Rethinking 'Method' in Early Childhood Writing Education

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This article describes how the process of writing a fictional narrative, "My Story", transforms and emerges over a period of five days in a Swedish early childhood classroom. Our purpose is to explore and describe how this method-driven writing project emerge in relation to material and discursive conditions, and to provide an empirically based understanding of the forces, flows and processes at work. This entails understanding processes of writing as an effect of complex relationships between the individual (the teacher and the student), the learning outcome, the affect, the talk, the motion, the body and the material. The results show how the writing project on some occasions come to a stop, sometimes take new directions or activate unforeseen affects and open for new becomings. The article also discusses how methods on the one hand has an explicit and formalized side, possible to articulate and predict. But on the other hand, is embedded in and driven by affects that changes both the method, the text production and the writing-learning subject. The article ends with a discussion of implications and possibilities understanding teaching methods of writing as dynamic processes that continually open for a variety of assemblages, flows and forces

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Introduction

Education, whether in the form of the maieutics of Socrates or the contemporary "learning to learn", is usually organized on the basis of methods in some form, that is, a set of explicit procedures and objectives that are practiced and conveyed to the students in an organized manner so as to achieve certain educational goals. Etymologically, the word method originates from the ancient Greek word μέθοδος [methodos], which can be understood as "pursuit of knowledge, investigation, or system of inquiry" (www.wiktionary, 2013). Although there are variations in terms of the use, level, and extent of methods in educational practices, the concept to date still refers to an organized plan that controls how something is executed by way of accomplishing a certain goal. In this way, methods are stabilized and objectified, and become entities with inherent qualities that can be distributed and applied independent of context. In other words, methods become something that *is*, rather than something that *happen* in response to problems and products that occur in a specific and concrete educational event.

In this article we explore and problematize this idealistic conception of method, and provide an empirically based understanding of the forces, flows and processes at work during a method-driven project. The topic of the investigation is children's writing and methods of teaching writing in education. The history of this topic can be summarized as a development from methods in which students copy examples from textbooks and teachers' dictates to methods using contemporary digital techniques and a combination of a multitude of modes (Hermansson, 2013). However, there are still few studies that problematize the basis of the concept of method and the rationality behind this concept.

Knowledge of and competence in writing is often presented as key features for empowering students and for the development of a successful life-long learning (Dunsmuir & Blatchford, 2004; Tanner, 2011). Linked to this is a call for developing teachers' skills and the need for effective methods. The Council of the European Union (2012) highlights the need for a "development of clear guidelines on the competences teachers need in order to teach reading and writing" (p. 5), a claim that underlines the pursuit of concrete approaches. This is in line with the global discussion of inclusion and the objective of ensuring educational opportunities for all children, but it is also a response to increasing demands for comparability and effectiveness. One effect of this development is an increased emphasis on and a search for

effective and concrete methods for teaching and learning in education (Dahlberg, Moss & Pence, 2007; Olsson, 2009). Best practice and evidence-based methods are celebrated concepts, often combined with a search for methods that are simple to implement and evaluate (Pence & Hix-Small, 2009). A report from The European Commission (2007) states that teaching should concentrate more on scientific concepts and methods, which exemplifies a dominantly rational discourse of knowledge and teaching. In Sweden, this development has influenced teacher education and curricula reforms by, for example, emphasizing courses in teacher leadership and subject-oriented methods.[2]

If we, for a moment, allow ourselves to experiment with the idea of the writing child, we can imagine a variety of circumstances of the emergent educational writing process that are beyond an objectified method of teaching writing. We can, for example, focus on the generative forces that set the creation of text-writing in motion and lead to a written product, regardless of method and explicit procedures. For example, texts can excite a desire to discover the world, a joy of exploring a culture of symbols, a bodily challenge to control the hand and the writing material, the fascination of communication across the restraints of time and space, or a playful construction of fictional signs and worlds. Such affects are also at play, directing the writing process forward, albeit more seldom highlighted in methods for teaching writing. This elusive, pleasurable, energetic and changing aspect of writing is described by Gilles Deleuze and Felix Guattari (1987), the French philosophers, as "...surveying, mapping, even realms that are yet to come" (pp. 4-5), which, they continue, has nothing to do with signifying a fixed world.

