prescribed identity in mind for those who it interacts with (Deleuze & Guattari, 1972/2009). Machines, however, are not meant to generate subjectivity or an image of thought since they have no organized centre (Colebrook, 2002a). A machine is "immanent", without purpose, without a prescribed identity, or without a definite conclusion, thus it is nothing more than its connection and its productions; "it is what it does" (p. 55). In other words, it is not so much that these images began from a negative or positive place; rather, it is how one interacts with them that produces the positive or negative effect for a subject (as was seen in the aforementioned study). That stated, the fact that these codes or representations may or may not represent a negative or positive quality is also irrelevant for capitalism; instead, it is more about the code's suitability and ability to produce something for global capitalism. What then does it accomplish to have these particular images of Latin Americans in circulation?

### ***Problematizing "Latino/a".***

Due to the diverse nature of the Latin American population, there is a movement to group and categorize in order to make them easier to identify, to sell to, and to control. According to a *Globe and Mail* article written by Simon Houpt (2012, February 2), the Hispanic-Canadian community provides a "sweet opportunity for savvy companies" (para. 1) and marketers, if one can relate to them and are "willing to learn their language" (para. 1). This interest in knowing the Latin American market is also echoed in a relatively recent Pepsi commercial (Prado, 2011, December 4) that aired on YouTube, which is specifically geared towards a "Latino" audience.

Scrolling images of what we assume to be "Latino" adolescents are overlaid by a musical soundtrack repeating the phrase "Yo sumo" ("I count"), then one hears the voice of a young male who speaks for all "Latinos" in the U.S.:

It's time to count. To be counted one and all...Add your face and show the world that we're changing the landscape of this country. We need you to play the role you know best, the role of you....How many times have you seen a documentary about Latinos where you were not represented, be part of all of this...Tell us a bit about your life, let's make a documentary together. To stop being counted and begin to count.

This short advertisement is insidiously subtle in its request, playing to a minority's wish to be acknowledged and to be counted in a place that so often ignores them, casts them aside, and sees them as invisible, despite their great presence in numbers. While this commercial is asking for "Latinos" to stand up and be counted, there are other measures that the socius has taken in the United States which are much more blatant. The actions of The Census Bureau in 2010, for instance, which sought to classify all Latin Americans under the racial umbrella of "Latino", an action that was vehemently opposed and rejected by many since it is a label which is out of step with what Latin Americans think of as race (Planas, 2013; Navarro, January 13, 2012; Roth, 2013). Edouard Glissant—in his work with language and the notion of creolization—recognizes the importance for anyone who is going to theorize the Latin Americas, to see and understand the Americas as a Deleuzian place where "the single-root no longer makes sense" (Drabinski, 2013, p. 288). As such, one needs to understand Latin America's pre-colonial and colonial history, which witnessed the mixing and blending of races and cultures throughout (Roth, 2013; Drabinski, 2013). The term "Latino", does not capture this idea, instead it is "an invented term of

convenience" that is not based on any historical, linguistic, or cultural basis (Holloway, 2008, p. 6). This grouping or classification, is not anything like the "fellowship" or "common framework" mentioned earlier by Eduardo Galeano, instead it is a way of quashing a collective enunciation of desire that this group wishes to one day produce; the reason why, as a Latin American myself, I find it difficult to accept the use of "Latino" coming from anyone other than a fellow Latin American. It is a word that has been co-opted by forces that wish to use it against its original intent—to turn fellowship and solidarity into category, commodity, and capital. "Latino" is being made to be the face of a population of people that are already so diverse that it is impossible to categorize.

The fact of the matter is that these representational and molar images of Latin Americans in contemporary digital media, positive or negative, will always be present, working as part of the "social machine", coding the flows of desire and organizing production; the production of productions, production of recording, and the production of consumption (Deleuze & Guattari, 1972/2009, p. 141). What is a Latin American to do with these codes? How can they be escaped when they have been ingrained so deep into a cultural psyche?

### **Latino/a Becomings**

#### **Towards a minoritarian becoming.**

How can one think beyond what is already being inscribed upon them and find the power to act and transform their reality? I will once again return to Guattari's (1992/2006) advice that it is up to the subjects to take responsibility for their subjectivities and "situate themselves within relations of alterity" (p. 9), governed by the structural and representational machines of the law,

