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## Affective encounters: enchantment and the possibility of reading for pleasure

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**Affective encounters: enchantment and the possibility of reading for pleasure**

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**Abstract**

Discourses of reading for pleasure have seldom addressed the multiple and complex digital media practices of children and young people or the changing nature of literacy. This article explores the affective encounters that are generated in the relations between readers, digital texts and things by applying Bennett's notion of enchantment. Using examples of everyday literacies, it considers the diversity of ways in which such encounters manifest, noting how such practices are located within intersecting continua ranging from immersive to lightweight, sustained to ephemeral, individual to collective, serious to flippant, and from momentary hilarity to deep engagement. The article outlines some implications of enchantment for thinking about reading for pleasure in education focusing on the importance of potentiality and relationality.

**Key words:** reading for pleasure, literacy, affect, enchantment, digital media

**Introduction**

Reading for pleasure is a fuzzy concept that has been usefully deployed in a variety of contexts including literacy campaigns, curriculum documents, school policies and classroom practices. It also lies at the heart of debates for the provision and development of public services such as libraries as well as providing a rationale for the charitable work of book

gifting and book sharing schemes. The conjunction of reading and pleasure carries important messages that serve to undercut the idea that reading is simply about gathering information, self-improvement or employability. As many have pointed out of course (e.g. Rosenblatt, 1991), these and other instrumental views of reading do not necessarily preclude pleasure in their accomplishment. In fact, it could be said that pleasure in reading is not a concept that includes or excludes any particular kind of textual engagement or reading purpose – and perhaps it is for this reason that it has been championed by those with such widely varied interests. It appeals to traditionalists by evoking a golden age before screens, when children escaped into imagined worlds through curling up with classic works, but it also acts as an important counterbalance to policies that focus on literacy skills at the expense of meaningful and empowering encounters with texts. However, the fact remains that reading for pleasure is, more often than not, associated with the immersive reading of print text, and more specifically the immersive reading of fiction. In this way, the reading for pleasure debate has tended to sidestep the diversity of literacy practices in which we engage, including our multiple and varied uses of digital media.

This position is problematic if we accept that, as research over the last five decades in literacy studies has highlighted, certain kinds of literacies have always been valued more than others (Street, 2003). In educational provision we know that this imbalance can have detrimental effects on many children's present and future lives (from Heath, 1982 onwards). In expanding on how certain value systems seep into debates about reading for pleasure, take the following vignette from a recent study of iPad use in an early years classroom[1].

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[1] iPad Use in an Early Years Setting, 2017, Researchers: Cathy Burnett & Guy Merchant, Sheffield Hallam University, Michelle Neumann, Griffith University

*Four-year old Lennie comes into the classroom, sees the iPad and walks over to it. He sits on the floor, picks it up and is away. Having scrolled through the apps, He sets off with Peppa Pig's Party Time, swiping his way through the various games. At first he provides a running commentary, his exclamations perhaps offered as possible invitations to others to join his play: 'I want to bake a cake' he shouts as he starts the cake-making game, and, 'Look he's stirred it into the cake mixture' as his assured tapping triggers the next stage of mixing. But as time goes on there is less and less of this. Lenny watches, taps and swipes, silently, working through the games again and again, keeping on keeping on. Twenty minutes later he's still there, but now moving through the Three Little Pigs story app.*

Watching this child, with his eyes glued to the screen, and noting his transition from what looks like social to individual engagement with an iPad, would for some trigger concerns about his social, physical and linguistic development. While, for various reasons, one might feel more comfortable with Lenny spending time with a story app than a game based on a popular TV character, debates around the value of children's engagement with digital media have often focused on the implications of screen time for children's wellbeing - the possible damaging effects of screen-size and glare, for example - or the displacement of activities such as outdoor play, social interaction or story-sharing (Squire & Steinkuehler, 2017). Notwithstanding the fact that children and adults increasingly read books onscreen - substitute the iPad, Kindle or whatever for a printed book - Lennie's solitary play might be productively re-framed as an imaginative engagement that could bode well for reading and learning at school.