The purpose of this article is to explore and describe how this method-driven writing project emerge in relation to material and discursive conditions in a Swedish early childhood classroom, and provide an empirically based understanding of the forces, flows and processes that ripple through the grid of formalized and linear writing methods. Instead of studying the subject-object in relation to the method's control over the learning process,

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[2] The Swedish Ministry of Education and Research has implemented considerable governmental investments in competence development for professional supplementary training of teachers, including pre-school teachers. An example of this is the program "A boost for teachers" in which a discourse on methods is articulated (especially noticeable in mathematics). In an interview, this investment is described by the state secretary at the Ministry of Education and Research as an important contribution for the development of teaching methods (Sundström, 2012).

we take a starting point in the educational event as an analytical unit. We see a writing event as "processes of complex material unpickings and entangled situations" (Cole 2012, p. 98) in which the formalized method merges with the teachers' and students' ongoing relations to the event. This is a break with the assumption of representation, in which an object of knowledge is revived by the learning subject. Rather, we claim that method, subject and object is continually produced in the event. In this process and in the emergence and movement of a teaching method of writing, we want to highlight affect as a vital component, that is, the power to affect and be affected, which changes, sets things in motion and creates new relations between the learning subject, the text and the material context.

In the first part of the article we outline an opening to understand the emergence of teaching methods of writing from the modality of affect. On this basis we question the assumption in the literature on methods for teaching writing that the use of these methods enable effective learning because they take place in the 'logic and rational'. In the second part of the article we give an example of a supplementary analysis, a rhizomatic analysis, through a description of the emergence of an educational writing process, in which two children, aged six and seven, write a fictional story – a process emergent from various forms of disruptive diminishment and augmentation and from affect moving bodies into contact with one another, thus heralding the method as always `not-yet become'. The article ends with a discussion of implications and possibilities for rethinking methods of teaching writing.

The field of writing methods

Teaching methods of writing have been an ongoing interest in relation to student writing development and to effective teaching of writing for several decades (cf. Dahl, 1999; Dysthe, 1997; Hoel, 1995, 2001; Liberg, 2007). Although there is now a substantial agreement, however not total (Liberg, 2007), in the research field regarding how young children learn to write and develop as writers (cf. Fast, 2007; Klerfelt, 2007; Liberg, 1990; Skoog, 2012; Söderbergh, 1979; Tønnessen, 2010), there is no agreement on teaching methods (Hermansson, 2011; Liberg, 2007; Lindö 2002) which therefore remain under debate. The debate often concerns what is referred to as phonics versus whole language controversy (cf. Hjälme, 1999; Liberg, 2007). With the decline in reading (Swedish National Agency for Education, 2012, p. 381) and spelling test scores in the 2000s, the ability to write well is more critical than ever and the discussion on methods has therefore intensified.

Advocates of phonics emphasize explicit instruction on systematic phonics in order to, for example, enable writers to blend the sound-spellings (such as the /d/, /o/, /ck/ and /a/ in "docka [doll]") until they can write almost any unknown word (Lundberg, 2007, 2008).

Whole-language proponents, on the other hand, emphasize instruction centering on meaning and comprehension strategies. Researchers such as Nystrand (1982) and Hoel (1995, 2001) started advocating the importance of giving students writing strategies instead of focusing on the final text product. The process-oriented writing, which according to its advocates, should be based on the students' own experiences and have addresees, entered the scene in the late 20th century. In a Swedish context Strömqvist (1989) has had great impact on teachers' notions of what writing is and how it is taught and learnt. The task of the teacher in, for example, creative writing methods is to help students become personally involved in their writings and create conditions for students wanting to write (McCormick Calkins, 1995; Strömqvist, 1989). In Swedish schools, however, such writing methods are still a rare phenomenon (Wesslén, 2008) and as a teaching practice regarded as progressive. Significantly, the majority of previous studies focus on aspects of instructions and strategies to improve the quality of student writing for older students (Blåsjö, 2010). Only a limited range of early childhood writing studies investigates teaching methods of writing (ibid) and there are to date no studies exploring the process and emergence of the writing method.

This study links to a growing body of Anglosaxan research in the field of early childhood literacy education that probes the complexities, multiplicities and contradictions embedded in educational practices (cf. Kamberelis & de la Luna, 2004; Masny & Waterhouse, 2011; Mavers, 2009). Masny (2005) propose an alternative theory to the social practice theories of literacy (e.g. New Literacy Studies and Multilitercies), the Multiliteracies Theory (MLT), emphasizing the productive potential of the processes, drawing on the work of Gilles Deleuze and his collaborative work with Félix Guattari. We connect with these ideas and conceptualize the process of an educational writing method, as an assemblage, a collection of simultaneous acts (Bonta & Protevi, 2004), in which different experiences connect, collide and thus cause ruptures; a nonlinear and nonrepresentational process.