of the family, and of the culture in order to de-territorialise (detach) from their established territories and create new lines of becoming (Deleuze & Guattari, 1980/1987). Deleuze and Guattari (1980/1987) state that "the face is a politics" (p. 181), a politics which must be dismantled and re-arranged for "real becomings" (p. 188) to occur. We cannot avoid the face, but it can be changed; it is not about returning to the over-coded face of capitalism (that produces a negative deterritorialisation that remains the same), but using the face as a "tool" for pushing those codes even further beyond that which has ever been thought of before (Holland, 2013, p. 88). For Deleuze and Guattari, to de-face is to transform the face into a "probe-head", an exploratory machine that deterritorializes (breaks away) from the face (and all its codifying structures) to connect with other machines in order to transform itself into something new and different that is both positive and creative (Holland, 2013; Deleuze & Guattari, 1980/1987). In doing so, the probe-head machine becomes a "veritable metamorphosis machine - a war machine" (Holland, 2013, p. 88); a machine that has nothing to do with war, but one that is of the "revolutionary" kind. This revolutionary war machine works to "'construct revolutionary connections in opposition to the conjugations of the [capitalist] axiomatic'...its ultimate aim is to render all social relations nomadic through the minoritarian becoming-everything of everybody" (p. 127). Thus, it is about establishing a minoritarian "counter" politics, one of minoritarian-becomings, where the minority (in this case the Latino) seeks to "challenge the State and capital", "strip away" the codes of the majority (that which is the standard), and thus, restore their potential for "becom[ing]-otherwise" in the future for a people that is yet-to-come (Holland, 2013, p. 136-137). Following Deleuze and Guattari's (1980/1987) notion of becoming, specifically that of a machinic becoming, it is about making a connection with something other than what is already known in order to "transform and maximise" oneself (Colebrook, 2002a, p.

57). How, then, does the Latin American or Latino/a subjectivity transform and maximise itself? In the following sections I present three potentials for practicing a minoritarian-becoming through the use of music, film, and visual art.

*Presenting an alternate face.*

As demonstrated in the previous section, the Latin American identity has been greatly over-coded in our contemporary digital media society by the majority, whose underlining "interests" successfully place a very specific face upon them. The problem that emerges, in terms of the face, is not that it exists; the problem is that the face is of a 'given' or taken-for-granted representation that all must attain. For Colebrook (2013), in her article *Face Race*, argues that the issue is that the face is trying to be made the same all around, and that despite the many differences which exist with each subject, the push is to say "deep down we are all the same" (p. 36). Her claim is that this 'sameness' negates any difference and, as such, prevents further "becomings" of a subject, which eventually will lead to the extinction of humanity. The use of "Latino" has become a catch-all identifier intended for easy categorization and consumption; hence, it is no longer a production by Latin Americans, rather it has become a production made by and for the mechanisms of capitalism. With the once uniting force of fellowship and solidarity lost in translation to these forces, Latin Americans who once referred to this as a term of fidelity with another brother or sister from Latin America, are now, paradoxically, finding themselves having to differentiate themselves; since this new iteration of the term does not account for the differences which make up a "Latino"—that of the various countries, languages, ethnicities, cultures, geographies, and so on. The irony is that what was once a unifying term that drove a collective desire against the forces of capitalism is now being used by that very force to unify

them in another way (in terms of a race) which, in the end, ends up dividing them and directing them away from their purpose.

There is hope, and this affirmation is ever-present in the writings of Deleuze and Guattari. For Deleuze, this hope is found in becomings and in difference (as discussed in Chapter One, section labelled "Why not identity?"); in particular, through the creative machinic becomings that come as a result of one's assemblage with another (Deleuze & Guattari, 1980/1987; Deleuze & Guattari, 1972/2009). Becomings that generate those probe-heads which search out the territory that lies beyond the given representations of the State or of Capitalism, not to escape fully from it, but to experiment with it and transform it for the better (Deleuze & Guattari, 1980/1987; Bignall, 2012). This difference is the positive life force that allows for individuals, things, events, perceptions and conceptions to be singularities (to be who or what they are) in connection with another to produce something new (Deleuze, 1968/1994). This force of "differentiation" (of becoming) is exemplified in the music video for Calle 13's song *latinoamerica* (Ricardo Alarco, 2011) and in Calle 13's 2009 documentary *Sin Mapa*, which inspired the song and video (killyourtvtube, 2011). These videos offer Latin Americans a voice to challenge and disrupt the images that dominate our digital worlds, to singularise yet be conscious of all the forces which flow through them and eventually unite them; such is the force of capitalism which has long exploited the Latin American continents since the arrival of the Spanish, to the force of a collective solidarity, which arose from that exploitation and which drives them into the future. Both these videos complement each other, one arising from the other, yet viewed together one gets a greater understanding. Rene, the lead singer of Calle 13, in the documentary, states that "sometimes to see up close, one must stand far away", referring to grasping the greatness of Machu Picchu as seen from afar versus up close. Which in his case was

to see it from a place where the tourist would not usually go in order to really understand what Machu Picchu produced for the Incans. Later he says the same of Latin America, but goes on to say, although Latin America is more beautiful from afar, "to *see it* [Latin America], you need to enter it, be close", engage with it, connect with it, and become with it. These videos do not provide a history lesson, rather they are formatted as testimonial of all those shown. Juxtaposing these with the montage of stereotypes (See Appendix A), one sees the violence that is committed upon the Latin American subjectivity, but one also sees the resistance to that violence and the power that comes from standing up and outlasting these forces which seek to bring one down. This song is a response, but more than that, it is a proclamation and an assertion. The lyrics of *latinoamerica* (Arcaute, Cabra, & Perez, 2010) are defiant and strong speaking from the first person ("I am"), showing an astute awareness of what Latin America means to others as well as the forces which seek to stop their collective desires<sup>16</sup>, yet are determined to be resistant to them. It successfully shows the singularities of a population coming together in order to create a new future for themselves together, united; "let's keep walking...let's keep drawing the way". Aside from powerful and moving lyrics, this video is filled with beautiful images taken during Calle 13's trip to Latin America that show the varied faces and landscapes of Latin America. It is filled with beautiful symbolism and imagery; of hearts beating in the earth, trees moving and replanting themselves, and a baby being born of the earth. It is filled with acts of creative defiance, as displayed in a time-lapse of the painting of a mural on a street wall in which it deftly proclaims that Latin America and its people cannot be bought or consumed ("you can't buy my