In this article we certainly do not want to argue against encouraging children to read books. Literature can enrich children's current and future lives in multiple ways (Cliff-Hodges, 2010; Moje et al., 2008) and plays an important humanising role as economic, social and political forces often work to undermine equitable and empathetic relationships between people and the world around them. We also acknowledge research which has explored social dimensions of reading literature for pleasure (e.g. Ivey and Johnstone, 2013) and indeed explored reading for pleasure with digital books and story apps (e.g. Kurcikova & Cremin, 2017; Kurcikova, Littleton & Cremin, 2017). However, we want to suggest that what is often missing from debates about reading for pleasure are nuanced insights into the pleasure generated as children engage with, through and around digital media. One difficulty is that some common ways of thinking about reading for pleasure sit rather uneasily with digital media practices: the idea of an individual's sustained or immersive engagement with a single text, for example, does not quite account for the often rapid, mobile and/or social engagements with digital media associated, for example, with Twitter or Snapchat. And yet these *do* involve reading and may well be very much about pleasure.

Other difficulties would arise from trying to correlate digital media practices and educational attainment. This has been attempted with reading literature for pleasure (see Clark & Rumbold, 2006), but it is particularly problematic with regard to digital media as practices change so radically over time. Given this, it would be virtually impossible to draw meaningful conclusions from longitudinal studies of digital media use and reading competence, not least because measures devised to capture that competence would quickly become obsolete as practices, devices and the competences associated with them continue to shift.

A further consideration is that, even though reading in homes is often embedded within familiar routines, artefacts and places (Rainbird & Rowsell, 2011), reading for pleasure is frequently characterised as a relationship between reader (or readers) and text. The 'thingness' of books, the embodied experience of reading, and indeed the other people and things associated with reading practices, have received relatively little attention in reading research. And yet the 'thingness' of devices, their size, shape, interactivity and so on, may well be significant for children's enjoyment, along with the many other people and materials that come into relation with one another as children engage with digital media (Burnett, 2017a; Merchant, 2017). For these reasons it would seem that we need new ways of conceptualising reading for pleasure that fit with the range of practices emerging in an increasingly digital age.

In this article, we seek to add to thinking about pleasure and reading by providing an analysis that is derived from reflecting on our own enjoyment of digital texts and the interactions that happen in and around them, as well as some child-focused observations that indicate that these are not simply adult concerns. In developing our argument we think that our analysis probably has broader currency, and may help in casting a wider net around discussions about the affective dimension of literacy. Specifically we draw on Bennett's (2001) conceptualisation of enchantment to argue for seeing reading for pleasure as an affect generated in the relations between readers, texts and things.

**On enchantment**

In a brief respite from academic work Cathy, Mia[2] and Guy are out and about, exploring an unfamiliar urban landscape.

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[2] Mia Perry.

*We're walking back to the station when we notice it. A small pine cupboard with a*

*glass door, fixed to a tree. It's no more than a foot square, and it is covered in earth*

*and moss forming a makeshift roof, topped with winter pansies in flower.*

*- Oh look at that!*

*- It's a book thingy.*

*Inside there are about fifteen paperbacks of various sizes. A book swap arrangement.*

*- Get one of that!*

*Mia's been taking photos on her phone.*

*- I'm not very good they always come out blurry…*

*- They'll be fine.*

*And so she squares up to take the shot.*

*- Do you want a hand....just opening the door?*

*- That would be good.*

*I reach out to pull the door open. And then, without any planning at all, this turns into*

*a sequence of Guy-getting-a-book-out-of-the-box. A slideshow. Then turning to*

*camera, holding the book to my chest, like an advert on TV, or a teacher introducing*

*a class novel, I point to the cover - only to be greeted with howls of laughter. Surely, I*

*can't be that funny?*

*- Look at the cover!*

*I haven't done that yet, so I turn it round and it's called 'People You'd Trust Your Life*

*To'. I'm not sure why that's funny - but it is, and we crease up in uncontrolled*

*laughter. Later, when we look at the sequence of pictures on Mia's phone it's the*

*same again! It's a funny thing, but that's in a way just how it was.*

Like many everyday occurrences this vignette could (and most likely will) be read in many different ways. We use it here, not to make a point about community book sharing or about book reading in general, although much could be said in this respect, but to draw attention to the surprise encounter, the affects provoked by a momentary coming together. This is a coming together produced in part by railway tracks, trees, literacy scholars on the move, flowers on book boxes and mobile phones. We use it to draw attention to what Bennett (2010) calls 'thing power', the tangling together of things and affect in a particular moment. We want to argue that what was generated in that event was, in part, a mood of enchantment.

