

## Research Agenda—Jeff Naftzinger

My research is focused on two major areas: 1) digital composing, specifically how to support and encourage its use on campus; and 2) everyday writing, specifically what the phenomenon is and what it looks like. My interest in these two areas is inspired by a desire to incorporate the composing that is ubiquitous outside of the academy into Rhetoric and Composition's pedagogy and scholarship. With my research into digital composing, I want to ensure that we are able to prepare students to compose with the new technologies available to them. With my research into everyday writing, I want to ensure that the practices that constitute a great deal of what people write are discussed *as* writing and that this writing is discussed in the field of rhetoric and composition. My research in both of these areas has already been channeled into articles and conference presentations, and I intend to carry this research forward in the future.

The majority of my research in the area digital composing has been focused on how to encourage and support the practice at our university. This research is exemplified by a co-authored chapter entitled "A Space Defined: Four Years in the Life of the FSU Digital Studios," and a forthcoming chapter "If You Build It, Will They Use It?: Composing Infrastructure, Communities of Practice, and Dispositions of Transfer. The co-authored article provides a four-year timeline of the creation and evolution of Florida State's Digital Studio, a key part of the English Department's composing infrastructure. My forthcoming chapter investigates the factors that influenced eight instructors when they were making decisions about assigning digital projects in their classes. While considerable research on digital composing points to the importance of a university's infrastructure, my findings indicate that these instructors' involvement in communities of practice led to dispositions that influence the instructors' decisions about including digital projects in their courses.

Many of my recent scholarly efforts have been directed towards everyday writing, which colleagues and I have described as the "inventive, purposeful composing [across print and digital media] growing out of and in response to the private and public exigencies of everyday life." These efforts have resulted in three scholarly projects: 1) the aforementioned co-authored article, published in *South Atlantic Review*, that uses extant research to define everyday writing as a category of writing and to argue for its usefulness as a field of study; 2) a chapter in the edited collection *Approaches to Lifespan Writing Research: Generating Murmurations Towards an Actionable Coherence*; and 3) an upcoming co-authored chapter in the forthcoming collection *Methodologies for Lifespan Writing Research*. These collected efforts demonstrate an effort to define and illustrate the practice of everyday writing and indicate how it can be useful to the ways we understand teaching and practicing writing, writ large. This research is an important addition to scholarship in this area because it gives those who constitute the practice—the everyday writers outside of the academy—a stake in illustrating and defining what we think of as writing and what we look towards in order to understand what writing is and who writers are. This, in turn, allows practitioners to help shape the field's research into everyday writing. Another goal of this project, which connects to my interest in digital composing, is to see what role, if any, digital technologies play in the composition of everyday writing. Though work on composing generally points to the ubiquity of digital composing, much of the work on everyday writing tends to focus on analog writing practices. The portrait of everyday writing developed by this

dissertation will explore questions about the role of both analog and digital composing in today's everyday writing.

To extend the lines of research on Everyday Writing, I would like to continue using “writer-informed approaches” to better understand the roles that our memories and experiences play in the ways we define, practice, and feel about writing.

In particular, I would like to identify new participants from different locations, occupations, and communities and use the same writer-informed methods from my previous investigation to document how they define everyday writing and what everyday writing practices they are engaging in. Second, I would like to work with other scholars who can identify and work with more everyday writers to expand this into a collaborative, multifaceted project. This will develop a larger and more varied corpus of time use diaries, artifacts, and definitions of everyday writing. Working with other scholars will increase both the number of, and variation among, participants who are contributing their understandings of everyday writing; this will have the effect of bringing in everyday writers from a wider variety of occupations, locations, and communities. Proceeding in this way allows the investigations to remain connected to the contextual factors that influence everyday writing, while also strengthening the writer-generated portrait and definition of the practice.