

## The Interview-Event-*Agencement* as Creative Movement and Methodological Disruption

Aisha Ravindran, Simon Fraser University, Canada, <https://orcid.org/0000-0003-3911-0226>, [aisha.ravindran@ubc.ca](mailto:aisha.ravindran@ubc.ca)

### Abstract

In her article “Towards a Politics of Immediation,” Erin Manning (2019a) writes about the process of “*immediation*, the witness of time, of body in the making” (p. 1) that bodies subjectivity through the interstitial experience of/in the event. Drawing from Manning’s movement-oriented philosophy, and thinking-with her concepts of immediation, *agencement*, interval, and memory of the future, I invite alternate visualizations of interviewing as a research method through my study with international graduate students in a TESOL program at a Canadian university. By shifting focus from human-centred researcher intentionality and pre-determined research tools of the interviewing method, to the entangled human and non-human affective agencies of the interview-participant-voice-recorder-assemblage, I offer possibilities for experiencing the interview-event as an affective ecological attunement. Manning’s concepts also create interferences with existing institutional and TESOL representations and discourses, where multilingual students are often interpellated into rigid identity constructions and difference is seen as deficiency.

**Keywords:** interviews, methodology, Manning, *agencement*, TESOL

*Becoming-researcher is becoming-artist.* (Manning, 2008, p.19)

### Reconceptualizing the Interview as Interview-Interval: Some Propositions

Premised on posthumanist and new materialist ontologies and methodologies of the more-than human (Deleuze & Guattari, 1987; Koro Ljungberg et al., 2017; Snaza & Weaver, 2015; Springgay,

2015; St. Pierre, 2018; Taylor, 2018), and thinking-with Manning's (2016a, 2016b; Manning & Massumi, 2014; Massumi, 2015; Manning et al., 2019a, 2019b) concepts of immediation, *agencement*, and the related concepts of the interval and memory of the future, I invite alternate visualizations of the interview as methodology through my experiences of interviewing international graduate students in a teaching English to speakers of other languages (TESOL) program at a Canadian university. Manning's (2020) discussion of neurotypicality and neurodiversity have also been extended to second language education (SLE) in university settings. This article aligns two knowledge strands to disrupt existing paradigms through Manning's concepts: the interview as a qualitative method and discourses of deficiency in TESOL contexts. With a focus on three data-excerpts from an interview with one student, I offer possibilities for experiencing the interview through an affective attunement to an interstitial middle space that occurs in the interview, which Manning terms as the ecological "relational third" or "interval" (Massumi, 2015, p. 123).

Manning's concepts grant insights to two questions that pivot this article. The first relates to methodology: What does the interview *do* as a qualitative research method? It could be argued that all qualitative data collection methods serve the objective of gathering information that support the research trajectory of the researcher. I attempt a revisioning of the nature of data and by association the research process. My study draws attention to the moments of misalignment, divergence, and disruptions from conventional flows of information exchange in interviews. These movements cannot be planned before the event, as they are contextual and ecological. Each context is singular and cannot be replicated. Manning's concepts provoke understandings that diverge from conventional expectations of the interview as a qualitative research method by focusing not on the thematic content and sequential processes of the interview but its potential to create meanings that are unplanned, contingent, and multiple, and thereby problematize the prescriptive model of the interview as a research method.

Secondly, how does knowledge shared at the time-space of the interview become collective knowledge-creation in TESOL? Disrupting conventionally structured qualitative methodologies also creates interferences with existing representations in TESOL institutional and academic discourses, where students are often perceived through rigid identity constructions and difference is seen as deficiency. Manning's concepts are discussed in more detail in the following sections as they illuminate the two knowledge strands in this article.

### **The Interview as *Agencement***

The interview is a *bodying-with feeling-with ecological agencement*. In her article "Towards a Politics of Immediation," Manning (2019a) describes immediation as "the witness of time, of body in the making" (p. 1), which bodies subjectivity through the interstitial experience of/in the event. Immediation is the unplanned and unmediated coming together of different elements at the moment of experience, where the event and the participants reciprocally create or *body* each other. For example, a writer combines words into sentences, but the words also body the writer in a reciprocal transformation and *bodying* during the event of writing. Drawing from Manning's

(2008, 2016a, 2016b) movement-oriented philosophy, I attempt a disruption of traditional qualitative methods of interviewing as a human-centred activity that culminates in the structured completeness of a final product: the research artefact. My study shifts focus from human-centred researcher intentionality and pre-determined research tools of the method of interviewing, to the entangled agency of the interview-participant-voice-recorder-time-space-assemblage. I seek understandings through these provocations: What are the subjectivities engendered in/through the interstitial middle spaces generated through the interview? How is agency generated through the interview-assemblage?

The French word *agencement*, attributed to Deleuze and Guattari (1987), has been translated into English as assemblage by Massumi in *A Thousand Plateaus*. An *agencement* is a particular configuration of elements, whether physical or conceptual, and their relationships (such as between parts of a car, objects that fit into each other for a specific purpose, the human non-human arrangement in a classroom or a laboratory, or between a philosophical concept and its propositions). In coming together, these disparate elements, their relationships, and their ability to affect each other constitute a contingent body. However, as Bangou (2014) points out, the English translation “fails to capture the changeable nature and constant reinvention of an *agencement*” (p. 545). In *The Minor Gesture* Manning (2016a) asserts her preference for the original Deleuzo-Guattarian (1987) word *agencement* over its English translation, as assemblage suggests the elements constituting a body, whereas *agencement* includes the configuration as well as “a sense of movement and connectibility, of processual agency” (Manning, 2016a, p. 123). Manning (2019a) also refers to *agencement* as agency, to express the combination of content and potential for action embedded in the term. I use the term assemblage in this paper to denote the contingent elements coming together to constitute a body, each of which reciprocally affects the others. My use of *agencement* includes the body *and* its ability for agential response with the ecological coming together of different elements.