Theoretical perspective and analytical concepts

The starting point is based on an understanding of teaching methods as dynamic events that happen (Masny & Waterhouse, 2011). Our analytical fo-

cus is especially on affects and assemblages that order and produce the writing events and the educational process in the application of a certain method. To capture the processes of change, complexity and flow in a writing process, the analysis is based on the rhizomatic perspective, as formulated in the philosophical works of Gilles Deleuze and Felix Guattari (1983, 1987). The core of this perspective is the concept of the rhizome – an entangled, changing and multiple network of trajectories, with no beginning or end but always in the middle of different flows and forces. Furthermore, a rhizomatic ontology is characterized by non-representation and non-linearity. This means that methods of teaching cannot be seen as tools for mediating knowledge to the students, neither can students' words on a work sheet be conceptualized as representations of their thoughts. Rather, we work on the assumption that methods are multiple processes and relationships that produce and open for a variety of understandings and actions. These processes and understandings are not fully determined in advance, but are effects and combinations of forces and factors that emerge during the activity. Massumi (2002) summarized this perspective by stating that "Nothing is prefigured in the event. It is the collapse of structured distinction into intensity" (p. 27).

Teaching methods of writing can thus be seen as assemblages, where human (e.g. words, attitudes, and gestures) and non-human factors (e.g. learning outcome plan for writing, pencils and pen cases) continuously connect, collide and cause ruptures, and thereby set the method in motion and open for change. Focusing on processes means analyzing how different factors assemble in multiple and non-linear ways and what this gives rise to and what it can become. A central aspect of the rhizoanalysis is to go beyond linear causality and instead analyze how a manifold of factors and forces are at work simultaneously. This means that processes in the classroom are never simplistic or static, but form an entangled multiplicity of movements and trajectories when a process takes a new direction and something different is coming about.

On the basis of empirical material we will monitor an educational method and analyze how it emerges and changes over a certain period or more precisely, how a project of writing emerges and changes during the work period of five days and what this leads to. In a Deleuzian conception, the progressively transformative process of method-in-becoming is driven by "the powers of affects" (Deleuze & Guattari, 1994, p. 178). When something in the assemblage changes, the factors involved are being affected, i.e. they are either expanded or restricted in their capacity to act which is registered as

feelings (e.g. joy and intensity or passivity and sadness). This also works the other way around, for example, an emergence of something new (the discovery of a brand new crayon, an image or a sudden sound from the computer, etcetera) is a force that links new factors to the assemblage. However, affects are not affections or feelings. Affects go beyond whoever lives through them, thus transcending both experience and the subject. It is a term "indicating a body's capacity to act" (Olsson, 2009, p. 148) and produces forces that allow "creation and invention to occur continuously" (Masny, 2006, p. 150).

To sum up, taking a rhizomatic perspective open new ways of understanding the emergence of methods and writing practices in early childhood education that move beyond essentialism where changes occur within predetermined forms. The theoretical framework used in this article allows for an understanding of the emergence of the process as an effect of multiplicities and assemblages in children's and teachers' actions, affects, talk, motions, bodies, worldviews and materiality. Using the concepts of assemblage, multiplicities and affect give us a language to analyze the shifting ways in which the method unfolds and develops over time.

Empirical settings

The data for this research were taken from an extended ethnographic study examining six- to eight-year-olds' writing practices. The study was conducted in two classes at two different community schools in the south of Sweden (see Hermansson, 2013, for a full account). In all, 54 children were involved. The writing activities produced across the curriculum were documented by first author,[3] one full day every other week from September, 2009, till May, 2010. The data consist of a variety of ethnographic materials: video recordings and photos, field notes as well as examples of children's written products, and informal talks about their products and activities during the educational writing events. From this corpus, a writing activity at one of the two schools, the inner city primary South School,[4] was selected and analyzed.

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4 All names in the article, including that of the school, have been changed to protect the identities of the participants.

This activity, an educational process of fictional writing called "My Story", was produced in a group of 29 children, aged six to eight. In Sweden, school starts at the age of seven, but six-year-olds can attend a single-age preschool class or take part in a multi-age group of preschool class children and school children in Years 1 and 2. The latter, which is the case in the present study, means that a team of one elementary teacher, Sara, one teacher for after school settings, Alice, and one preschool teacher, Eva, together are responsible for the pedagogical work throughout the whole school day. The class had access to two stationary computers, six laptops, and traditional tools, such as writing pads, pencils, and paper for the writing activities. The class was diverse in terms of social and cultural background, and was equally divided regarding gender. The focal writing activity was performed by two young writers, Lenita and Kevin, and the teachers. Kevin, 7 years old, and Lenita, 6 years old, are co-authoring the story "Erik in Paris". They were chosen for no other reason than being "typical students", indicating that they participate similar to others in the analyzed writing activity.

