

Oodgeroo Noonuccal: 'Artist Son'

My artist son,
Busy with brush, absorbed in more than play,
Untutored yet, striving alone to say,
Yours the deep human need,
The old compulsion, ever since man had mind
And learned to dream,
Adventuring, creative, unconfined.
Even in dim beginning days,
Long before written word was known,
Your fathers too fashioned their art
Who had but bark and wood and the cave stone.
Much you must learn from others, yes,
But copy none; follow no fashions, know
Art the adventurer his lone way
Lonely must go.
Paint joy, not pain,
Paint beauty and happiness for men,
Paint the rare insight glimpses that express
What tongue cannot or pen;
Not for reward, acclaim
That wins honour and opens doors,
Not as ambition toils for fame,
But as the lark sings and the eagle soars.
make us songs in colour and line:
Painting is speech, painter and poet are one.
Paint what you feel more than the thing you see,
My artist son.

The universities of the future will do one thing we do not do today. They will teach the art of self-discovery. There is nothing more fundamental in education.

We turn out students from our universities who know how to give answers, but not how to ask the essential questions. They leave universities with skills for the workplace, but with little knowledge of the best way to live, or what living is for.

They are not taught how to see. They are not taught how to listen. They are not taught how to connect with the wisdom in the world. They are not taught the art of obedience conjoined with intelligence, and how it precedes self-mastery.

They are not taught the art of reading. True reading is not just passing our eyes over words on a page, or even understanding what is being read. True reading is a creative act. It means seeing first; and then a subsequent act of the imagination. Higher reading ought to be a subject in the universities of the future. As we read, so we are.

On the whole, people do not actually read what is in front of them. They read what is only already inside them. I suspect this is true of listening; and that it is happening now, even as I speak to you, or as you read this page.

All our creativity, our innovations, our discoveries come from being able first to see what is there, and not there; to hear what is said, and not said. Above all to think clearly; to be nourished by silence. And beyond that - the art of intuition.

The universities of the future will have to engage the sublime value of intuition in our lives and work. How to make those intuitive leaps that can transform humanity, how to make this mysterious faculty available to all - this will be the true turning point in the future history of civilisation.

Discipline, hard work, rationality, calculation can get us only so far, and have become the norm. With these alone we produce efficient but mediocre citizens. But the art of intuition, the mysterious spark that separates the truly great artists and scientists and philosophers from the ordinary, this will one day have to be studied and developed in every human being for the highest benefits of the human race.

We need to teach students the inevitable necessity of self-discovery. Higher consciousness studies ought to be a fundamental part of education. All students ought to be philosophers. All students ought to be aware that they are the true spark for the transformation of the world. All students ought to be practical dreamers.

Universities ought not only to turn out students for the various spheres of business, science, the arts, and the general running of the society. They also need to awaken students into becoming people who enrich the life of the planet.

Text Four-Narrative extract

It was a world of its own, the North Queensland Mail.

People started out formally dressed as on other journeys, insulated, as is proper, behind magazines or the sleeves of sweaters they were knitting. But two and a half days is a long time, especially when you are moving deeper and deeper into tropical heat. More than the superficial upper layers of our clothing were discarded as the journey progressed. By the time we had crossed the Tropic, the carriage, and beyond that, the train, had become a society with its own loose rules and its own subtle adjustments of the private to the communal, the life outside to the life within.

You learned a good deal about people on the North Queensland, and living in close proximity over so long, and in poor conditions, led to revelations that might not otherwise have been made. For clever young people like myself, who had education but no experience, it was a travelling university offering postgraduate degrees in the stuff of life. I learned to deal with card-sharps, drunks, prostitutes who used the train as a beat, seasonal canecutters, immigrant farmers, bands of rowdy schoolboys going home for the holidays, National Servicemen, young mothers travelling with children who, when the corridor was crowded, had to be held out of the window to pee.

The openness of Queensland houses, in which by convention no door is ever closed let alone locked, has created notions of privacy that are more common, perhaps, in India than in other parts of the Commonwealth. You do not hear what is not meant to be heard in such houses, or see more than you are meant to see. The train extended these conventions.