In this article, Manning’s concept *agencement* is also used to emphasize the importance of attunement to the elements constituting actual pedagogical spaces of TESOL educators. *Agencement* offers possibilities to reconfigure and visualize the immanent potential of these spaces to generate previously unexplored agential enactments and movements.

### **The Interval and Immediation**

The interview is a co-composing event-time of releasing potential, not a static capture of reality. Manning describes the interval (Massumi, 2015, p. 123) as an additional dimension between two movements of an event. She describes it using the analogy of a wave: like the in-between moment of stasis at the point of two waves meeting each other, when a wave recedes and an incoming wave meets it, the interval is “a welling; already a next overtaking a receding” (Manning, 2014, p. 40). Following this analogy, the interval is a disruption in the middle of an event (such as in the interview) that is between two movements: the moving forward and the return. When movement continues after this momentary stasis, it creates a third, different movement that holds at once all three. “The interval” states Manning, “is duration expressed in movement ... exist[ing] in the

between of movement ... yet is never passive. It activates the next incipient movement” (Manning, 2009, p. 17). It is a qualitative shift in the interview-event and imbues it with a momentary change in tenor, direction, or intensity. Manning (2016a) urges us to “think the interval not only as the force of form in the context of a simple movement” but to “[t]hink it also in its potential as an opening into *agencement*” (p. 123). The term interview-interval as I have used it in this article, includes the contingent form of the event — the interview — as an ecological configuration, but also as concurrent agential *doing*, as actual occurrence and as speculative potential.

A concept that is related to both immediation and the interval is Manning’s (2016a) term “memory of the future” to refer to the potential that art opens up in time, which is aligned to the processes that any speculative creative action generates. It is “the potential to activate the future in the specious present, to make the middling of experience felt where futurity and presentness coincide, to invoke the memory of not what was, but of what will be” (p. 47). To return to an event in the past during present time also carries with it a projection into future time, as “future-pastness” (p. 85). This concept is relevant in academic contexts where structured patterns of course content and measurable learning outcomes are prioritized, and value is accorded to the visible and the quantifiable. Non-visible and context-contingent processes are often placed outside the radar of institutional value. Hence there is a strong need for TESOL educators to reassess the impact of material and discursive assemblages on students, second language teacher trainees, and on multilingual and international student subjectivities, for potential interventions.

## **Second Language Education and Transforming the Deficit-Model**

In recent years, there has been an accelerated movement of international students to institutions of higher education in Britain, Australasia, and the countries in North America (BANA) in order to acquire academic credentials that hold higher professional capital, and to also seek settlement post-graduation as immigrants. These students have often been commodified as sources of economic capital in these countries (Scott et al., 2015), and programs that have been developed specifically to support their academic transition or qualifications are often ambiguous with regard to the plausibility of program objectives. Institutional marketing material and structured academic processes are often constituted and based on a deficit-model, especially so when student competence is evaluated through standardized rubrics and expectations, and linguistic frameworks that are based on monolingual models.

Recent studies focus on transforming the deficit-model to an asset-model, by foregrounding the multilingual/plurilingual and cultural knowledge that students of other languages can bring to academic contexts (Ilieva & Ravindran, 2018; Marshall & Moore, 2013; MacSwan, 2018), and also by creating an “asset-oriented mindset” among TESOL educators (Stille et al., 2016, p. 498). This engagement with a critical perspective and ethical reflection of existing second language teaching and learning pedagogies will not only “mobilize and strengthen languages, communities, social practices and cultural identities” in TESOL contexts (Lau & Van Viegen, 2020, p.6), but also transform existing deficit-oriented representations of multilingual students and English language learners who have often been marginalized in North American contexts (Marshall, 2020;

Ravindran & Ilieva, 2020; Van Viegen & Zappa-Holman, 2020).

A similar deficit-oriented perspective is discussed by Manning (2013, 2019a, 2020) through an extension of the term neurotypicality from the study of autistic cognition to other contexts of racialized embodied marginalization such as at the university. She compares the systemic erasure, invisibility, and marginalization of bodies to the neurotypical representations at university and other contexts as processes that “den[y] bodies the potential of their transitions ... becomings ... imposing an identity onto them that cannot be assimilated” (2020, p. 218). Manning’s concept of neurodiversity adds an important dimension to the field of TESOL where the neurotypical basis of linguistic competence is often based on a standardized monolingual model. She (see interview with Kuipers, 2019) provokes us to visualize these marginalized bodies crossing the threshold through a doorway, into a space that is already established in terms of who and what is seen as being *normal* or privileged:

*What kind of learning happens when the body is weighted down by the anxiety of the crossing, by the self-consciousness of being constantly singled out, hyperseen, and unseen, all at once? What are the consequences of living with the feeling of having no space while taking up too much space? (Kuipers, 2019)*

Manning’s (2020) discussion of neurotypicality and neurodiversity is valuable for application in TESOL contexts in order to think-with as researchers and educators to transform standardized norms of teaching and learning English. Her concepts will also contribute to additional understandings of pedagogical creativity and innovation in SLE to generate non-conventional and non-structured teaching and learning movements and dismantle deficit discourses.