In her writing on the subject, Bennett describes enchantment as,

> …a mixed bodily state of joy and disturbance, a transitory sensuous condition dense and intense enough to stop you in your tracks and toss you onto new terrain and to move you from the actual world to its virtual possibilities. (Bennett 2001, p.111)

We find this useful in describing the way in which a particular mood may quite unexpectedly and spontaneously take shape. In the event we described above, for instance, there is surprise and light-heartedness in discovering and then photographing the book box, and perhaps there is also the sense of something unfolding moment by moment, something we might characterise as an affective encounter. Recent writing in literacy studies – particularly that which has engaged with 'new materialism' (Fox & Aldred, 2017), has focused on different interpretations of affect and what they might mean for the study of literacy (for example: Ehret, 2017). In this paper, we use the word 'affect' to point at the ways in which people and things come together and generate, perhaps by chance, something that interrupts a situation, and by doing so brings something new into play (Massumi, 2015, p.8). Affect is not in this

usage the same as an individual emotional response (although that could well follow) but importantly, it captures the novelty and nuances of atmosphere generated by, and shared through, material-social relations.

In our example of the book box, we attempt to convey this irruption of affect, suggesting how it begins to take shape as a mood of enchantment. This mood, as Bennett suggests, is one that involves becoming momentarily 'transfixed, spellbound' and being caught up by 'exhilaration or acute, sensory activity' (p.5). When we are enchanted we delight in the complexity of life and embrace surprise and contradiction. In a world in which complexity is so often smoothed over in the name of rationality (Burnett, 2017b), enchantment gives us a way of engaging with the 'nonlinear events and dissipating structures' (p.105) that constitute experience. It involves a re-alignment – or perhaps reassembling – with the world:

> To be enchanted is to be both charmed and disturbed: charmed by a fascinating repetition of sounds or images, disturbed to find that, although your sense-perception has become intensified, your background sense of order has flown out the door. (Bennett, 2001, p.34)

This reading of enchantment is reminiscent of the 'wonder' that, for MacLure (2013), can infuse researchers' relations with their data. Wonder, as she describes it is a 'liminal condition, suspended in a threshold between knowing and unknowing' (p.228). It is both 'out there' and 'in' the person affected; there is a 'mutual "affection"' that is associated with 'the capacity to affect and to be affected' (p.229). MacLure explores wonder in relation to data, but it might be equally useful in thinking about how sometimes an event just happens, lights up, or catches on as things come together with affect in the moment.  Using this notion of

enachantment as mutual affection seems to us then to be important for how we might think about literacy.

**Enchantment, reading and the everyday**

It is perhaps easy to see how a chance encounter with a community book box in a strange town might be conceived of as enchantment. The encounter did very literally stop us in our tracks, the playful spontaneous photo-storying and subsequent hilarity throwing us onto a different plane born of affect-in-the-moment as we (with our knowledge of one another) met up with that lovely book box (with imagined histories conjured in the moment) and as Guy unknowingly displayed that particular book. It is harder perhaps to see how enchantment might be helpful in thinking with more mundane reading practices.

> *Sitting side by side on our sofa at home, we fantasise about moving to a house by the sea on a Scottish island which has just come up for sale. iPads at hand, we start searching. Seductive images from tourist sites and estate agents conjure a world of never-ending sunshine and the bluest of seas, and we have to counter them in our minds with those midges and that grey mist. As we search and read, we share what we find, rooting the island here in our home, sketching out an imaginary life there. Seeking out wildlife sites I read of the otters, and seals and whales. Browsing the menu of the local (only) bar, he reads what we could eat on a night out. We ponder possible disasters and with the aid of our iPads work out the logistics of response. We*

*check out the transport, bus links, flights, doctors, vets, food shops. We search for*

*planning applications, for any evidence of imminent change. Our search takes us in*

*unexpected directions too, to the texts that sketch out the histories written into the*

*landscape of the island, the clearances, the oppression, religious practices. We read*

*critically of course, weighing the interests of blogs, adverts, area guides, information*

