I STARTED WRITING simply for the pleasure of writing. I love words. I love the rhythms that can be created in sentences or making words into music which Amis Oz speaks about of his new novel, The Same Sea.

I grew up with stories from my family, especially those told by my grandmother. When I was a child I spent a lot of time with her and she remained very important to me throughout my life. I would like to think she was the greatest influence on my life. She had stories to explain everything—who we are, who each of us were, and the place on our traditional country that was very deep and special to her. She was our memory. She was what not forgetting was all about. It was through her that I learnt to imagine. Imagine what had been stolen from us. I also learnt from the images she gave us of our country.

The other thing she had encouraged me to do was to listen. I also learnt how to be silent through all of the times we walked around the bush together. Also, to be silent when other people spoke and told stories at night. I probably asked questions, I don't remember, however, I do remember I spent a lot of time imagining what I had been told. This is how I went off to bed at night.

I also learnt to imagine the facts about our family. There were things that happened in our family when the white cattle men came to our traditional lands that were never explained. We in fact have a saying in our family--Don't tell anybody. So I learnt to imagine the things that were never explained to me--the haunting memories of the impossible and frightening silence of family members. Throughout my life, I have learnt how to piece the mysteries together with gathered facts from historical records that have been revealed through anthropological, historical and family research. I can only now feel I can tell the story of our family revealing the voices of loved ones who never, ever told a story that they felt was too shameful to tell.

When I was in my early twenties I was dragged into working for our political movements in Mount Isa and throughout north west Queensland, including the Gulf of Carpentaria. I lived on Mornington Island for a year when the Queensland government, under Bjelke Petersen, wanted the state to control the island when the Uniting Church mission withdrew and the Lardil people wanted self determination and worked against the government. I acted as the Aboriginal legal service rep on Mornington Island through that crisis. Things went on from there and I am still involved in campaigns for our rights. I am indebted to the generous spirit and dignity of the men and women of great wisdom and knowledge who were our guides and taught us the art of patience. In a way they gave me the tool of writing.
So, a political essay itself is an ordinary essay on any kind of topic concerning political context. It means that you can write not only about politics strictly, but also choose a topic related to it. How about covering issues, like international relations, different kinds of political influence on various population groups, a wide range of social and political connections or your own unique topic concerning politics, its effects or consequences? The choice is huge! The paper focuses on the representation of pedagogical and political communication between (and around) Plato, Dion and Dionysius II in Plutarch's Life of Dion. Plutarch's narrative invokes both the Platonic critique of writing as an inadequate medium for teaching philosophy, and the polarity between free oral speech and writing as a symptom of tyranny. Offering new insight into a complex issue, The Politics of Writing Studies will be of great interest to writing studies professionals, university administrators, and anyone interested in the political economy of education and the reform of institutions of higher education in America. eISBN: 978-1-60732-584-0. In Reframing Writing Assessment, Linda Adler-Kassner and Peggy O’Neill urge writing studies faculty to get involved in the conversations surrounding how writing, learning