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<sup>16</sup> Some blockages of desires can include; to stop the collective desire of unification of the Latin American nations against the domineering and ever-present multi-national corporations in their nation's political, social, and economic realities; to stop Latin America's desire for self-actualization and realization; to stop the self-organization of its indigenous peoples.

life"). Most of all it is filled with a sense of coming together aside from all these differences and striving for a better future:

I work hard... but with pride.

Here we share, what's mine is yours.

These people won't drown in the waves.

And if it crumbles, we will rebuild.

This video is successful at un-grounding the representative image of thought that is so often seen in popular media today. In combination with the documentary, which goes deeper into the lives of those faces and places interspersed in the music video, the imposed notions of what a "Latino" *is*, are being ruptured and what was thought to be perceived have now changed, while opening up a potentiality for what might be. This is the Latin American subjectivity placing itself into relation with the forces of "alterity" to rupture the already over-coded flows.

### *Creating a sense event.*

Is it possible for us to look beyond what *is* and see what might *become*? If so, how does one do that? If we are looking at creating moments that disrupt the traditional image of thought, especially those in contemporary digital medias and popular culture, we should perhaps look to Deleuze's theory of the event and sensation. We have already touched upon positioning one's self in relation to another to create these moments of becoming, but what *is* it that really generates these potentialities for an un-grounding of thought? What is that moment of realization or production? Is it something tangible that we can pinpoint or is it something more elusive that we, perhaps, should not attempt to fully grasp and just acknowledge? As discussed earlier, I am

working with flows of desires (desiring-machines) that can act both as a connective and productive force in all relations (see section "About desire" in Chapter Two for more information). These forces are not immediately tangible or seen outright, rather they are felt or sensed and, hence are affects (Deleuze & Guattari, 1980/1987). The concept of affect is very important for Deleuze and Guattari, since it has the power to create new lines of flight, to produce becomings in the midst of those connections. Affect is the response that is prompted from an experience (from a connection), since it is at this unconscious level - at the pre-conscious, pre-personal and immanent level - where "distinct beings are formed" (Colebrook, 2002a, p. 61). It is at this base level, before one is even aware of it, in which we get captured into any given assemblage and become with it. This notion is essential to grappling with how Deleuze takes up sensation in cinema, or film, as a body of art. As stated in *What is Philosophy?* (1991/1994):

It should be said of all art that, in relation to the percepts or visions they give us, artists are presenters of affects, the inventors and creators of affects. They not only create them in their work, they give them to us and make us become with them, they draw us into the compound. (Deleuze & Guattari, 1991/1994, p. 175)

In other words, art is not only what is perceived in the usual sense (where one observes), but also how it is experienced in connection with it. It is the affects it creates which initiate a becoming within us, in connection with it; a becoming can be negative or positive. In regards to art (film), Deleuze refers to this affect as sensation, that which occurs before a subject discovers the meaning of something or enters into a process of reasoned cognition (Conley, 2005); it is also known as sense, not a sense which is sought in truth, but one which is "located in the problem

itself" (Deleuze & Guattari, 1968/1994, p. 157), that which deterritorialises the image and transforms it, that which is the event, and that which is a becoming (Colebrook, 2002a; Deleuze & Guattari, 1968/1994; Deleuze & Guattari, 1991/1994). Therefore, "sense expresses not what something actually is but its power to become" (Colebrook, 2002a, p. 60). Here I will provide two examples: one will look at becoming with a promotional video made by Marca Perú and the other with the visual art of Los Angeles artist Ramiro Gomez.

*Becoming with film.*

A great example of sense and its "power to become" is a fifteen-minute promotional video created by PromPerú for Marca Perú called *Perú, Nebraska* (variopintoPerú, 2012). According to a short video explaining their promotional strategy (Marca Perú, 2011), the Marca Perú video was created with the Peruvian audience in mind, whom they believe have forgotten what it is to be Peruvian. Rather than using the same images that have been used "a thousand times over by many Perú brands before" (e.g., images of Machu Picchu, llamas, and the Nazca lines), they chose to use "memorable and unique images" taken at various sites around the world which have cities or places that are shared with cities or places in Perú. Although there have been a few videos made since the start of this promotion in 2011, their first is one that was filmed in Perú, Nebraska in the United States. A brief description of this video is necessary to give you an idea of what it is about: you begin by seeing a giant red tour bus emblazoned with the Perú logo pulling into a small and seemingly empty town. While the bus is traveling you hear, "Perú, Nebraska has a problem: they are Peruvians, but they do not know what it means to be Peruvian." All of a sudden, the bus stops in the heart of the town and the ambassadors from Perú slowly trickle out of the bus in full regalia, carrying everything they need to show Perú,