*sites, but as we glean what we can and share it between us, it is our shared delight in*

*this alternate imagined future that drives us on to keep fleshing out and layering up*

*what we know (even though we know we will never live there).*

This vignette is reminiscent of the internet searches that many children and adults engage in on a daily basis, with its emergent quality and fluid movements between multiple texts (Long, 2014; Rowsell et al., 2017). As educators, it is tempting to read it in terms of the information skills used, the skills we might list as desirable for young readers of non-fiction texts: searching, selecting, synthesising, discussing, and critically appraising, for example. And these are all present. However, thinking – or feeling - it as enchantment foregrounds something less easily defined: the shared excitement born in the moment that intensifies as the event unfolds, opening up new possibilities as it does so. The exploration of island life unplanned but emergent as one discovery led to another, and as imagined possible futures thickened  moment to moment.  As two people sat side by side on a sofa with time to spare, with mobile devices and memories of happy times, each encounter with a new website helped substantiate and drive on a fleeting dream of being something and somewhere else. Together all these things generated an enchantment that conjured up possibilities for a life elsewhere and other. Central here is the idea of potentiality, of possible futures folded into the moment even if those potentialities are never realised. The affective encounter is not planned, neither is it predictable, but it grows in the moment and allows something new to come to the fore.

We suggest that enchantment, and the coalescence of pleasure and potentiality, can and do arise in apparently inconsequential episodes that involve new media. Take the following example:

> *I just make the transfer bus from airport to carpark and it's already full. At the front there is a family, six people who I decide are mum, dad, son daughter, grandad, grandma, and at the back a largish group of friends, all cyclists it seems judging from the developing conversation about routes and garages. At the front the son asks his mum, 'can I have your phone'. As she passes it across, his dad interjects, 'not for long, the battery's running down and we'll need it for the journey home'. Son hunches over it anyway – taps and swipes rapidly. 'Do you know what avatar name I've chosen', he asks and after a few guesses he tells them (out of my earshot) and they all burst out laughing. At the back the conversation has turned from bikes to a story circulating in the news at the minute, about a cyclist in London who knocked over a woman who later died, and showed no remorse. They discuss how the story has exploded on Twitter, deriding the tweeted death-threats the man has received. The conversation is fast, fluid, lively, impassioned. Sorting out morality in the modern age.*

The few minutes it took to travel from airport to carpark did not offer much opportunity for sustained engagement with text. But reading certainly played a part in both of these overheard interactions: in the boy's navigation of instructions and onscreen icons in setting up the game, and in the critical evaluation of tweets recalled by the cyclists at the back. Importantly for our argument, in both of these very different interactions, reading happened in amongst other stuff: social interactions (with family and friends), the negotiation of objects (mobile phones

and their batteries), and an intermeshing with other interests and concerns (getting home safely, family politics, shared jokes, and the judgements of others). And both were generated in the cramped space of the airport bus, an in-between space, where people, things and their practices jostled together as ephemeral affective encounters. The two interactions were quite different in focus and in quality, and in neither would we perhaps see reading as central to what happened. In each, however, reading certainly did play into what unfolded. It was *part* of the enchantment that took shape in the material-social relations and part of what propelled them on, emerging as each set of people interacted with each other, devices, text and their surroundings in those moments. Of course a gesture, a comment or a bump in the road could have set things off in other directions. The mobile phone could have been withheld, disagreement might have modified the views expressed at the back of the bus, and a jolt might have interrupted the flow of conversation. In each case then the comings together were provisional, always open to being diverted, to dissipation or reassembling, to other potentialities being realised.

Young children's media play offers rich possibilities for observing and investigating these sorts of affective encounters in ways that perhaps translate more easily into the world of education. As the work of Fleer (2014), Marsh et al. (2016) and others has illustrated, children's play often draws on digital media, incorporating it in different ways into ongoing activity. The following vignette focuses on a six year-old boy who is interested in drawing Monster Munch snack packets. He has been repeatedly watching YouTube 'how to' videos and these interests come together as he focuses intently on drawing and commenting in the style of a YouTube clip.

