



## Sponsoring Units

MSU WIDE (Writing in Digital Environments) Research Center  
MSU Writing Center

## The Ink Team

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## Ink Website

<http://writing.msu.edu/ink>

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**Imagine** that you're surfing the Web and you discover a site called **Ink...** You click **Enter**, and your browser loads a chat window and the image of a cityscape. A caption informs you that you are in the **City Center**. Almost immediately, someone notices that you've arrived and begins talking with you in the **chat** window. "Welcome to **Ink**," the stranger says. "This is a great place. But we have a problem right now, and I'm hoping you can help. Our **neighborhood** isn't doing well. We need to get a group of people together to address this **problem**. Can you help us? We need to design a **flier** that will motivate people to come to a meeting where we can talk about this problem. We need to draft a **resolution** that we can circulate to those who show up. We also need a **brochure** that explains why other citizens should vote for our proposal. And we're going to need a **white paper** to explain to City Council the principles that inform our proposal. We've got a lot of work to do. Can you **help** us?"

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## **Learning to Write in Ink**

### **Ink provides opportunities for player-writers to**

- produce a diverse range of compositions, from simple descriptions to sophisticated persuasive essays, from creative writing to political writing, from alphabetic text to multimedia compositions, from low-stakes personal reflections to game-wide publications;
- become immersed in rich and complex rhetorical situations (sets of problems, audiences, forums, purposes, material conditions, affordances, constraints, etc.);
- study, critically assess, and play an active role in the circulation of texts (production, reproduction, distribution, appropriation, and consumption);
- receive a wide range of responses to their rhetorical compositions: changes in the structure of the game world; changes in the way other players act; written critiques from individuals and review groups;
- engage in reception research—research into the way audiences actually read and respond to rhetorical compositions;
- make contextual decisions about style, register, genre, mode, and media (e.g., to create a humorous tri-fold brochure or a formal analytical essay, depending on audience, purpose etc.);
- create portfolios of their work and engage in reflection about those portfolios;
- record insights about the rhetorical practices observed within the world of the game (e.g., a player who notices that confrontational rhetoric is often ineffective would have forums for recording and documenting that insight).