### **The Interview as Qualitative Method: Disruptions of Major Methodologies**

Together with growing engagement with reconceptualizations of research methods and data through postqualitative methodologies, the processes of interviewing as a research method have also been problematized (Cannon, 2017; MacLure, 2013; Mazzei, 2013; Nordstrom, 2015; Shelton & Flint, 2019). The structured process of the human-centred interview, the ontology of the interview as a researcher-centred enterprise and a phenomenological interpretation of reality, the precisely sequenced temporal and material method of conducting the interview, and the thematic cutting-up and arbitrary selection of interview data for researcher analysis and representation, are questioned and dismantled through posthumanist, feminist new materialist, and postphilosophical frameworks embedded in postqualitative inquiry (Barlott et al., 2020; Marn & Wolgemuth, 2016).

My own exposure to postqualitative inquiry and my desire to follow a divergent pathway were impelled by these frameworks, and these will be described later in this article. The research design of my study included data-collection processes through interviews, focus groups, classroom observations, and discourse analysis of assignments, which were documented meticulously in my proposal to the Office of Research Ethics (ORE) at my university. I planned to hold the interviews three times, during the initial, middle, and the concluding periods of the program, so that the

altering perceptions of the students, their academic socialization, and transition experiences would be shared and discussed. Sixteen students signed the consent form and offered to contribute data to my study.

Even though I had an ORE-approved list of interview questions, the interviews were not structured turn-taking question-answer responses, but discussions, where our experiences, opinions, and perceptions moved in overlapping rhythms following different rhizomatic pathways led by the interview. During the interview, I motivated initial conversations by asking “Do tell us ...” or “Could you share with us ...” where the “we/us” was *us*, the voice-recorder (I will call it Victor)<sup>1</sup> and me, as I could not dissociate myself from Victor. Each of us collaborating in the interview-event was recording it as memory. Victor was my material co-collaborator, part of the assemblage that created the ecological singularity of the interview as event. As I went through the motions of switching it on as our interviews began, I sensed an initial discomfort extended towards Victor by the participants, like towards an eavesdropping stranger in our midst. Later on, Victor was often ignored, or became a part of the threesome, transformed as an accomplice or a collaborator, co-composing the movement of the conversation through its presence.

I use Manning’s concept of immediation as an occurrence in the middle of the interview as interview-interval, when the interview was punctuated by unexpected moments that altered its movement. My use of the hyphenated term interview-interval combines two aspects of the interview as event: the movement of the interview, and the stasis or the interval in the interview that is experienced as immediation, the unplanned divergence from the flow of the interview. When the interview is experienced not as a structured process that coalesces data-objects for analysis, but as an experience that unfolds in what Manning (2016a) terms as “event-time” which “is in movement, lived, felt” (p. 49), it becomes other-than its conventionalized form as research tool. Manning (2019a) expresses event-time as “time folding into the event as it comes to expression” (p. 2). The event-time of the interview-discussions with my human collaborators was impacted by the resonances of their assemblage. This offered an opportunity to conceptualize the event-time of the interview as a methodological disruption and to evaluate the interview differently from its standardized methodological moorings.

### **Data-Excerpts of the Interview as Minor Movements**

The interview-interval is a durational shift from the event-time flow of the interview, the major as structured and prescriptive qualitative research method, but it also generates a minor movement, an *agencement* that “punctuates the in-act” (Manning, 2016a, p. 7) of the interview. The minor is “a reorienting of the event” (p. 8) through the deflecting moves and relational resonances of the collaborators. Manning describes the minor as a “gestural force that opens experience to its potential variation .... activating a shift in tone, a difference in quality” (p.1). She expands on the relationship between the minor and the major: “[T]he minor works the major from within .... a force that courses through it, unmooring its structural integrity, problematizing its normative standards” (p. 1). The data-excerpts in this paper as *agencements* of minor movements disrupt the major: the discursive representation of deficit identities of international students and the

interview as prescriptively structured research process.

The data-excerpts that I have included in this article may appear to be an arbitrary selection, but they are occasions where the “wonder” of data has resonated ecologically as “both material ... and virtual — a matter of potentialities and thresholds” (MacLure, 2010, p. 231). They harness both time and space within an ecology where bodies (researcher, collaborator, voice-recorder, discourse, and other material and non-material elements) acquire subjectivity through the event. The data-excerpts in this article are from interviews and focus groups with one participant, Jane (self-chosen pseudonym). The purpose of doing so was to illustrate how the interview as research process generated different interview-intervals contingent upon the assemblage of each interview with Jane. The movements as interview-intervals that are discussed later in the paper are three different immediated divergences that take the interview discussions to another time-space configuration of event or a reconfiguration of a body (the voice-recorder, the researcher and participant, or student and teacher). These excerpts do not represent a single and stable reality or interpretation, but present potential for knowledge and meaning making as reconceptualized method and as pedagogy. From a TESOL context, the process of noticing the divergences of student responses or linguistic variations is an acknowledgement of student navigational ability, which academic or pedagogical compliance to standardized norms of value often fail to recognize.