Nebraska what it means to be Peruvian, all this while the town's residents quietly and shockingly look on. "Our mission; to be ambassadors to our country and read them their rights as Peruvians." One of the ambassadors pulls out a megaphone and begins, "YOU [while pointing at the curious onlookers of Peru, Nebraska] are from Perú! I repeat, YOU are from Perú! You have the right to eat good food!...You have the right to dance Huayno [a traditional dance]!...You have the right to travel from the Pacific to the edge of the Amazon in one flight!...You have the right to surf great waves!" Each of these statements is followed by a quick session and lesson in which Peruvians from Nebraska are exposed to and get to 'experience' each of these rights, among other Peruvian traditions. There is a lot going on in this video as well as in its behind the scenes creation and execution of it. The music playing in the background is provoking, and composed mostly of wind instruments that seem to get at your very soul. The use of humour by the ambassadors makes one feel a connection with them. The shaky, handheld camera feel makes it appear like it is a documentary, therefore giving it a more "real" and believable sense. The shots themselves are intimately filmed, up close to the subjects, right in the middle of the action, giving one the feeling that they are there experiencing their rights as Peruvians. Using Deleuzian cinematic terms, as discussed in cineosis.com, this short film is working mostly with the movement-image, although it does not appear to follow a given script or linear time frame. It touches mostly upon the domain of affect and the domain of perception, using a variety of affection and impulse images that interact in liquid form; thus, they are images that are organised in order to compose characters (cineosis). Who then are the characters that are being composed? Are they the Nebraskans, or is it you, the viewer?

This is an artful video, in that it embodies artfulness; it is crafty, sly, tricky, clever, and ingenious. *Perú, Nebraska*, is extremely effective in its purpose. It plays to the most base of

every person and leaves them experiencing something, which they cannot put a finger on immediately; it works masterfully with the realm of affect and creates a sense event for people. This video pulls you in and creates a space for you to become with the citizens of Nebraska. That said, I will take it a step further, this video is not only artful, but *art full*, in the way that it is a body of art which creates affects, draws us [the viewer] into the compound [the film] and makes us become with them [the Peruvians] (Deleuze & Guattari, 1991/1994). This film, through affect, created disruptions, both inside and outside its medium; inside, with the Nebraskans, and outside, with the viewers. It, as a medium, was a generator of becomings. Although, on one of the 'making of' videos about Marca Perú (PerúGourmentOficial, 2011) it showed one of the ambassadors saying, "This is a historic moment in the story of Perú. Perú colonizing Perú." I wonder if that is really what occurred or is there more to it? Is there a "might become" potentiality presented here? What was it that was really produced from the making of this film?

This video cannot be called a true sense event for those in Perú, Nebraska since this was filmed with their permission and their knowing. Although the Nebraskan's encounters with Peruvian traditions were genuine, they were staged with a very specific intent in mind, remembering that this is a promotional video. A true Event is "generated at the moment of [an] interaction", and is a production that is "immanent, original, and creative", and "has no goal" (Stagoll, 2005, p. 88). That stated, the making of this video did create a disruption for their Nebraskan namesakes, a physical one and an emotional one, it did so in a way that they no longer were the same as before. In a news program called Cuarto Poder in Perú, they did a "One year later" report, where they returned to Perú, Nebraska to see what impact, if any, they had made (Sodexo Perú, 2012). There were some after effects that lingered after the group's 'invasion' in 2011. For instance, residents had included some of the artifacts given to them into

their spaces, such as the Kokeko figure, which brings good luck, you could see pictures of Perú in offices and images of those from Marca Perú on a wall at the local bar, and the inclusion of a Huayno song into their Karaoke song list rotation. Those interviewed stated how they loved the food, and one professor expressed how much he was moved by their experience, stating how the Event had introduced him to a "whole new world" and motivated him to travel there. Were they colonized? No, not in the traditional definition of the word, which is to settle, establish or overtake another territory; however, they did disrupt and transform another territory with their encounter (colonizing, n.d.). While the making of the video cannot be a true sense event, the experience of watching it can. For many, there is no previous knowledge or image of thought to work from, and in watching and experiencing the many affects being generated, one is truly becoming with the Peruvians. Deleuze and Guattari (1980/1987) state, that "becoming is in the middle...[it] moves through the event...it passes between them, carrying them away in a shared proximity in which the discernibility(*sic*) of points disappears" (p. 294); thus, you do not know where one's being begins and where one's ends, even if it is for just a moment. No one knows what effects an encounter will have until after it has happened. In regards to deterritorializations and becomings; as mentioned before, there is always the potential for reterritorialization since we can never escape the forces of representation, which flow through our lives. Reterritorialization, however, can be controlled by the subject in how they conduct their return: is it a return to the same image as before, or is it a return with a difference? Deleuze & Guattari (1980/1987) also talk about the potential for an absolute deterritorialization, which is a complete departure from stratification and signification, but that is a "process [that] can only be thought or imagined, rather than achieved, for any perception in life is already an ordering or territorialisation"

(Colebrook, 2002b, p. xxiii). An absolute escape would mean an escape from everything one knows; it is one's literal and figurative "combustion" (Deleuze & Guattari, 1980/1987, p. 45).