The particular writing event "My Story", analyzed and described in this article, is an example of how an educational process of writing is articulated, developed and produced as a method of writing fictional narrative during a period of five days. It was selected because it presented an opportunity to follow the emergence of a process of writing over time in relation to a specific writing method and specific individuals.

Data analysis

Rhizomatic analysis (cf Alverman, 2000; Leander & Rowe, 2009; Masny, 2013) was employed to analyze the collected data in which change and movement in the process of writing was focused. Like these researchers, our research approach with rhizoanalysis takes on "a (non)method that views data as transgressive (exceeding representation), analysis as a process producing rhizomatic connections (immanence), and reporting as cartography (mapping different assemblages)" (Waterhouse, 2011, p. ii). In order to clarify how the process of the narrative writing method was produced and how it developed over five days, we will analyze and present eight examples in chronological order. Each selected example is a methodical event. In the Deleuzian approach, events "are seen as creations…selected and assessed according to their power to act and intervene" (Colebrook, 2002, p. xliv) as intense affective moments disrupt creating unpredictable connections opening for different ways of thinking or doing. Thus, the examples are not to be

viewed as texts representing a fixed meaning (St. Pierre, 2002). Neither do they serve as evidence that a certain kind of change has taken place. Rather, in a Deleuzian mapping of the process the analyzed and presented examples involve asking what connections could occur between multiplicities and how the method, the writing activities and the texts are intertwined.

We present both visual and verbal descriptions in order to illustrate the multifaceted events of the educational writing process. The descriptions are inspired by the transcription system developed by Ochs, Schegloff and Thompson (1996). The translation of talk from Swedish into English was made by first author.[5]

The educational process of writing a fictional narrative, "My Story"

In order to explore how an educational process of writing is articulated, developed and produced as a method, we have identified eight examples to illustrate the process from the teachers' initial planning to the evaluation on day five.

1. Planning "My Story": The power of connecting bodies.
This example of three teachers' co-planning an upcoming writing event illustrates how affects, the power of connecting bodies, such as the curriculum, knowledge of story structure and joy over the children's narrative stories, open for the educational process of writing the fictional narrative, "My Story". During the co-planning, Alice, the after-school teacher highlights the importance of knowing how to write a story with "a beginning, a plot, and an end". Shortly after, Sara, the elementary teacher, reads aloud from the National Curriculum that the students shall know how "a fictional narrative text can be organized with an introduction, sequence of events and an ending". The dialogue continues:

> Sara: Now. I would just like to brainstorm. We had one [story] this fall that the parents looked at. Now they [the students] have been writing in pairs. They have been doing so well. Their writings are ((talking more rapidly)) like painted pictures. ((All three teachers smile)) And hopefully they received more input.

[5] For transcription keys, see Appendix.

Alice:	Really! Ahmed wrote=
Sara:	=And then, if they make a new one (0.3) and compare it with the first one.
Alice:	Yes, that would be interesting.
Eva:	Let them [the children] do "My Story"

The example illustrates how different bodies of, for example, knowledge (i.e. of story structure and children's writing development), the Swedish National Curriculum, experiences of children's descriptive writing, the rapid talk and smiles, connect and form an intertwined relationship: an assemblage that organizes and materializes the educational writing process "My Story" and how the particular theme is conceived. The intensity created when Sara appreciatively recalls: "Their writings are like painted pictures", is noteworthy. At this moment, the movement relating to national goals and writing development comes to a stop and a new movement is activated connecting to an educational writing process of children writing a fictional narrative. This assemblage, created during the teachers' planning session, does not only mobilize the particular educational writing process of "My Story" as an effect of the power of the connecting bodies. It also prepares the teachers for meeting the students at the introduction on day 2 of the writing process "My Story".

2. "Let's get started": A diminution of the body's capacity to act.
At the beginning of day 2, Eva and Alice introduce the structure and content of the writing process, "My Story", to get the children started. After an introduction of the purpose of the project, Eva recalls the previous writing event to the students by saying, "–Remember? You were fantastic in writing stories". She goes on to highlight the importance of having a beginning, a plot and an end, while holding up the learning outcome plan. Then Eva and Alice act out a make-believe play about a monster living in a hollow tree with butterflies. In the process, they produce a mind map of their story, including the beginning, the plot and the end.