### **Entanglement with Data and Reconceptualization of the Interview**

My data collection commenced almost a year before my comprehensive exams as the students enrolled in the graduate program in TESOL had already started their two-year program the year before my exams. By the time I had completed my initial data-collection and passed my comprehensive exams, I had reached the space that St. Pierre (2016) encourages us to seek: to “read and read and read until its concepts overtake us and let us *lay out a plane* that enables lines of flight to what we have not yet been able to think and live” (p. 122, emphasis in original). Impacted by the reading of a vast corpus of literature in new materialities, posthumanism, and postqualitative methodologies, I could no longer approach data through conventional modes due to the conceptual and methodological changes that had suffused and altered my perspectives. Conventional qualitative research processes maintain a distinct difference between theory and methodology and place the researcher as central to the research process. These methods are seen as tools to mine data, and a thematic analysis of data curated by the researcher appears to offer a stable and singular representation of both identity and reality. In brief, my resistance to conventional methods was a response to hierarchies of power that mandated what was acceptable or not, based on structures and norms that accorded value to particular processes, and questioned the validity and credibility of alternate modes of conducting research.

There were other implications of these changes on my research trajectory: if my data collection processes conformed to conventional ontology and methodology, then how would the method or the data possess credibility when perceived through alternate theoretical and methodological conceptualizations such as the postqualitative? Having followed a conventional qualitative research design, I faced the dilemma of aligning the methods that I had used at the initial stage of

my data-collection with what was seemingly a contradictory onto-epistemology. Springgay and Truman's (2018) suggestion resolved my dilemma. Their argument was to not do away with method, but to "approach methods propositionally, speculatively, and experimentally, and maintain that it is the *logic of procedure and extraction* that needs undoing" (p. 204, emphasis in original). Instead of seeing method as a structured process, they suggest thinking about methods as "a becoming entangled in relations" (p. 204). As Manning (2019b) also emphasizes, moving "beyond method" requires that method transgress form and disassemble structures into contingent and unpredictable movements. These insights helped me acquire an altered perception of the interview as method.

The data-excerpts from my conversations that appear below are juxtaposed sequentially with the concepts associated with them in each of the interview-intervals. They are complicit attunements to the assemblage and the intervals and are not an "attention-to" but a "becoming in attention-with" (Manning, 2014, p. 108) the ecologies of the event-time. I do not mediate or interpret the excerpts through analysis but offer what the interview-interval activates or generates through the cutting into the event as immediation. I leave it to be experienced differently in other experiential contexts by the reader for whom these data-concept pairs may generate a different resonance and become more-than the instance of their occurrence at a specific event-time. As Manning states, while articulating a thinking-feeling experience, there is the need to "write across, finding points of entry not to explicate, but to amplify, or resonate with thought's feeling, inviting you to activate a relation to immediation and see where it takes you" (Manning et al., 2019a, p. 274). My emphasis is on the perception of this virtual time-space travel of data as it generates meaning during different timeframes. Manning's concepts of immediation and a memory of the future allow us to think differently about data's ability to transform through distinctly different knowledge- and meaning-making ways at every instance of a reading or listening of the data-excerpts.

### Interview-Interval I: The Interview of the Interviewer

*I reach the end of my first interview with Jane, and ask the standard question based on the list of interview questions that I had submitted to the Office of Research Ethics: "Do you have anything more to add?" Jane replies: "I have a question for you actually." I ask her to go ahead. She recalls a situation in one of the classes that I had been observing, where the instructor asks a question addressed to the class: "What if one of their students wants to learn grammar, vocabulary, those traditional stuff, what would you do if you were a teacher?" Jane speaks about her classmates' responses and her own opinion: "My classmate said, just satisfy what he or she needs. You just want to learn grammar or vocabulary? O.K. I teach you. You just want to learn writing? O.K. I teach you. I don't have anything else." Then Jane says: "And I saw you ..." and demonstrates by moving her head from side to side what I had done in class to indicate my disagreement. "Why? Was that [answer]wrong?" she asks.*



## Immediation and the Body of the Interview

As Manning (2019a) illuminates, using Whitehead's concepts, the subject of the interview is not the human subject, but bodies that become just what they are at a point in time "*just this way in this set of conditions*" (p. 1, emphasis in original) when they encounter a different context and conditions. The subjectivity that emerges in another ecological context enters another event-time but holds traces of the past in its future bodying and becoming. This process of becoming in the present links with the past and the future, and it is, as Massumi argues, the "constitution of the present that determines what of the past carries forward" (Manning et al., 2019b, p. 518). In interview-interval I, the event that Jane recalled already had the future embedded within it as memory. Manning (2016a) describes the memory of the future as "an attunement, in the event, to futurity not as succession but as rhythm .... The memory of the future is the recursive experience, in the event, of what is on its way" (p. 50). Jane speculates about future possibilities through what the present holds as potential. This speculation was an experience in present time, generated by the *agencement* of the present that is a future enactment.

When Jane asked me to recall my response during a time past, I tried to provide an explanation for my previous behavior during the present event. This sudden reversal of roles also flipped the distinctness of interviewee and interviewer and altered our relationship, the ecological configuration, and the timeframe of the interview. I was contending with an unexpected interview question, struggling to recall an incident that I had forgotten completely, but which had made a significant impact on Jane. I tried to articulate my response as best as I could, speculating on *why* I must have responded as I did in the past, thereby connecting past time with the present, while Jane, in her new role as interviewer, offered verbal and non-verbal responses to my answer. This movement disrupted the interview-event. Jane was emulating a qualitative research method, by inscribing herself as researcher and reversing the roles that I had created through the protocol and processes of the research inquiry. How did this interval transform the interview as event?