In *A Thousand Plateaus* (1980/1987) Deleuze and Guattari speak about the Pink Panther and how it never accommodates to the world, rather it paints it its own colour, thus becoming-world; "The Pink Panther imitates nothing, it reproduces nothing, it paints the world its color, pink on pink" (p. 11). This is what the Peruvians from Perú were doing with the Perú of Nebraska and with the viewer. They were blurring the borders of the territory and changing what it means to be Peruvian, not just for the Nebraskans, but for themselves; this is not an imitation or strict imposition of the same, it is a working with the moment they are given to create something new.

*De-facing with visual art.*

When thinking about the various over-determined representations of Latinos (as encountered earlier in this paper), one wonders how can they can be disrupted and transformed? In terms of representations, in particular, I am not thinking solely on those stereotypical images, but the qualifier of "Latino" as a single race. How does a Latin American deterritorialize such a persistent nomenclature? A way of defacing the persistent face of race, according to Colebrook (2013), is through art. Art, not as a perpetuator of this image, but art "as the persistence of sensations and matters that cannot be reduced to human intentionality" (p. 37). It is then when "we might begin to discern the pulsation of differences in a time other than that of self-defining humanity" (p. 37). In other words, to use art not just to represent a race or face, but to interrupt and look past the 'given' image of race (whatever that race may be). Similarly, art can be used to disrupt and look past any 'given' image of the face; to create probe heads, to create a

deterritorialisation, a break or a rupture from the binaries we are accustomed to (Colebrook, 2013). As mentioned earlier, for Deleuze and Guattari (1991/1994) art is sensation, and it is through these sensations where "one is liberated from the face of the signifying subject, opening forces to the inhumanity of the cosmos" (Colebrook, 2013, p. 46). This is useful when looking at how the over-codified subject can rupture the face to create their own becoming, and art is the vehicle in which this can be accomplished. For example, the artwork of Ramiro Gomez, an artist from Los Angeles, who takes iconic photographs of architecture (found in upscale magazines) and interrupts them with the blurred images of migrant workers (Rivas, January 9, 2014) (See Appendix B). He also takes life-size two-dimensional cut outs of these faceless migrant workers that he paints and places "guerrilla style" all around Beverly Hills, California (R. Gomez, 2014, September 24) (See Appendix C). When one looks upon these images, the domestic workers are not immediately apparent; instead, one sees the beautiful and exquisite lines of the house structures, the spotless and perfectly arranged furniture of the elegant rooms, and the vibrantly green and manicured lawns and gardens. Looking closer the image of the worker manifests as a ghostly apparition—faceless and translucent. Once one sees the image it takes new form and moves from being an ethereal apparition to a very "real" force of change and of becoming that is working to change one's perception and one's very thought of what *might* be for these workers. The insertion of these images helps one consider the invisibility of the migrant "Latino" worker, which is often ignored and taken for granted. Ramiro states, regarding his work, that he "want[s] people to remember those figures so that the next time they see a manicured lawn and environments such as those featured in magazines, they can understand the process that it took to get to that point" (para. 3). By doing so, Ramiro is changing the given (the codes of the majority) into something that is 'unthought' (not of the norm) and forces one to think a new image and see

things from a new perspective, thus allowing one to consider what might become; "A minoritarian politics does not see itself as the expression of the people but as the creation of new peoples, a 'people to come'" (Colebrook, 2002b, p. 63).

### **The Yet-to-Come**

We have seen that images in contemporary digital media and popular culture are here to stay, and we are aware that there is no complete escape from the world of signification and subjectification, nor the forces of capitalism that underlie them. How then does one contend with these forces that surround us? I have talked about forming machinic assemblages, or multiplicities to place one's self in relation to those forces of alterity in order to directly challenge them. While that is a way of bringing tensions to light, the philosophy of multiplicity can only take the Latin American subjectivity so far. John Rajchman (2000) states that multiplicity "is to get away from understanding ourselves in terms of identity and identification or as distinct personas or selves...it means...that our lives in fact can never be reduced to the 'individualization' of any such pure class or type" (p. 81). This is something which a Latin American (or any other immigrant) in North America wishes to avoid, since most wish to be acknowledged and no longer be invisible. What Latin American subjectivity is dealing with is a coding which is erasing their singularities and, at the same time, their solidarity from existence.

Growing up there has always been this looming desire to belong to something, to be identified, to be acknowledged; however, as of late I find myself asking, why one would want to be identified, if it means being consumed by others? The flows of capitalism seem always at work, producing and consuming in spite of resistance. That said, one must remember that, like

capitalism, one must be continually in flow in order to keep up. We cannot avoid it, but we can encounter it and be reactive to any changes it may bring.

What is it that holds Latin Americans together? Is it the signifier? No, it goes deeper than that. What I have experienced through these examples, and through my own experience, is that the signifier is merely for those who wish to sell, identify, classify, and manipulate. What really unites Latin Americans are their singularities and their collective desire to stop those flows which aim to quash their futures.