*He's sitting at his desk drawing, you can hear the sound of pens on paper on top of*

*wood. He's playing at making a YouTube video. How to draw a Monster Munch*

*packet. He's propped up the tablet in front, so it acts like a mirror, like live film.*

*- Mm that's good enough.*

*He's drawn the outline of a monster. He looks up at the tablet.*

*-His tummy's s'posed to be like this, isn't that right?*

*This is followed by more concentrated work on the drawing.*

*-You need to do his red nose*

*-Be careful with this otherwise it won't fit in!*

*More colouring in and then a rectangular shape is sketched out – a head.*

*-There you go. And now let's draw his teeth.*

*These get sketched in.*

*-We've done his teeth, so let's get his tongue over there.*

*He looks up again.*

*-And finally I need to colour this up. We will get black and brown. It says 50p.*

*The price goes on at the top of the packet. He hums a sort of theme tune as he colours*

*in the monster.*

*-And the missing word is …*

*He reaches round for a pink pen*

*-dark pink, and I need to do his hands too, next to Flaming Hot.*

*-And don't forget his eyes – green, where's the green?*

Here we witness some intense, immersive engagement, drawing, and commentary

orchestrated as a sort of performance acted out in front of the tablet. There is a flavour of the

enchantment of play, a mood that emerges through the relations between things (including the

technologies of pencils, paper, and tablet), and the boy's semiotic interest (Monster Munch designs, and YouTube). But perhaps the vignette's relationship to reading may need some teasing out. We suggest that the mimicking of the 'how to' video genre - direct addresses to camera and interactive commentaries like 'isn't that right?', 'Be careful' and 'don't forget his eyes' - are firmly rooted in a *reading* of YouTube videos. Alongside that the design literacies involved in a textual reading of the Monster Munch pack are also at work involving, as they do, a sensitivity to colour and layout as much as to verbal and visual signs – another kind of reading (see Bearne & Bazalgette, 2010).

These everyday incidents help to illustrate what a focus on enchantment brings to debates around reading for pleasure. We see this process of people and things being momentarily caught up with each other as generating enchantments, which then help propel generative interactions. In each case reading, or textual engagement, connects what is happening in the here and now to what is happening, or has happened elsewhere - whether this is shaped by YouTube videos, apps designed by commercial game-makers, or tweets written by unknown others and dispersed through complex social media networks. In each case, moreover, the process through which reading happens is not simply human.

> *Its head swivels, angles up towards me and its eye catches mine. 'Would you like to interact with me?' it says. I'm not really sure I do to be honest. It's disconcerting. I'm worried by the blurring of boundaries between humans and objects, by ongoing attempts to design robots that are ever-more humanlike, and I don't really want to collude with this by entering into a conversation with a robot. Even though I feel myself drawn to this small child-like figure, I back away. Others in the exhibition hall are braver, 'Yes! Hello!', but there's no response, just a swivel of eyes and head and*

*another invitation, 'Would you like to interact with me?' While in some ways I'm*

*reassured that it gets it so wrong, I also feel a stab of concern.*

Coming face to face with a robot, like this, we may well be both 'charmed and disturbed', seduced by the image of humanity whilst at the same time unsettled by technological incursions into human practices. And yet, while they rarely resemble humans, machines are of course already very much part of everyday life, and are often very much part of our experience of reading and pleasure. Whether or not we feel irritated or supported by 'Readers who liked this also liked…', algorithms, bots and other unseen agents play an increasingly influential role in our access to texts , and in doing so help sculpt our social, economic, cultural and political lives (Ferreira et al., 2016; Fuchs, 2017). They are caught up in affective encounters as well.

**Enchantment, potentiality, relationality**

So far, we have explored reading and pleasure by focusing on enchantment as an affect generated in the relations between readers, texts and things. Many of our examples are framed by work, but they are also about pleasure, our own or others, about how pleasure that bubbled up in the moment drew on or sustained engagements with text. By providing selected examples from our own experience, our tracing of reading and pleasure is inevitably limited. There are many common practices involving digital media that we have not touched upon. Other vignettes might have featured video gaming, social media, fan-fiction, unboxing videos and much more (e.g. see Beavis, 2014; Curwood, 2013; Marsh, 2016). Our examples do however illustrate the complex and diverse ways in which reading and pleasure are entwined.

