

Danielian, J. (2007). Sometimes melodies are not songs, they are ideas: The creative life of Bono and implications for talent development. *Gifted Education International*, 23(1), 102-113.

With permission from Belle Wallace, Editor, *Gifted Education International*.

## **Sometimes Melodies Are Not Songs, They're Ideas The Creative Life of Bono: Implications for Developing Talents and Gifts**

Jeffrey S. Danielian Jr.  
jdanielian@nagc.org

### **Introduction**

Throughout the years, many scholars have attempted to define creativity and its manifestations. The goal of this article is not to extend the definition, but rather to identify aspects of creativity and relate them to the life of Bono, a rock star and social activist. Bono is not only recognized as a musically talented artist, but has proven to be ceaselessly creative in his efforts to aid humanity. By using the skills he acquired as a songwriter, singer, and band member, he changed the ideological perspectives of world leaders, with the goal of ending poverty and health crises in third world countries.

The world is ever changing, and with the advent of new media and technology, the people of this earth are "closer" than ever; the rich and poor, strong and weak, living and dying. The events of the world invade our televisions, our computer screens, and the pages of our newspapers. By attempting to understand Bono's motivations and altruistic nature, teachers and students may be able to harness the principles he models for us. Not only those who seek fame, but those who seek change should be models for young people. Operation Houndstooth, (Renzulli, 2002) a new and emerging theory about the situations necessary for developing co-cognitive traits in our students, may provide the link we need to help ensure that the leaders of tomorrow, in our classrooms today, will use their talents to develop social capital, realize their potential, and possibly change the world.

---

When I was a kid in Dublin, I watched in awe as America put a man on the moon and I thought, wow this is mad! Nothing is impossible in America! America, they can do anything over there! Nothing was impossible, only human nature, and it followed because it was led. Is that still true? Tell me it's true. It is true isn't it? And if it isn't, you of all people can make it true again.

Bono addressing Harvard  
University's Commencement June 6, 2001

---

## **Background**

Unless you have been isolated from today's media, chances are you have heard the name "Bono" in recent times. Bono, a.k.a. Paul Hewson, is one of the biggest rock stars in history. As the front man for the popular band U2, he sold over 130 million records, won 14 Grammy's, and played sold out shows on numerous tours for the past 25 years. He has played for 30 years with the same musicians, the three other members of U2, since he was 17 years old. Their albums are visionary, and Bono's lyrics, are described as timeless. Each release breaks the mold, challenges the school of thought, and leaves its mark on popular culture. One could say that Bono is committed to his art for it is his passion, his release, his life.

There is another side to this mega-star, however, a parallel life that defies the standard rock star existence. Bono has dedicated himself to working for debt relief and AIDS in the many countries of Africa. Over the course of two decades, Bono has risen to the challenge of taking command of a global campaign. His persistence and dedication have allowed him to meet with dignitaries such as Bill Clinton, Nelson Mandela, Bill Gates, George W. Bush, Jeac Chirac, Tony Blair, Kofi Annan, and other world leaders. He has traveled to Africa with former secretary of state Paul O'Neill, and studied with Dr. Jeffrey Sachs, a Harvard Economist. In the past five years, he has helped to secure billions of dollars aiding debt cancellation for the poorest countries in Africa. Recently, he participated in a sold out, ten month tour while simultaneously making regular trips (on his days or afternoons off) back and forth to Washington and other locations to meet with World Leaders.

Courageous, optimistic, romantic, sensitive, energetic, and visionary are some of the words that describe the lyrics Bono writes, the melodies he constructs, and the political ideas he presents. These characteristics emerged as co-cognitive traits in Operation Houndstooth (Renzulli 2002) research on persons who have made a difference in our world. They serve as a backdrop to Bono's creative life. Until just a few months ago, besides listening to U2 or reading the many magazine and newspaper articles about him, there were very little insight into the creative mind of Bono. Last summer brought with it the release of *Bono: in conversation with Mitchka Assayas*, a book that presented a series of interviews conducted by the author. It is the most introspective body of work into the creative and motivational processes of Bono and introduces his life as a high creative.