We know that being captured is not the answer, neither is returning to the same image of thought over and over; rather, it is creating something new with the connections we are presented with, which hopefully will translate to a collective enunciation and opening to a potential future that has not been anticipated before. It is about producing these moments of connection and creating events in order to see in a different way. Perhaps, in producing videos such as Calle 13's music video or their documentary, videos like *Perú*, *Nebraska*, and "guerrilla style" installation art works there is a hope in creating events for a people to come. It is not about your 'given' identity so much as the one you have yet to discover. Always keeping in mind Deleuze & Guattari's (1980/1987) warning:

You have to keep enough of the organism for it to reform each dawn; and you have to keep small supplies of significance and subjectification, if only to turn them against their own systems when the circumstances demand it, when things, persons, even situations, force you to; and you have to keep small rations of subjectivity in sufficient quantity to enable you to respond to the dominant reality (p. 160).

*"Since the language is arid, make it vibrate with a new intensity."*

*(Deleuze & Guattari, 1975/1986, p. 19)*

## CHAPTER 5

### **Towards a Minoritarian Education**

Thus far, through the task of schizoanalysis, I have examined how the Latino/a subjectivity is being coded (and over-determined) by the many forces of the socius and how the Latino/a subjectivity can work to rupture those codes to transform and create something new. The question that follows, in regards to thinking education for Latino/a students as well as for newcomer students to Canada is: How can schizophrenizing the Latino/a subjectivity in popular culture constitute new ways of thinking a subjectivity? Due to the nature of schizoanalysis as an "open system" that does not have a final image in mind, I do not have a single answer for this question. Instead, by conducting this conceptual experiment and by mapping the Latino/a subjectivity, it was my hope that this schizoanalysis could serve as a public pedagogy that could potentially open up new conversations and connections for thinking about culture education and diversity in the classroom. In other words, by connecting with and intersecting the various concepts of schizoanalysis with the over-determined Latino/a subjectivity, I hope that I have created a space for thinking and re-mixing a new future for the Latino/a subject, and in so doing opening up a space for re-thinking a people that is yet-to-come.

Deleuze and Guattari's schizo-philosophy is very important for my work—connecting with identity, race, and subjectivity—as it is being presented in the various mediums of popular culture; in particular, examining the multiple impacts (e.g., affects on perception) that the various

over-determinations of a culture can have upon a culture that is being imposed upon. More importantly, however, are the becomings that emerge from these over-determinations and the creation of a new potential future for all. To work with schizoanalysis is to realize the "interconnected state of all things" and that it is not just about the "I", but the collective "we"; thus, it is a realization that we are all a part of the social and the social is a part of us where the "environment shapes the mind, the mind shapes society, society shapes the environment, society shapes the mind, and so on" (edmundberger, 2013, para. 21). In this social realm that we all inhabit, digital screen culture machines are indeed a force to be reckoned with and they must not be ignored. While these mediums may not be officially or directly part of the educational curriculum, they have the "power to act and intervene" in educational life in both positive and negative ways (Colebrook, 2002b, p. xliv).

### **How Negative Representations Affect the Student**

In the introduction of this project I described a study performed by Gaztambide-Fernández and Guerrero (2011), titled *Proyecto Latin@*, regarding Latino/a student experiences and perceptions in schools and how these perceptions can affect their educational success. Upon examining the data collected from student interviews (individually and in focus group settings), one sees the enormity of the impact that media representations can have on teacher and peer perceptions of Latino/a students in the school setting. Gaztambide-Fernández and Guerrero (2011), in summarizing their data stated: "students feel that the racism and/or stereotypes they encounter at school are influenced by negative ideas about Latinos/as that are perpetuated by factors in the public sphere, particularly through media sources such as television shows and movies" (p. 49). Some of the stereotypes that concerned students the most were: all Latinos/as

are immigrants<sup>17</sup>, that they are all from Mexico (and thus assuming that all Latinos/as are of one common nationality), and that they all must speak Spanish (even if they are 2nd or 3rd generation). Particularly, what dismayed many of the students were the many negative stereotypes of Latinos/as, such as: if you are Latino/a you are a thief ("rateros"), a "drug dealer" (or involved in illicit dealings), or a "non-intellectual" (destined to work as a gardener or maid) (Gaztambide-Fernández & Guerrero, 2011, pp. 49-68). These perceptions had immediate consequences for many of these students. One student, for example, described being singled out for a theft that occurred in the school, while another student (whose family lives in an affluent neighbourhood) described being approached by a lady from the neighbourhood to work as a maid. Many of the students interviewed lamented that comments made by peers and teachers alike have positioned them as "lazy" and "stupid"; hence, they are not capable of being intellectual and that they are only good for jobs as laborers (Gaztambide-Fernández & Guerrero, 2011, p. 64). This last statement has tremendous implications for the Latino/a students' overall school experience and success, as they have found that these perceptions have had an enormous impact on how other see them and treat them, as well as how they see and treat themselves. If one thinks back to Chapter Three and watches the film *Machete* (2010), one would get a clear picture of how these negative stereotypes can seep into our collective consciousness.