MacLure (2010) writes about sections from the corpus of our data that "*glow ... [and] start to glimmer, gathering our attention. Things both slow down and speed up at this point*" (p. 282, emphasis in original). The interval created an affective resonance in the event that altered its movement. The assemblage of the three collaborators, all three in their synonymous roles as recording machines (Jane, Victor, and I), collectively transform the interview as *agencement*. How did language bring about an incorporeal transformation through the encounter? What were we, as recording machines doing, or what was the interview-interval *doing to us* during this in-betweenness where new "bodyings emerge[d]" (Manning, 2019a, p. 1)? An attunement to the interview as processual movement across time and space and disruptions that take the interview in unplanned and unexpected directions have implications for the interview as a structured research method. It allows the researcher to revisualize conventional onto-epistemologies in qualitative research and the reliability of researcher representations of data or subjectivity.

## Interview-Interval II: The Edible Recording-Machine

*Jane wished to add her perspective to a topic the focus group was discussing. The voice-recorder was placed on the table and each speaker moved it a little closer to them as we were meeting at a table in an open area where students were occupying the surrounding tables. It was lunchtime. The steady buzz of conversations and the smell of food wafted towards us. When it was Jane's turn, she grabbed Victor, took it towards her mouth and pretended to chomp on it. The group was surprised by this sudden and unexpected move, and we all started laughing. I asked: "Jane, I'm curious. Why did you want to eat that poor little voice-recorder?"*

*"I don't know ... I'm hungry ... it seems like a chocolate bar."*

### The Subjectivity of the Interview-Event as *Agencement*

Manning's (2014) discussion of subjectivity relates to the context of the event-movement. Grounding her description in the context of choreography, she states that subjectivity does not reside in the individual, but in the encompassing ecological movements where it is "the dance that dances me" (p.167). It is the reciprocal attunement of movement/dance/interview and participants that creates subjectivity. But again, the subject is not a single being, or even a person but "*the subject of the event*" (Manning, 2014, p. 167, emphasis in original). A/The subject does not exist as singular in form or body, but it is the event that bodies as form. As she elucidates further, this "subjective form is not stable across time and space ... [but] emergent and co-compositional. It is how the event actualizes as event" (Manning, 2016a, p. 134). I return here to Manning's (2019a) conceptualization of *agencement* as arrangement and agency. Was Jane enacting her role differently from her conventionalized role as participant in the research process? What caused her sudden response that disrupted the interview-movement? Would another context and assemblage have produced a different response?

Subjectivities are immanent in the ecology of the interview-event and are generated *as* event and *with* it. If so, pre-attributed roles of interviewer-interviewee/researcher-participant power hierarchies are disabled, as the entanglements that are generated through the unpredictable movement of the interview-intervals are unexpected and contingent configurations. Victor's subjectivity lay in how it activated knowledge-creation through the combination of discursive and contextual entanglements. The interview as an opening up to the event and creating the conditions for the bodying of subjectivity, is very different from following a trajectory that mirrors a fixed identity through the participant's responses or identifies memory of events as a reflexive and static representation of reality. The human and non-human subjectivities of the event are ecologically generated, holding the potential for differences in other material-discursive iterations. In such iterations, the assemblage may hold previously configured elements (the enabling discursive content, the past-present as contextual time) but the *agencement* carries a different potential in future actualizations of the present — just as it holds for me within a different

assemblage during this present time of typing, which is already in the past the moment each word is typed on the page.

What are the movements of thought that Jane experienced with Victor and me, and all the material-discursive elements of our entangled relational assemblage and experiential relations? Jane's response was spontaneously part of the flow of events during our focus group discussion. Victor becomes other-than what it conventionally is through Jane's unexpected action. The ecology of the phenomena generated Jane's movement that diverged imperceptibly from the trajectory of the interview, and it had to become what it was in *just that singular context*. Every co-constituting element in that *agencement* was bodying in time. But the interview-interval, and the phenomena that the interview assemblage generated, already carried the potential for a future bodying through its movement in a different material-discursive configuration, such as through its inclusion in this paper. We were all recording the conversation in different discursively meaningful ways. Victor was actively participating in the event and holding the potential to activate thought in future movements. Manning's (2016a) visualization of the subjectivity of the event draws our attention to qualitative research methods, and specifically the interview and focus groups, which have conventionally been researcher-centred with a focus on what the interview *is* instead of what it *does* as onto-epistemology. Jane's minor enactment during the interview draws attention to how fixed representations and interpellations of identities could be disrupted.

### Interview-Interval III: Speculative Transgressions

*Jane speaks about symbolic power and how she visualizes the process: "When the person who is in a dominating place, they set up the system and this is not only beneficial to the dominant person but also beneficial to the dominated person, so people from both sides are waiting to contribute to the system, so it's very hard to change the system.... If I want to find the English teaching job, they give me a chance to be like a teacher in a reading class [instead of in an oral communication class where school administrators prefer a native speaker] to teach the students how to read fast and efficiently when they take the IELTS [International English Language Testing System]. OK. So first I can get the job, and I get paid. Secondly, I achieve a sense of accomplishment because I learn English for so many years, and I can support myself ... so if you want me to change this system, the first thing [that] comes into my mind is what can I do next? .... To do some change in the existing system ... I want to have now is to be recognized by this system."*

### The Event-Time of the Interview

An important aspect of the event-time is its affective intensity. Massumi (Manning et al. 2019a) describes the term thinking-feeling as a *feeling* in the event-beginning that brings together events

in the past as potential in the present. “But since the feeling is of potential, it can already be construed as a kind of thinking forward. It’s a thinking-feeling in the immediacy of what’s coming” (p. 275). Following Manning’s (2019a) theorization of time, I shift focus from what the interview *is*, as discursive object, to what it can *do* as a processual event-time movement and with the interview-participant-voice recorder-event-assemblage. Speculative thought, then, is a memory of the future, where to think in the present is to be already in the enactment of a future event.