Next, the children are divided into pairs and Kevin and Lenita are assigned as co-authors. Subsequently, Alice says, "Let's get started", whereupon Kevin gets his pencil, pen case and paper. He sits down at the desk next to Lenita. They say nothing. They keep a distance by putting the chairs slightly apart, looking straight ahead, and fiddling with their pencils and pen cases. Alice finally goes to them, squats down in front of their table and

asks: "–What did you write about in your last story?" Kevin tells her about two pixies who drove into a tree and Lenita tells her about her bird story. Alice listens and encourages them to work together on a new idea. However, once again Kevin and Lenita are quiet and look straight ahead. Then Kevin spins his pen case faster and faster around his pencil.

This example illustrates how the movement of the writing process, "My Story", comes to a stop, thus allowing for change in the expected emergence of the process. Although this event involves intense teacher activity, Kevin's and Lenita's capacity to act is restricted. The assemblage of bodies twisting, glances not meeting glances, and silence indicates that the teacher's created flow of initiating an educational process of a fictional narrative comes to a stop. The teachers' make-believe play, meant to create a beginning for an educational writing process, does not work as a starting point for Kevin and Lenita's writing. Even if an ordinary reading of the statement "–Let's get started" is designed to bring forward a change in the process from predefined instructions to creating a story of their own, it does not work. And even though Alice reconnects to past experiences by asking, "–What did you write about in your last story?" Kevin and Lenita do not get started writing their story. Although Alice encourages cooperation to think of a story idea, no signs of co-authoring are observable. Instead, Kevin and Lenita keep looking straight ahead and show no signs of starting their expected writing process to produce a mind map with a beginning-plot-end.

When taking a Deleuzian perspective, a "hard-to-get-started" time like this is understood as an outcome of affects, a perceived force which signifies a body's capacity to act. Affects diminish Kevin and Lenita's capacity to act which opens for a change in the understanding of the emergence of the educational writing process. The emergence of the writing process does not follow a smoothly flowing succession of moments, but gives a sense of uniqueness to each moment, of how experiences of the past connect, or come to a stop in the present. According to Deleuze, "… the present is not […] but it acts" (Deleuze, 1988, p. 55). In the present, the teachers' activity is relatively forceless and the emergence of the educational writing process becomes stalled. Kevin and Lenita are not affected by the teachers' activity and have a hard time getting started on their project.

3. "I know. The Big Wheel in Paris": Creating unexpected relationships.
Like the previous assemblage, this event shows how affects influence the transformation of the educational process of fictional writing. However,

instead of restricting Kevin's and Lenita's capacity to act, unexpected sociocultural relationships expand the capacity to act and a new movement takes off, "The Big Wheel in Paris".

When moving on in their work on day 2, Kevin continues spinning his pen case around his pencil until Alice returns to their table. Then he stops. The teacher asks the students: "–Have you thought of something?" There is no answer and Alice walks away. Once again, Kevin takes up the spinning of his pen case. Now Lenita looks at the pen case but still, they do not talk.

All of a sudden, Kevin puts his pen case on the table. He turns towards Lenita saying, "–I know what it's going to be about. The Big Wheel in Paris". Lenita orients towards Kevin's pen case and asks: "–What?" Kevin replies: "–Or, the Eiffel Tower". They look at each other, smiling.

This example illustrates how the multifaceted educational process of "My Story" changes from an assemblage relating to a "hard-to-get-starting" time, where the teacher's activity is focal but forceless, to an assemblage connecting to a "let's-get-started" time where the students' joint activity affects the process instead. A significant turning-point in the emergence of the educational process of writing is created as Kevin orients toward Lenita saying, "–I know what it's going to be about. The Big Wheel in Paris". The bodies of Kevin and Lenita are expanded in their capacity to act and in Deleuze's words they are a compound of affects (1994, p. 65). The effect of increased affects is the student's collective feeling of interest and cooperation, when they are coordinating their bodies and jointly drawn into the fictional narrative of Paris.

4. "It's so cozy": An assemblage of spatiality.