### **What this means for teachers and students in schools.**

Returning to jagodzinski's (2014) theorization of a public pedagogy in the context of these "unknown elements from the Outside" (e.g., affects that result from one's connection with popular culture), he states that "learning is intimately tied...to desire itself" (p. 71), we learn

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<sup>17</sup> The notion of being an "immigrant" is not offensive, what is offensive is its context and that it is tied to either being "F.O.B. [Fresh off the boat]" or being in the country "illegally" as in they just "hopped the border" (Gaztambide-Fernández & Guerrero, 2011, p. 50).

because of (and in spite of) our connections with others and other things, which can occur in "any place whatsoever" (p. 74). Whether intended or not, popular culture *is* a part of schooling; one need only look at *Proyecto Latin@* above to see evidence of this. What does this mean for teachers and students when interacting with another culture or cultural representation? What does this mean for newcomers or students who are immigrants and a minority? At the beginning I state that, in regards to the many challenges that newcomers face in schools, there is a need to structure and "attune" the systems of learning and educational experiences to newcomer youth in order to assure their ultimate success as citizens in Canada (Corak, 2011, p. 7). While this is true, perhaps the "attuning" that needs to occur is not just to the newcomer youth, but all minorities and those in contact with minorities in the Deleuzian sense of the word. Therefore, it is about creating a minoritarian becoming for all<sup>18</sup>:

The aim of philosophy [for Deleuze and Guattari] in extracting concepts from outside Events is to take them to the limit of thought (absolute de-territorialization at infinite speed), to maximize their intensity, to develop their transformative or catalytic potential to the utmost for eventual re-insertion into other circumstances in order to change them - hopefully for the better. (Holland, 2013, p. 34)

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<sup>18</sup> This statement may seem paradoxical; however, a minoritarian-becoming for Deleuze and Guattari (1980/1987) must include everyone even those who are part of the majority. Holland (2013) explains in regards to Deleuze and Guattari's work with a major and minor language in their book on Kafka: "by extracting constants from general and variegated language-usage to erect a standard or major language, linguistics ends up excluding everyone from the majority! No one conforms perfectly to the standard, and in fact everyone deviates from it to some extent- so that, paradoxically enough, becoming-minoritarian becomes the new universal" (Holland, 2013, p. 81). Furthermore, Holland explains that there is a difference between being in the minority (where one is not part of the standard) versus becoming-minoritarian (where there is a molecular transformation that affects both the minority and the majority) (p.110).

Gaztambide-Fernández and Guerrero (2011) suggest "it is particularly important to address issues of racism and stereotypes against Latino/a students in the school setting and work towards a more equitable and positive environment" (p. 68). As examined earlier in Chapter Three (section labelled "Creating a refrain") and in Chapter Four (section labelled "Becoming with film") when thinking of the various options for deterritorialization from the many codes of the socius, one becomes aware that being captured is not the answer, and neither is consistently returning to the same image of thought. Instead, it is about creating something new with the connections we are presented with, which will hopefully translate to a collective enunciation and opening to a potential future that has not been anticipated before: "What is extracted from the outside is 'not an essence' but 'a tendency, an orientation-to-change'"; An "orientation-to-change", to engage, to create, to transform, to revolutionize, to challenge, to live (Holland, 2013, p. 34). One such way, as mentioned earlier by Gaztambide-Fernández (2011), is by "address[ing] [the] issue" (p. 68), but that is just the beginning.

### *Changing how we think.*

It is time to change how we think about culture and cultural education, and perhaps adopting the micropolitics of the minoritarian as I have previously argued is a potential avenue for change. Recognizing that becomings stem from the many connective desires of a subject and their context; one could say that, for education, one should acknowledge that it begins with the teacher, the student, and the classroom. In other words, we must begin with the inter-connective-relationships of the classroom and the school. In *Proyecto Latin@*, a major concern that emerged for the Latino/a students in this study was the quality of their interpersonal relationships between teacher-student, and student-peers with the first being the most influential (p. 69). Gaztambide-

Fernández and Guerrero (2011) describe both the positive and negative interpersonal relationships with teachers and their impact on Latino/a success in school. In their conclusion, they state:

It is clear that negative relationships disengage students from their learning and sometimes lead them to engage in negative behaviours, such as chronic skipping and serious thoughts about dropping out of school. Yet, the positive relationships prompt students to connect with their learning and future aspirations. Even more importantly, these supportive relationships yield numerous other resources for students—both emotional and scholastic—that in turn provide them with the confidence and information needed to engage with and succeed in their learning. (pp. 83-84)

Acknowledging is only the beginning, as we have seen, and what is required is a continual re-thinking of those educational players—the teacher, the student, the classroom, the curriculum, and the notion of pedagogy itself—in connection with all the external forces of the social realm (i.e., the unconscious machines of the socius like popular culture and capitalism). For instance, for teachers (as mentioned earlier) rather than solely be "discursive terminals", it is recognizing their roles as "social professionals" (Guattari & Rolnik, 1986/2008, p. 40) who are at a "fundamental political and micropolitical crossroads"(p. 40) with the choice to either "play the game and reproduce models which do not allow [our students] to create outlets to process singularization" (p.41) or to "encourage these processes [of singularization]...within the assemblages that they are able to mobilize" (p. 41). The students' positive and negative experiences described in *Proyecto Latin@* demonstrate the significant influential power of the teacher to their success in school.

