Reading has long been studied in literary theory and pedagogy, in education, and in composition studies, but we have not yet interrogated the act of reading in the context of digital new media texts. Consequently, as teachers of digital literacy, multimodal writing, and web authoring, we often students into interacting and create digital, multimodal, and web-based texts without asking them to reflect on what it means to read such texts.

The editors of Reading (and Writing) New Media invite proposals that address questions such as

What does it mean to read new media? How have digital spaces changed the activity of reading? How does reading digital texts—including games, instant messages, digital art and music, and other forms—enlarge our conception of what a text is? Is there a digital canon forming, and what are the consequences of such a move?

We also recognize that every act of reading is also an act of writing—a construction—and that reading cannot be separated from writing. We ask: What happens when writing morphs into design? What sorts of composing processes inform the creation and reading of new media texts? What teaching possibilities lay at the intersection between reading and composing new media texts?

We invite essays and new media texts that reflect broadly on these issues. New media texts will be published in an accompanying CD with print connections (i.e., an author of a new media text can submit an artist's statement to be published in the book and which would point readers to the CD). The CD will also contain selections from the new media projects discussed in the essays.

We tentatively plan to include essays and new media texts in three broad areas, Experiencing New Media, Understanding New Media, and Teaching New Media:

**Experiencing New Media**

This section will consist of relatively brief (8-15 pages double-spaced) essays about the experience of reading or composing new media texts. In these essays, authors should make visible their own process of reading (and/or writing) new media. This section will be autobiographical in focus with authors discussing how they make meaning from a particular text, thus providing example readings that readers can use to understand and interpret similar texts. As models for these essays, we encourage authors to look to the tradition of creative non-fictional essays in which writers reflect on their reading (and writing) processes such as are found in the collection Bookworms: Great Writers and Readers Celebrate Reading (Furman and Standard, 1997). We imagine this section as a contemporary extension of this genre to new media texts, similar to essays such as Yellowlees Douglas' four readings of Joyce's afternoon (in *The End of Books, or Books Without End*, 2001), Hayles' reading of Memmott's *Levia to Perplexia* (*In Writing Machines, 2002*), or Nick Montfort's "A Bad Machine Made of Words" (2004; published at <http://trace.nsta.ac.uk/Review/index.cfm?article=116>).

In these essays, we encourage authors to explore texts that may be considered nontraditional genres for writing classrooms as well as to incorporate how multiple modalities and media are necessary as consider in reading such texts. We also seek essays in which authors reflect on their composing processes in relation to a new media text they’ve designed.

**Understanding New Media**

This section of theoretical articles (25-50 pages, double-spaced) will reflect critically on what it means to read (and write) new media. Some topics authors might address include how digital spaces change the activity of reading, how reading digital texts enlarge our conception of text, whether there is a language of new media, and how genre and traditions of genre knowledge are impacted by new media texts. We also recognize that every act of reading is also an act of writing—a construction—and that reading cannot be separated from writing. In light of this, authors might consider addressing what happens to writing—subsequently writing programs—when writing morphs into composition or design? What place does reading and writing new media texts have in writing studies?

In this section, we invite essays of various lengths that reflect on the process of teaching new media texts/new media writing. What teaching possibilities lay at the intersection between reading and composing new media texts? In what classes? We encourage authors to include practical teaching applications, assignment sequences, and syllabi, along with discussion of outcomes and assessments of such teaching work. We also understand that reading new media texts is sometimes more accessible and easy to implement than writing new media texts. Authors may explore the possibilities and complications of implementing new media pedagogies (on individual or departmental/programmatic levels). Non-digital or low-tech alternatives (in production or distribution) to implementing such a curricula are also of interest.

Tentative Timeline:

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<tr>
<th>Event</th>
<th>Due Date</th>
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<tr>
<td>500-word abstracts due</td>
<td>October 1, 2005</td>
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<tr>
<td>Abstract acceptances</td>
<td>October 15, 2005</td>
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<tr>
<td>Start contacting publishers</td>
<td>November 1, 2005</td>
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<tr>
<td>Submissions deadline</td>
<td>March 1, 2006</td>
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<tr>
<td>Respond to authors by</td>
<td>May 28, 2006</td>
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<tr>
<td>Authors' revisions due</td>
<td>July 15, 2006</td>
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<tr>
<td>Send to publishers</td>
<td>September 1, 2006</td>
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