On the same day (day 2) Kevin and Lenita go on working with the story by starting to draw the Eiffel Tower on their mind map. Lenita asks Alice if they may continue on the computer and so they do. They move to the computer corner and Kevin starts to write, "Once upon a ti...", while Lenita watches the text emerging on the screen. Suddenly, Kevin says: "–I know" and leaves. Soon, he returns pushing a screen wall
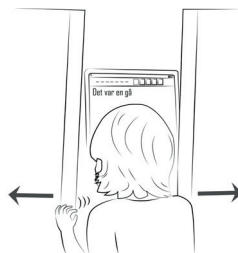
which he places right behind their chairs, thus framing their writing corner. He leaves once again and returns with a second screen. Kevin places it next to the first screen leaving only a narrow opening. He slinks into the computer corner, saying, "–It is really good. It's so cozy". Lenita arranges the place and pins the mind map on a screen wall. They both return to the computer and Kevin writes "[Once upon a ti]me there was a boy whose name is erik. He is 7 years. He lives in paris" without stopping. While Kevin writes, Lenita takes down the mind map to continue working on it.

While the pen case, i.e. a material thing, serves to rise the bodies' potential in the assemblage of "The Big Wheel in Paris", the assemblage of spatiality (e.g. framing the corner with screen walls and bodily closeness) serves to increase the bodies' capacity to act in this example. As an effect of the increased affects, Lenita intensely creates a pictorial text of the story "Erik in Paris" and Kevin sets off writing several sentences. It is a moment of unformed and unstructured potential, which is hard to fully capture in language. When Alice talks to her colleagues at the end of the school day, she refers to this moment by explaining how it gave her "goose bumps" watching the children's activity in the cozy writing den.

5. "But, I don't know the letters": Colliding assemblages of co-authoring.
This example illuminates how two different assemblages of co-authoring are produced. It also shows how they collide and thus transform the teachers' expected educational process of co-authoring a fictional narrative.

At the beginning of day 3, Alice comes over to Lenita and Kevin at their writing den. She stands close to Lenita who is working on the mind map, but looks towards Kevin, who is writing on the computer. Alice asks, "–When you work here, how do you work?" Slightly bending forward, she makes a circle with her right hand starting at her hip, moving first towards the computer screen, then towards Kevin, past Lenita and back to the starting point. Kevin looks towards Alice and he quietly responds:

Kevin:	At the computer.
Alice:	But how do you work at the computer?
Kevin:	Write.
Alice:	How do you write? Who writes?
Lenita:	He ((Lenita points towards Kevin))
Kevin:	I write
Alice:	Do you think that is the idea of co-authoring?

Kevin: I like to write. ((Kevin nods his head three times and smiles))
Alice: Yes. But is it the idea, do you think that?
Kevin: Jaaoh
Alice: The idea is actually ((Alice nods slowly her head twice)) that both of you should write. You have to take turns. (1.4)
Kevin: Do both have to write?
Alice: Yes=
Kevin: =Ok
Alice: Yes, that's how it is.
Lenita: But, I don't know the letters

After explaining and showing, with body, gestures and words, how they should cooperate, Alice leaves and Lenita moves her right hand over the keys. Kevin takes her hand and pushes it gently to the right key. After doing so for a while, Lenita orients away from the computer and Kevin continues to write.

In this example, there is one movement relating to equal activity in writing the text, aiming at an effective cooperation as defined by the teacher. It is an assemblage that brings together sequences and turn-taking with ideas of imitation. The affect that seems to be at work in this example is, however, related to another assemblage of other impulses. For example, Kevin and Lenita state, "I like to write" and, "But, I don't know the letters", whereas Alice asks for a simultaneity in writing. At times, Lenita moves her right hand over the keys and Kevin takes it and pushes it gently to the right key, or Kevin shows the right letter by holding his finger over the key and Lenita presses it. At other times, Kevin continues to write all by himself. It is this state of bodily and emotionally inbetweeness that organizes and reorganizes Kevin's and Lenita's co-authoring and thus affects that set the writing process in motion.

6. "Do you know a well-known street in Paris?": Ruptures opening for a new trajectory.
The co-authoring process continues on day 3. Kevin and Lenita discuss the plot while Kevin writes the alphabetic text on the computer and Lenita creates the pictorial text. Next time Alice enters their writing den, Kevin's and Lenita's co-authoring is about building characters. They have decided that the story is about Erik – a seven-year-old boy in Paris. Now they are about to create the details of his life. Kevin is reading their text to Alice. She says: "What a good beginning". Kevin then turns towards her and asks:

Kevin: Do you, do you know a well-known street in Paris?
Alice: Nooh, I don't know. (0.4) Do you know one?
Kevin: NO, that's why I asked you.

Alice responds by asking the question, "–Do you know any French?" Kevin responds with the words "–Bonjour Mademoiselle" and they discuss the French language before getting back to a question of the street. Now they talk about how to find a name of a French street.