*Creating spaces for becoming.*

How might we think teacher contributions towards student singularization? One potential way is by creating a refrain for students. Deleuze and Guattari (1980/1987) speak of the refrain as a territory or space of safety, of comfort; a "protective" zone (Holland, 2013, p. 66). This is spoken of in terms of expression, such as; animals creating "rudimentary" territories with their song (e.g., a bird song to produce a territory for itself, children whistling a tune to comfort themselves in the dark (drawing an imaginary protective zone for themselves), or religions using signs or symbols to bring different people together and strengthen their collective bond (Holland, 2013, p. 73). By breaking the monotony of the same, breaking the language or semiotics of the standard, one is making a mark, finding a "calm centre", drawing a protective boundary (the refrain), and then allowing themselves to venture outside that territory to improvise something new (Holland, 2013, p. 75). Teachers, who do not already do this, can provide a form of physical refrain for their students by making their classroom a safe-zone for them to experiment and speak freely. This sentiment is echoed by the *Proyecto Latin@* students; they claim to have excelled the most when teachers provided a welcoming, genuine, supportive, and caring environment for them (Gaztambide-Fernández & Guerrero, 2011, pp. 78-84). This type of environment allowed these Latino/a students to become confident and motivated learners. According to Deleuze and Guattari (1980/1987; see also Holland, 2013), creating a refrain is the first step towards independence and towards creating a minoritarian becoming; it is the space where students (alongside the teacher) can become probe-heads (see section labelled "Latino Becomings" in Chapter Four), make new previously un-thought-of connections (with other people, things, or ideas), consider (and perhaps create) new potential futures for themselves and their classmates. This space allows for teachers and students alike to contribute new knowledge,

new perspectives and, thus, create new perceptions and becomings. Among the various recommendations made by Gaztambide-Fernández and Guerrero's (2011) study were: providing a course on Latin American Culture in the schools for all students, providing equity training for teachers and students, hiring more Spanish-speaking teachers, and providing culturally-based extracurricular activities in and out of the school (pp. 85-93). While all these recommendations are wonderful and, together or individually, would go a long way towards shattering the negative perceptions and stereotypes of the "Latino/a" (and providing a more welcoming environment conducive to their learning) they all begin at the macropolitical level. Throughout this project, however, I am aiming to incite a micropolitical change that begins with the inter-connections of the school; by becoming aware of these connections and being affected by them in order to generate something new.

As a Latina, I am grateful for the *Proyecto Latin@* project and all that it has done for bringing Latino/a student experiences to light; reading the student responses brought forth those feelings of inadequacy and frustration (of not completely "fitting in") that I felt growing up in the Canadian school system as well as the satisfaction that I was able to surpass them. The connection I have had with this study only confirms the importance of my own. One of the biggest contributions to my success in school, aside from the support of my family, is having teachers who would allow me to share my experiences and acknowledge my presence as a Latino/a in the classroom. Doing so would allow me to challenge the various misconceptions and negative representations coming from outside forces (e.g., from popular culture, from textbooks) within the school environment. Drawing from the creative expressions in Chapter Four, as a teacher and as a student, one can perhaps envision performing experiments such as the interruptions shown in the Perú, Nebraska video (variopintoPerú, 2012, March 28) or in

"guerrilla style" art work of Ramiro Gomez (Rivas, 2014, January 9) that will challenge what it means to *be*, while having one consider what might *become*; bringing forth that which was previously unknown, allowing those ghostly apparitions to show themselves, and thus permitting those uncomfortable silences to be heard and "vibrate with new intensity" (Deleuze & Guattari, 1975/1986). Thus, allowing Latino/a, and newcomer, voices to be heard.

In regards to connecting with a different culture as it is presented—by a new student, prescribed text, or through "Outside" forces—it is not about ignoring or glossing over these experiences or connections, but placing these texts side by side in connection with the other. In doing so, one is allowing for the alternative to collide and to blur one other, not efface the other; hence, it is not a singular becoming, but a collective one. Like the Pink Panther's world is painted pink (as mentioned in Chapter Four, section labelled "Becoming with film.") in order to paint the world in his own colour; perhaps, it is allowing minority students to paint the world their own shade. It is about creating those "sense-events" (jagodzinski, 2014) that will change student and teacher perceptions forever more, and then we shall become-minoritarian.

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## Appendix A

All these clips were put together into a montage. If you wish a copy you can email me at boffa@ualberta.ca and I will send you a link to view it, otherwise the clips can be viewed separately.

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## Appendix B

This website shows the many art works of Ramiro Gomez:

Rivas, Jorge (2014, January 9). *Artist Ramiro Gomez Shakes Up Luxury Ads with a Dose of Reality*. Retrieved from <http://fusion.net/culture/story/artist-ramiro-gomez-interrupts-luxury-ads-dose-reality-366873>

## Appendix C

This is Ramiro Gomez's blog page showing the 2D cardboard cut outs of domestic workers being placed around Beverly Hills, CA.

R. Gomez. (2014, September 24). Beverly Hills cardboard cutout [Blog image post]. Retrieved from <http://www.ramirogomezjr.blogspot.ca/>