## **Bono, Band Member**

Bono was born on May 10, 1960 in Dublin, Ireland, the second of two children. His early years were similar to other children's. He had neighborhood friends, fought with his sibling, and enjoyed life as a small, yet inquisitive child. Tragedy left its mark, when at age fourteen, his mother passed away suddenly. Bono explains, stating "the death of my mother really affected my confidence.....I think my whole creative life goes back to when my world collapsed, age fourteen" (Assayas pp. 12-13). Both Simonton (2000) and Gardner (1993) agree that incidence of parental loss factors heavily in the

development of creativity and eminence. The house he had called home became one of silence, and it was not until his brother introduced him to the guitar that Bono began to regain his confidence and find his voice. Three years later he found an avenue for his newly discovered talent when he joined Adam Clayton, Dave Evans (known in music as the Edge), and Larry Mullen, all students at the same school. Apart from this environment, some of the youth in Dublin had created the "Village", "a group of artists that banded together, had their own language, and gave nicknames" (Assayas, 2005, p. 114). This gregarious atmosphere provided a positive environment where Bono and his friends found the support that they needed. Csikszentmihalyi (1996) suggested a three-part theory of creativity which lists the individual (Bono in this case), field (experts and societal acceptance) and the domain (rock music), as the as the most important components of the realization of creativity. Csikszentmihalyi's components must be present to permanently alter the domain as suggested by Gardner (1993) who studied the creative eminence of influential persons of recent times. While the early years of Bono's band were spent on a smaller scale, this time provided the band with an opportunity to build confidence,

Bono and U2, are, in their eyes, one entity. Perhaps this attitude is what has kept them together for so long. "Find your weakness and it forces you into friendships", Bono explains (Assayas, 2005, p. 10). And it has been the friendship between three talented musicians and one singer/songwriter from the streets of Dublin that has continued to produce material that is similar to what Gardner (1993) explains "in a domain in a way that is initially considered novel but that ultimately becomes accepted in a particular cultural setting (p. 35). The music of U2 has dominated the eighties, the nineties, and now the 2000's with creative and ground-breaking music. Gardner's "ten-year" rule, which states that an artist of eminence creates a masterpiece about every ten years, could easily describe this band. Gardner's view of creativity involves eminence and while Bono is considered eminent in his field, it is necessary to note that the qualities he possesses and the attitudes he has are ones that anyone attempting to "create" can acquire.

### **Bono, the creator**

What is it that drives Bono to succeed and enable him and his band mates to produce such view-shaping albums? Perhaps it is, as Sternberg (2000) suggests, because they chose to do so. They made a choice, one that must be re-visited each time they enter the studio and make choice to create. Wallas (1926) presented a four-part creative process including preparation, incubation, illumination, and verification. In this process, the creator follows a pattern in which success is finally determined by the acceptance and verification by an audience. Bono and U2 do not seem to follow the process suggested by Wallas. Rather they seem to possess what Amabile (1985) calls intrinsic motivation, the love, satisfaction, and challenge of a particular event which directs the creation of music, resulting in self-actualization, a concept developed by Maslow (1968) that continues to drive them. In this case, the creative individual continues to develop by recognizing his own potential, and the motivation comes from inner strength and confidence. During an interview (1988), Bono discussed how the band continuously tries to re-discover and re-invent themselves. In an issue of Propaganda (1990), he explained " We want to make a

record that pushes out the boundaries a bit, not just for ourselves, but in terms of what people are used to hearing on the radio and records" (p. 3). He further believes that "oftentimes the record takes on a life of its own." Looking back at times when the band was at one of its many peaks in 1987, Bono commented on the question all members posed; can we relax now? His answer was simply this, "well, we can relax, but we are about to become irrelevant any second. To be relevant is a lot harder than to be successful" (Assayas 2005, p. 34).

Bono's songs are like stories, full of raw emotion and feeling. The lyrics he composes are poetic and guiding, shedding light on the inquisitive and introspective mind from which they come. Bono has described his talent as "songwriting by accident" (Propaganda 1990 p. 1), as the words and melodies seem just flow onto the paper. During one session he wrote up to fifty songs, although many were wastage in order to arrive at the twelve or so songs needed for the album. Drummer Larry Mullen said of Bono's lyrics, "one of the most valuable things about his (Bono) lyrics is that you can adapt them to any situation" (Tyranziel & Nugent 2002, p. 2). An interesting situation occurred when Bono was a youth in school. When a teacher, speaking of the poet William Butler Yeats, spoke of Yeats' inability to write for a period of time, Bono asked, "why didn't he write about that?" to which the teacher responded, "don't be stupid! This has proven to be quite a helpful philosophy for Bono who says that writing comes down to, "certain honesty with yourself, that is what sets you free, you describe the situation that you're in, even if you've nothing to say, let that be your first line" (Assayas, 2005, pp. 128-129). Bono believes that the task of Art is to chase away ugliness.