Manning (2020) suggests that we need to shift from the term *body* to *bodying*, so that the notion of individuals as located and fixed on systemic and institutionalized scales of established and mandated power hierarchies are dismantled. The verb *bodying* suggests the shifting, altering dynamism of an individual as *body* that resonates with other *bodies*. The term also includes the time-place context and brings to bear the “field of forces through which individuations emerge and shift .... and the ecologies that compose it, here, now, ... on the futurities that give it potential or unmoor it from the grounds of its participation in the world” (p. 218). The *bodying* of Jane in her native historical or professional context was very different from her *bodying* in a different ecology constituted within the academic, sociocultural, and professional context in Canada. As an international student in a graduate TESOL program, Jane’s academic and professional abilities and potential were all subsumed under a dominant neurotypical discourse and marginalizing categories grounded on deficiency. As Jane states, changes cannot occur from the outside but must be activated from within the system, the assemblage. Jane’s speculation was “a doing doing itself” (Manning et al., 2019a, p. 282) of an unfolding of pastness-futurity in present event-time. It was not a single question during the interview that generated this speculation, but the *agencement* of the material-discursive configuration resonating within the ecological field of the interview that activated Jane’s movement.

### **Reconceptualizing the Interview: Creative Doing Through Time**

Manning’s (2016a, 2016b) radical empiricism reconfigures existing relationships, terminology, processes, and methods. As she asserts, “what is prized is not the ... superimposition of one practice on to another as though they were the same, but the creation of conditions for encountering the operative transversality of difference at the heart of all practice” (2016a, p. 41). An opening up of new techniques and new relationships that are aligned with different expectations about experience pivot her conceptualization, just as posthumanist and postqualitative onto-epistemological and methodological reconceptualizations transgress conventional methods and concepts of humanist-oriented ontology and prescriptive modes of research methods. Springgay’s (2015) suggestion of rethinking data not as a process of accumulation but of “procedural architecture” (p. 78) emphasizes the indeterminacy and contingent subjectivities generated through the events aligned with the research process. Cannon (2020) offers motivation by urging us to “continue to unfield, and seek spaces of *not* knowing, and to do it with responsibility” (p. 1117). Nordstrom’s (2018) proposition for developing a similar pathway through postqualitative antimethodology as “an open system that is available to constant modification” (p. 223), is grounded on the creative potential of new techniques of doing and

documenting research and knowledge-creation.

These thoughts on method and data permeate my reconceptualization of the interview as an indeterminate movement in event-time that shifts focus from the *form* to what it can do as *process*. Jane's punctuations of the event through the three interview-intervals, are immediations during the event-time of the interview. Our interview conversations were encounters with ideas, concepts, events in our lives, or relationships with specific objects, people, and places, but they were also speculative as they moved between different timeframes during that duration, often drawing in both the past and the future within the present. Attunements to these disruptions are attunements to the potential of events in the future, for Jane, for me, and for others as SLE educators, who are grappling with conventional discourses of privilege and deficiency, or mandated research methodologies.

### Interview-Interval Movements as Methodology

The three interview-intervals that occur through the event of the interview, are *bodyings* of the more-than: the shift in interviewer-interviewee roles; the edible Victor; and the speculative thinking of an act of transgression through time. For Manning (2013), "a body is always more than one: it is a processual field of relation" (p. 17). She links the body to the ecologies of its becoming, not as singular form and identity, but processual, constituted and emerging differently within different ecologies. As demonstrated in the data-excerpts above, each interview-interval is juxtaposed sequentially with a discussion of Manning's concepts so that the excerpt is a thinking-with the concept. It is neither a single researcher-mediated interpretation of the event, nor the *capture* of reality in the transcription, but a creative movement in event-time. Its movement in another context, such as in the event-time of the reader, may activate a thinking-with Jane's responses and another concept, because the material-discursive assemblage and ecology are different.

Whenever an interview occurs as event, the potential it holds is not as mediated interpretation of what *is*, but as what the event-time of the interview can *do* as *agencement*. At a future event-time when Victor is switched on and speaks again through the voice of Jane, or when Jane's words are read as voice embedded in text as in this article, her words will always hold a potential immediation of meaning in actual, virtual, or speculative ecological contexts in future event-times. The incitement to thought that it generates, differently, at every time of its *agencement*, is as Deleuze (1994) terms it, "a fundamental *encounter*" (p. 139, emphasis in original). *This* is how it unfolds in *this* present context but with difference already embedded within the context. Seeing these interview-events as moving and indeterminate time-space movements reconceptualizes the interview as holding potential for multiple meanings to emerge in different ecologies and *agencements*. The data-excerpts are examples of such possibilities that could motivate TESOL educators to contemplate on as they engage students in their own pedagogical spaces.

## Processual Methodology and Transformation of the TESOL Field

Manning's processual methodology also has implications of pedagogical possibilities in potential learning contexts and for dismantling cultural or linguistic norms and interpellations of deficiency. The creation and activation of ecological conditions to enact "the passing of the threshold into the event" (Manning, 2014, p. 98) is thus actualized. As qualitative and postqualitative researchers, this is an onto-epistemological responsibility that we have to take up creatively as entangled becoming-researcher-artists.