Alice: How can you find it out?
Kevin: Look at a French movie.
Alice: True. But we don't have that here, or.
Kevin: Look at a Swedish movie that is about Paris.

The collective production of building the main character in Kevin's and Lenita's story shows both how the flow of building a character comes to a stop and how a different movement is produced; a movement that connects to the French language and French movies. There is no association to an experience of France or French and no affect that continues the creation of a main character. The creative process of building the character of Erik comes to a stop. Instead, the next sentence concerns the plot: "One day Erik went up in the Eiffel Tower", and the potentiality of a continuance movement of building character is broken.

7. "It didn't really go as we planned": Coexisting assemblages in parallel.
On day 4, Kevin and Lenita are to present their story and receive response from another co-author couple. This is an important part of the method and is supposed to open for shared reflections and learning of how to write a fictional narrative. Before Kevin and Lenita present their story, Alice reminds the listeners of the importance of identifying the beginning, the plot, and the end. She also emphasizes that the response they get is a guide for further improvement.

Kevin: It didn't really go as we planned.
Alice: What was your plan?
Kevin: I thought she [Lenita] was going to read more.
Alice: How can you change that?
…
Alice: Then you need to practice some more. But both need to know it.

The listeners, that is the class, say: "–The end is too short". Kevin and Lenita practice reading the story several times before reading it out loud again. They decide, however, not to rework the ending.

This example illustrates how two movements of the editing and rewriting coexist and run parallel. One forms an assemblage containing the public, orally and bodily performance, the other relates to a predefined structure of the story. It is noteworthy that the response of "The end is too short" could have led to the thought of what happened to Erik after being kidnapped by Dracula in the Eiffel Tower, or other thoughts. However, no new movement, nor new assemblage of creativity unfold. Instead, this assemblage reorganizes itself towards a predetermined structure of the educational process of fictional narrative writing and the becoming of the educational process unfolds in affective flows that may involve resistance, or disbelief, or weariness.

8. "More time for response": Restabilization of the educational process of writing.

On day 5, the last day of the one-week methodical writing project, Alice, Eva, and Sara are gathered for evaluation and teacher reflection. They start by reflecting on what was good. For example, they express their satisfaction with the way the instructions were carried out (e.g. what to do, how to do it, and when to do it). They also highlight the value of including different features, such as making a mind map, constructing the story, receiving response, and rewriting. Furthermore, all teachers are pleased about how well the students themselves could describe what to develop and what they already knew and could do. Regarding improvement Sara says, "–Time. I wanted more time for response and evaluation. To talk about the content". However, when she adds that the response may be "next year's burden", Alice disagrees:

> I talked to Viktor's group. And they were so good. They knew how to give response to the content. They took it [the response] in and rewrote, wrote more. They changed their story after getting the response. Kevin and Lenita chose not to do it. Frankly, it [the end] was too short. But they didn't have to change it. Everything was there, the beginning, the plot, and the end.

In this example, there is an assemblage of factors relating to time, form of the story, and criteria of proper stories. The collective evaluation in this way

materializes and restabilizes the method by a joint articulation of its procedures and outcomes. There is also an affect in this event that directs the teachers' anticipation, joy, and curiosity to future projects.

Conclusion

Rethinking method in early childhood writing education is the topic of this article. Our theoretical starting point has been to disrupt some of the binaries and assumptions that we think dominate and regulate how methods are understood and practiced, for example, the divide between the learning subject and the objective method. This means, for example, that we have downplayed the focus on learning, the learning subject, and the outcome of the methodical efforts. Our contribution to the educational discussion is rather to highlight how the writing processes are set in motion and how writing development can be understood as ways of relating to and exploring the world. Rather than describing this as psychological processes of motivation and creativity or as some inherent magical qualities of the method, we have analyzed how these processes take place as concrete relations and materializations of events, for example in the arrangement of the writing den.

The analysis shows how the method-driven writing project proceeds as an ongoing balancing of different trajectories, assemblages and affects. This makes the process stop on some occasions, take new directions or activate unforeseen affects and open for new becomings on others. Although the teachers relate to a linear and rational organization of the project – a beginning, middle and an end – there are a variety of situations when the event is guided by affects that are beyond the discursive articulation of the method. For example, the bodily/visual/emotional situations where spinning wheels, writing dens, the timbre of French or the bodily closeness by and with the computer, form assemblages that set affects in motion and throws out the writing process along new movements. In contrast, the formalized method and its instructions create awhile a dead-end or is enacted as a copying of predefined examples.