We might see this diversity in relation to a set of intersecting continua ranging from immersive to lightweight, sustained to ephemeral, individual to collective, serious to flippant, involving anything from momentary hilarity to deep engagement. A focus on enchantment offers, we suggest, an inclusive notion of reading for pleasure that accounts for the multitude of diverse digital practices that, for many, are part of everyday life. It also however foregrounds two themes that may be useful in thinking about literacy provision in educational contexts: relationality and potentiality.

We begin with *relationality*. It is widely acknowledged that literacies are essentially relational practices; they are situated ways through which we mediate our relationships with the world around us (Barton & Hamilton, 1998). They allow us to communicate, express ourselves, share what we create and to access perspectives across time and space (although the extent to which we can do this is dependent on access to resources and power geometries - see Kell, 2011). A focus on enchantment, however, adds nuance to the idea of relationality by focusing on how people and things come into relation from moment to moment, and by foregrounding not just people and texts but complex intersecting networks of material-social relations. Framing our vignettes as affective encounters presents reading as inextricably entangled not just with text but with other people, places and things. Text plays into each event in different ways: mediating an understanding of place (the island dream), enabling participation in a game or access to distributed views (the bus journey), and by offering a resource to replicate (the Monster Munch drawing). And other people, places and things (with all their histories and possible futures) also play in to what reading becomes, the meanings made and what else emerges. The island internet search, for example, is driven not just by the unspoken shared memories and togetherness of a couple on a sofa, but by many others (human and non-human), such as the islanders, businesses and government agencies that have created a strong online presence for the island, as well as the processes that manipulate

searches. The young boy's drawing meanwhile materialises from a coming together of video, paper, crayons, desk and a fascination for Monster Munch and YouTube (which in turn owe their existence to multiple social, commercial, political and material realities). Reading, as Rosenblatt (1938) described it, can be seen as a transaction between reader and text. These examples foreground how this transaction is shaped also by the ways in which readers and texts meet up with – and come into relation with - other people, places and materials.

Linked to the notion of relationality is the idea of *potentiality*.  If events unfold as people, texts, places and things come into relation, then folded into any event are multiple potentialities or possible futures. By implication, what is happening is always provisional. It is sustained or disrupted from moment to moment, and as such there is always the potential to shift.  So: the internet search just might have propelled a life-changing move; had the battery not been nearly spent, the boy on the bus may have gone on to play a long and absorbing game on the phone; the cyclists may have been moved to join the Twitter storm; and had the iPad fallen over, the young boy may have lost interest in his drawing and gone to play something else. This focus on potentiality adds further weight to the idea that reading is continually implicated in multiple relations with other people and materials. Things happen which propel engagements with literacy, which  may then go on to help shape what happens next.

**Implications for educational provision**

By using the idea of enchantment to reflect on enjoyment and digital media, we have attempted to highlight the relations that feed in and out of these affective encounters - relations that perhaps give texture to imagining what reading for pleasure in a digital age

might look like. To an extent this framing of reading for pleasure as enchantment is simply descriptive, a way of accounting for pleasure differently in relation to a diversity of digital practices. However we also suggest that this re-orientation, with its foregrounding of material-social relationality and of potentiality,  has implications for  thinking about reading and pleasure within educational provision. Below we consider four points: the first two re-state recommendations and commitments that have been discussed extensively before, but that we feel are worth re-stating, whereas the third and fourth are more speculative, drawing on our thinking about relationality and potentiality.

First, we suggest that an inclusive take on reading for pleasure - one that can accommodate ephemeral and lightweight mobile digital practices and all the rest - may be a useful prompt for literacy educators. Just as teachers of reading have been encouraged to be readers of children's literature (Cremin et al., 2009), it would seem that teachers of children and young people might usefully spend time investigating the diversity of texts with which their students engage, including popular and digital media. In this sense our analysis supports longstanding calls for teachers to acknowledge and build on children's out-of-school literacies (Comber & Kamler, 2005; Marsh & Millard, 2000).

Second, it is important to acknowledge the pleasure associated with digital media practices when promoting a critical perspective on new media. Calls for an increased focus on critical literacy have gained momentum recently in response to wide-ranging concerns about the commercialisation of online environments, the rise and implications of big data, the increasing circulation of fake news, and worries about privacy and online safety (Livingstone, 2009; Livingstone, Lansdown & Third, 2017; National Literacy Trust, 2017). However, such work needs to be undertaken with care and with due regard to the pleasure associated with

such practices. Otherwise there is a risk of undermining or negating practices from which learners take pleasure (Buckingham, 2003), and indeed learners may withdraw from school-based activities, unwilling to critique the texts they feel are significant to their lives (Janks, 2002).