An attunement to the resonances of the moment and what it offers as transformation of the choreographed event, speculative or actual, whether in dance, teaching, or in the process of research, is what differentiates the artistic creation from an iterative reproduction. The change and transformation cannot be planned in advance of the event, though it can be speculated. This article and my research study may be complete in terms of conventional duration and structured notions of beginnings and endings. But as TESOL educators, as researchers, and as teachers, we never cease to invent and reinvent through the human, non-human, and discursive elements of our teaching and learning spaces. Manning's concepts allow possibilities to experiment in creative and innovative ways that replace neurotypicality with neurodiverse ways of experiencing the world. Such movements embrace the potential for beginnings with reconfigured elements and attunements, which as Manning (Kuipers, 2019) describes, are a crossing of the threshold, a bodying, and a worlding.

## NOTES

1. Granting the voice-recorder a name is not to anthropomorphize it, but to remove subject-object binaries and attendant hierarchies of value. The emphasis is on co-composing, collaborating, and co-evolving subjects in the event. As Deleuze and Guattari (1987) state: "The proper name does not indicate a subject, not does a noun take on the value of a proper name as a function of a form or a species. The proper name fundamentally designates something that is of the order of the event" (p. 264).

## References

- Bangou, F. (2014). On the complexity of digital video cameras in/as research: Perspectives and agreements. *McGill Journal of Education*, 49(3), 543 - 560. <https://doi.org/10.7202/1033546ar>
- Barlott, T., Shevallar, L., Turpin, M., & Setchell, J. (2020). The dissident interview: A deterritorializing guerilla encounter. *Qualitative Inquiry*, 26(6), 650 - 660. <https://doi.org/10.1177/1077800419859041>
- Cannon, S.O. (2017). Teasing transcription: Iterations in the liminal space between voice and text. *Qualitative Inquiry*, 24(8), 1 - 13. <https://doi.org/10.1177/1077800417742412>
- Cannon, S.O. (2020). A field guide to academic becoming. *Qualitative Inquiry*, 26(8 - 9), 1110 - 1121. <https://doi.org/10.1177/1077800419881658>
- Deleuze, G. (1994). *Difference and repetition*. (P. Patton, Trans.). Columbia University Press.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia*. (B. Massumi, Trans.). University of Minnesota Press.
- Ilieva, R., & Ravindran, A. (2018). Agency in the making: Experiences of international graduates of

- a TESOL program. *System*, 79, 7 - 18. <https://doi.org/10.1016/j.system.2018.04.014>
- Koro Ljungberg, M., Löytönen, T., & Tesar, M. (2017). *Disrupting data in qualitative inquiry: Entanglements with the post-critical and post-anthropocentric*. Peter Lang. <https://doi.org/10.3726/b11070>
- Kuipers, H. (2019). How the minor moves us: Across thresholds, socialites, and techniques. A conversation with Erin Manning. <https://onlineopen.org/how-the-minor-moves-us-across-thresholds-socialities-and-techniques>
- Lau, S.M.C., & Van Viegen, S. (Eds.). (2020). *Plurilingual pedagogies: Creative endeavors for equitable language education*. Springer. <https://doi.org/10.1007/978-3-030-36983-5>
- MacLure, M. (2010). The offence of theory. *Journal of Education Policy*, 25, 277 - 286. <https://doi.org/10.1080/02680930903462316>
- MacLure, M. (2013). The wonder of data. *Cultural Studies ↔ Critical Methodologies*, 13(4), 228 - 232. <https://doi.org/10.1177/1532708613487863>
- MacSwan, J. (2018). Academic English as a standard language ideology: A renewed research agenda for asset-based language education. *Language Teaching Research*, 24(1), 1 - 9. <https://doi.org/10.1177/1362168818777540>
- Manning, E. (2008). Creative propositions for thought in motion. *Inflexions*, 1.1. [https://www.inflexions.org/n1\\_manninghtml.html](https://www.inflexions.org/n1_manninghtml.html)
- Manning, E. (2009). *Relationscapes: Movement, art, philosophy*. The MIT Press. <https://doi.org/10.7551/mitpress/9780262134903.001.0001>
- Manning, E. (2013). *Always more than one: Individuation's dance*. Duke University Press. <https://doi.org/10.2307/j.ctv11smsmz>
- Manning, E. (2014). Wondering the world directly – or, how movement outruns the subject. *Body & Society*, 3&4, 162 - 188. <https://doi.org/10.1177/1357034X14546357>
- Manning, E. (2016a). *The minor gesture*. Duke University Press. <https://doi.org/10.2307/j.ctv111jhg1>
- Manning, E. (2016b). Ten propositions for research creation. In N. Colin & S. Sachsenmaier (Eds.), *Collaborations in performance practice* (pp. 133 - 139). Palgrave Macmillan. <https://doi.org/10.1057/9781137462466>
- Manning, E. (2019a). Towards a politics of immediation. *Frontiers in Sociology*, 3, 1-11. <https://doi.org/10.3389/fsoc.2018.00042>
- Manning, E. (2019b). Propositions for a radical pedagogy, or how to rethink value. In K.M. Leander & C. Ehret (Eds.), *Affect in literacy teaching and learning* (pp. 43 - 49). Routledge. <https://doi.org/10.4324/9781351256766>
- Manning, E. (2020). *For a pragmatics of the useless*. Duke University Press. <https://doi.org/10.1515/9781478012597>
- Manning, E., & Massumi, B. (2014). *Thought in the act*. University of Minnesota Press. <https://doi.org/10.5749/minnesota/9780816679669.001.0001>
- Manning, E., Munster, A., & Thomsen, B.M.S. (2019a). *Immediation I*. [http://openhumanitiespress.org/books/download/Manning-Munster-Thomsen\\_Immediation-I.pdf](http://openhumanitiespress.org/books/download/Manning-Munster-Thomsen_Immediation-I.pdf)
- Manning, E., Munster, A., & Thomsen, B.M.S. (2019b). *Immediation II*. [http://openhumanitiespress.org/books/download/Manning-Munster-Thomsen\\_Immediation-II.pdf](http://openhumanitiespress.org/books/download/Manning-Munster-Thomsen_Immediation-II.pdf)
- Marn, T.M., & Wolgemuth, J.R. (2016). Purposeful entanglements: A new materialist analysis of transformative interviews. *Qualitative Inquiry*, 23(5), 365 - 374. <https://doi.org/10.1177/1077800416659085>
- Marshall, S. (2020). Understanding plurilingualism and developing pedagogy: Teaching in