Even though the analyses show how material, bodily and discursive elements create unexpected movements, for example how the pencil and the pen case unpredictably becomes central to get started on writing the story and how the screen walls and the arrangement and the re-arrangement of the writing den unforeseen becomes important for the progress of the writing process, it is significant that the teaching method of writing do not become anything, anywhere. The trajectories that set the teaching method of writing

in motion are not defined by rootlessness. Instead, the movements and trajectories, grounded in the local and specific event, are characterized by their ability to create and recreate processes of writing as an effect of interconnected and interdependent relations in which material and discursive elements play an important role.

Exploring the emergence of the method of teaching writing and how affects order and produce the method-driven project "My Story" can be seen as a response to questions regarding how knowledge, values, and the curriculum are presented in writing education. Traditionally, writing education are understood as goal-oriented (Swedish National Agency for Education, 2011) involving a search for presenting the realizable ideal, the ideal writing, the ideal writer and the ideal teaching method of writing. In writing practices teachers try to realize possibilities, preparing, supervising and evaluating according to the goals. Also, edupolitical discourses in Sweden, such as the dominant discourse of accountability and assessment, put effort into predicting and evaluating writers, student writing as well as teaching methods. At the same time, critique is raised that such edupolitical discourses are "designed as being closed or finite" (Masny & Cole, 2009:2) creating a thinking of writing and of teaching that fixes and defines what writing is and what is presented in writing education (see Skoog, 2012). What happens when this effect connects with the transformation of writing in contemporary digital out-of-school activities? What potential becomings of writing, writers and writing methods are created and what becomings are limited?[6]

In acknowledging the productive processes involved in the emergence of the teaching method of writing that emerge in the complex sets of relationships between, for instance, the pen and the pen case, the talk about co-authoring and the bodily closeness by and with the computer, the article provides a set of conceptual tools and a theoretical framework with the potential to explore and expose the multiple processes of teaching methods and thus a kind of presentation of knowledge and values that celebrate difference and thinking differently. To take these productive processes of becomings, including the unpredictable happenings, into account, could make space for writing practices where children, teachers and researchers learn from divergent angles and a variety of materials and discursive practices. Such an educational writing practice calls for teacher sensitivity in recognizing the con-

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[6] See an extended discussion about the relation between regulating forces and the understanding of writing as nomadic (Hermansson, 2013)

nectivity between a wider range of elements such as children's experiences of the French language, screen walls, and talk about co-authoring. Also, the findings illuminate the crucial aspect of affect for the emergence of the teaching method of writing which suggest that listening, seeing, and creating will be important competencies for teachers, children and researchers in order to recognize moments of change and to turn them into learning events that are as yet unimagined.

Summarily, the analysis illustrates that methods of teaching writing on the one hand have an explicit, predetermined and formalized side, which is possible to articulate and predict. On the other hand, however, they are concurrently embedded in and actuated by affects that changes both the method, the text production and the writing-learning subject. At this moment we can paraphrase the words of Brian Massumi, and claim that "a thing [read method] is when it isn't doing" (2002, p. 6). In other words, the articulation of a thing, or a method in our case, presumes an abstract situation free of any form of response and motion in time. The fixation of a method could in this way hinder us from seeing the cascade of potential responses and relations that are at play in an educational situation. However, the ethnographical observations in our study show how the method in fact is doing and continually producing responses to the event. These responses are affects that make the articulation of the method merge with the actions, bodies and materiality of the local event.

The radical educational consequence of this discussion is to shift the attention from the method as a set of predefined routines to the event as a learning space. The method is thus created in the event and creating the event, but also doing writers and worlds. Even if the student, as the six-year-old Lenita in the preschool class, does not know the letters, this in not outside the method, but a vital part of the learning space in which letters and signs activate affects of writing the world.

Acknowledgement

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Appendix

Transcription convention

The transcription convention has been adapted from Ochs, Schegloff & Thompson, 1996.

=	Equal signs come in pairs – one at the end of a line and another at the start of the next line or one shortly thereafter. If the lines connected by two equal signs are by different speakers, then the second followed the first with no discernable silence between them or was latched to it.
(0.5)	Numbers in parentheses indicate silence, represented in tenths of a second. Silences may be marked within an utterance or between utterances.
(( ))	Double parentheses are used to mark transcriber's descriptions of events, rather than representations of them.
[ ]	Square brackets are used to mark transcriber's enclosed explanatory or missing material.