Third, a focus on potentiality and material-social relationality in reading practices troubles the idea of reading as individualised and transportable; it presents reading as embedded in complex networks of people and things, and as part of what happens from moment to moment. These ideas encourage us to foreground potentiality in educational practice, to review what is happening moment to moment and to consider how we respond to what emerges in what children do. In working to cultivate the kinds of enchantments we have associated with everyday life, we might usefully consider how far opportunities for reading - ephemeral as well as sustained, incidental as well as centre-stage - arise within ongoing activity, and how such reading might itself spur further activity rather than being the end in itself. Many compelling examples of this kind of approach have been documented in the research literature: Bailey's account of an after-school Minecraft Club (2016) is just one example, in which children built and played within a world on-screen, and as they did so referred to multiple texts such as manuals, blogs, YouTube videos and chatscreens that in turn helped propel the play. Such emergent playful approaches are perhaps most clearly articulated in practices that combine digital media use, investigative learning and play and/or drama (e.g. Medina & Wohlwend, 2014; Wohlwend, 2013). They are pedagogies designed to allow ideas and intentions to take flight, that allow new possibilities for making and sharing meanings to arise in the moment through the spontaneous response to what others do (Daniels, 2014). In practice many teachers work in this responsive way for much of the time as they review, or sense, how an activity is going and decide whether to break it off, extend it or simply let it

continue, or as they decide which resources and opportunities to introduce in response to what children produce, say or do. Thinking about such approaches in terms of relationality and potentiality however foregrounds the multiple potentialities folded into any moment, how arrangements of children, adults, things and text meet up together, and what we might do to sustain, enable, extend, divert or simply allow what is going on.

Fourth and finally, if we accept that reading and pleasure are embedded in multiple material-social relations, then by implication they can never be neutral or bounded (even if we intend them to be). They are woven into everyday life, and as such are part of how the world gets made. It is beyond the scope of this article to trace all the ways in which a moment of reading relates to other material-social practices elsewhere (e.g. by examining the environmental consequences of book or tablet production, the histories of different kinds of reading practices, or the economic and political context in which resourcing decisions are made). Suffice it to say that this perspective brings an ethical component that acknowledges these multiple relations. For Bennett, enchantment has an important role to play here. It allows us to stay with complexity and confront our habitual ways of seeing things. It allows us to hold together our fascination with what's happening with an ethical engagement about what is going on. We might see this in our final vignette, where the narrative presents the affect as a combination of deep unease, questions of morality and a glimpse of possible futures. It is by holding these contradictions together, Bennett suggests, that it may be possible to interrogate and sense possibilities that may be missed through more ordered analyses. Through an 'alter-tale' of enchantment, she argues, we can 'dust off and shine up what it discards, that is the experiences of wonder and surprise that endure alongside a cynical world of business as usual, nature as manmade, and affect as the effect of a commercial strategy' (2001, p.8). This perspective may well illuminate debates about critical literacy in education (as introduced

above). Rather than holding apart agendas for reading for pleasure and for reading critically, we might usefully consider what we can gain by holding them together, and by ranging more widely in exploring the relationships between what happens in the moment and what happens in the world.

The impetus for this article was to find ways of thinking with reading for pleasure that work for digital media, and to include the everyday ephemeral and sometimes trivial encounters that arise. In doing so, we have foregrounded the notion of material-social affective encounters, a perspective that may be also useful in thinking (or feeling) with the sustained engagements with literature more typically associated with reading for pleasure. Broadening our take on reading for pleasure through a focus on enchantment may not just be valuable in acknowledging the wealth of reading children do in their lives, but in foregrounding how all literacy is embedded within and helps to construct our relations with the world around us. As such, in a world of uncertainty, risk and rapid change, enchantment may just re-orientate us to what we value. Recognising this- and bringing pleasure, possibility and criticality into more regular dialogue- may well provide productive ways forward for literacy pedagogy.

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