- linguistically diverse classes across the disciplines at a Canadian university. *Language, Culture, and Curriculum*, 33(2), 142 - 156.  
<https://doi.org/10.1080/07908318.2019.1676768>
- Marshall, S., & Moore, D. (2013). 2B or not 2B plurilingual? Navigating language literacies, and plurilingual competence in postsecondary education in Canada. *TESOL Quarterly*, 47(3), 472 - 499. <https://doi.org/10.1002/tesq.111>
- Massumi, B. (2015). *Politics of affect*. Polity Press.
- Mazzei, L. (2013). A voice without organs: Interviewing in posthumanist research. *International Journal of Qualitative Studies in Education*, 26(6), 732 - 740.  
<https://doi.org/10.1080/09518398.2013.788761>
- Nordstrom, S.N. (2015). Not so innocent anymore: Making recording devices matter in qualitative interviews. *Qualitative Inquiry*, 21(4), 388 - 401.  
<https://doi.org/10.1177/1077800414563804>
- Nordstrom, S.N. (2018). Antimethodology: Postqualitative generative conventions. *Qualitative Inquiry*, 24(3), 215 - 226. <https://doi.org/10.1177/1077800417704469>
- Ravindran, A., & Ilieva, R. (2020). Affective affordances, desires, and assemblages. In F. Bangou, M. Waterhouse, & D. Fleming (Eds.), *Deterritorializing language, teaching, learning and research: Deleuzo-Guattarian perspectives on second language education* (pp. 110-132).  
[https://doi.org/10.1163/9789004420939\\_006](https://doi.org/10.1163/9789004420939_006)
- Scott, C., Safdar, S., Trilokekar, R.D., & El Masri, A. (2015). International students as 'ideal immigrants' in Canada: A disconnect between policy makers' assumptions and the voices of international students. *Comparative and International Education*, 43(3), 1 - 6.  
<https://doi.org/10.5206/cie-eci.v43i3.9261>
- Shelton, S.A., & Flint, M.A. (2019). The spacetimemattering and Frankenstein-esque nature of interview transcriptions. *Qualitative Research Journal*, 19(3), 202 - 212.  
<https://doi.org/10.1108/QRJ-03-2019-104>
- Snaza, N., & Weaver, J. (Eds.). (2015). *Posthumanism and educational research*. Routledge.  
<https://doi.org/10.4324/9781315769165>
- Springgay, S. (2015). 'Approximate-rigorous abstractions': Propositions of activation for posthumanist research in education. In N. Snaza & J. Weaver (Eds.), *Posthumanism and educational research* (pp. 76 - 88). Routledge.
- Springgay, S., & Truman, S.E. (2018). On the need for methods beyond proceduralism: Speculative middles, (in)tensions, and response-ability in research. *Qualitative Inquiry*, 24(1), 203 - 214.  
<https://doi.org/10.1177/1077800417704464>
- St. Pierre, E.A. (2016). The empirical and the new empiricisms. *Cultural Studies ↔ Critical Methodologies*, 16(2), 111 - 124. <https://doi.org/10.1177/1532708616636147>
- St. Pierre, E.A. (2018). Post-qualitative inquiry in an ontology of immanence. *Qualitative Inquiry*, 25(1), 3 - 16. <https://doi.org/10.1177/1077800418772634>
- Stille, S.V.V., Bethke, R., Bradley-Brown, J., Giberson, J., & Hall, G. (2016). Broadening educational practice to include translanguaging: An outcome of educator inquiry into multilingual students' learning needs. *The Canadian Modern Language Review*, 72(4), 480 - 503.  
<https://doi.org/10.3138/cmlr.3432>
- Taylor, C. (2018). Edu-crafting posthumanist adventures in/for higher education: A speculative musing. *Parallax*, 24(3), 371 - 381. <https://doi.org/10.1080/13534645.2018.1496585>
- Van Viegen, S., & Zappa-Holman, S. (2020). Plurilingual pedagogies at the post-secondary level: Possibilities for intentional engagement with students' diverse linguistic repertoires. *Language, Culture and Curriculum*, 33(2), 172 - 187.  
<https://doi.org/10.1080/07908318.2019.1686512>