But that first train journey, for all its richness of persons and scene, was not yet a story for me, and it still isn't. The 'story' was my first sight of a place I hadn't heard of till then and have never heard of since, though it exists. It is called the Valley of Lagoons and it lies inland from Innisfail on the far side of the Great Divide. All the major rivers of North Queensland, those

that flow south and east to the Pacific, the Burdekin, Burnett, Isaacs, and those that flow away north-west to the Gulf of Carpentaria, have their source there in a chain of waterlily swamps, an area of lagoons and tropical forest the size of a modest republic. It is a kind of primeval garden, and was for me an early vision of nature untouched, a great green place that existed entirely without man but did not resist his appearance, and was neither hostile nor predatory.

It presented a different Australia from the one that is sometimes offered as the real, the harsh, the authentic one. It was not a desert but a vast water park crowded with creatures. I went there for five days on a shooting trip and have never forgotten it. Its paradisiacal light at all times of day, the great flocks of birds that haunted its shores, filled its skies and were reflected in its waters, stayed with me for years afterwards.

A First Place by David Malouf

Question 1 (continued)

Text one – Visual Text

(a) How does the visual convey an important idea about the nature of discovery?

2

Text two – Poem

(b) Explain how the poet uses two techniques to communicate ideas about creativity.

2

Text three – Essay

(c) How has the writer used language features to convey ideas about discovery?

3

Text Four - Prose Extract

(d) Explain how the writer uses language to explore the connection between landscape and discovery.

3

Texts One, Two, Three and Four

(e) Each text offers a unique perspective on discovery.

Compare and contrast the perspectives offered in two of these texts.

5

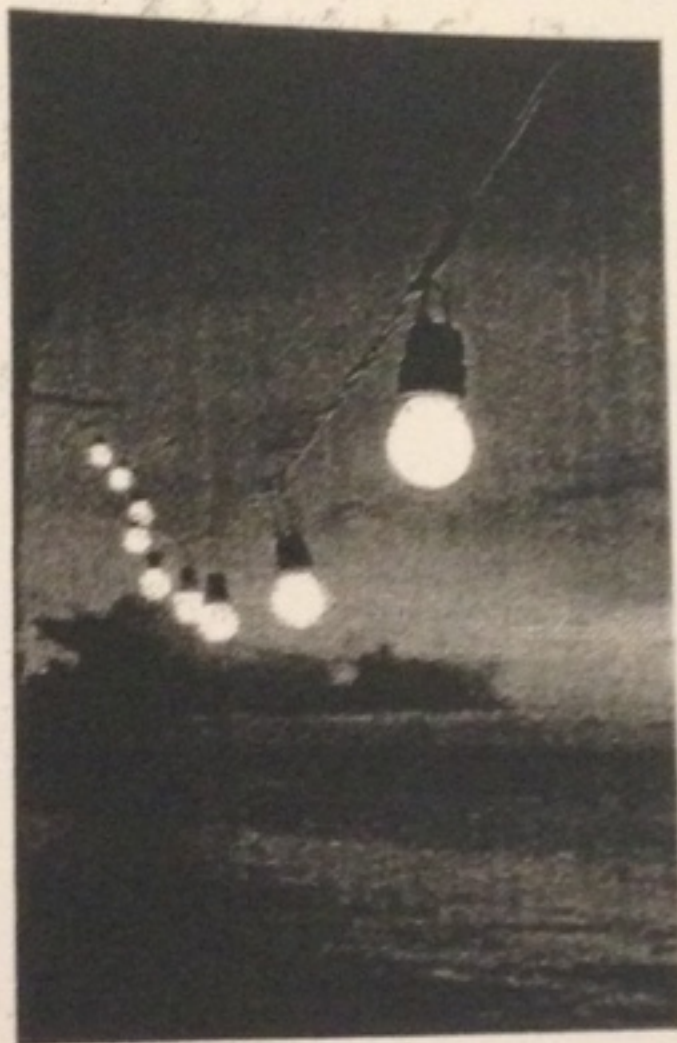
Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- express understanding of discovery in the context of your studies
- organise, develop and express ideas using language appropriate to audience, purpose and context

Question 2 (15 marks)

Use one of the following images as a catalyst for a creative composition about discovery.



Section III

15 marks

Attempt question 3

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate understanding of the concept of discovery in the context of your study
 - analyse, explain and assess the ways discovery is represented in a variety of texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
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Question 3 (15 marks)

Discovery

Essay Question

‘Discoveries can offer new understandings of ourselves and the world’

Do you agree? Answer this question through an analysis of your prescribed text and one related text of your own choosing?

End of section