When asked about his melodies (Assayas, 2005) Bono explains that "I hear melodies in my head, I have no idea where they come from" (p. 27). Lyrics, he states, are easy to write down, and often he feels like the editor of his own ideas. It is the melodies that pose a challenge. He remarks in Spin magazine (Klosterman 2002) that work on the previous album "has been a journey into songwriting all over again" (p. 62), and most recently in Time magazine, that the lyrics on this new album flowed with ease (Tyranziel 2004). Bono does not have a method to his songwriting. He explains that he often finds himself writing on napkins, scribbling on post-it notes in the middle of the night, and jotting down lines on the back of airplane sick bags. He equates good melodies with good ideas. "It's like spotting a good idea, because a great idea has a lot in common with a great melody: certain inevitability, certain clarity, a kind of instant memorability" (Assayas 2005, p. 28). This analogy is at the core of Bono's ability to cross over from entertainment to the world of politics.

How has Bono, leader of one of the greatest rock group in history, and how has he been able to juggle the fame he has acquired and the responsibilities he has assumed? The answer is quite simple; he does not see a difference between them. In Bono's eyes, they are the same. The world is his stage, his concerts a platform, his cause the words and lyrics, politicians his band mates, and his ideas, the melodies. As an artist Bono has sought to push his music as far as it would go, his music being his advocacy. The best way to understand Bono's altruistic nature is by looking at the characteristics and concepts of Renzulli's (2002) Operation Houndstooth.

## Operation Houndstooth

Operation Houndstooth, developed by Renzulli (2002), serves as the backdrop to his much-publicized three-ring conception of giftedness (Renzulli 1978). The Houndstooth pattern represents personality factors that aid in the manifestation of gifted behaviors; above average ability, task commitment, and creativity. Renzulli found that certain personality characteristics enhance the Houndstooth pattern, including the optimism, courage, romance, sensitivity, energy, and a sense of destiny seem not only necessary for recognizing gifts and talents in students but on a larger scale, are necessary to build social capital to use it for the betterment of mankind.

Each of the six co-cognitive factors (Renzulli 2002) can be related to the work that Bono is doing, both musically and politically, because as Renzulli and Reed (in press) state, "a better understanding of people who use their gifts in socially constructive ways can help us create conditions that expand the number of people who contribute to the growth of social as well as economic capital" (p. 2).

- *Optimism.* Optimism includes cognitive, emotional, and motivational components and reflects the belief that the future holds good outcomes. Optimism may be thought of as an attitude associated with expectations of a future that is socially desirable, to the individual's advantage, or to the advantage of others. It is characterized by a sense of hope and a willingness to accept hard work. (Renzulli 2002 p. 38)

Bono's sense of hope and optimism is clear in all that he does. He is willing to do whatever it takes to meet the goals he sets for himself. He is patient, yet persistent; someone who rarely contemplates failure. Bono is optimistic about the future and the spread of peace throughout the world. He states he "always has the grasp, but reach is the problem" (Assayas 2005 p. 34). In reading his commencement address at Harvard University's 2001 graduation, a strong sense of his optimism is exuded.

His lyrics also reflect optimism. The following lyrics from *New Years Day* demonstrate Bono's longing and optimistic about change during a troubled time:

Under a blood-red sky  
A crowd has gathered in black and white  
Arms entwined, the chosen few  
The newspaper says, says  
Say it's true, it's true...  
And we can break through  
Though torn in two  
We can be one.  
(*War*, 1983)

- *Courage.* Courage is the ability to face difficulty or danger while overcoming physical, psychological, or moral fears. Integrity and strength of character are typical manifestations of courage, and they represent the most salient marks of those creative people who actually increase social capital. (Renzulli 2002 p. 39)

Bono exhibits courage in many ways. He is courageous in his attempts to become educated in the subject of economics for he feels that anyone should possess a knowledge of a subject before entering an argument. As Cassata (2005) wrote, "he pounds the hallways of congress". Bono states "it is always the same attitude that wins the day: faith over fear" (Assayas 2005, p. 94). Bono also says, "know your subject, know your opponent", before getting into a debate. He possesses a strong sense of leadership. His sense of courage is unique in that he often times refuses to take no for an answer. A line from the song *All Because of You* says it all:

I like the sound of my own voice  
I didn't give anyone else a choice

*(How to Dismantle an Atomic Bomb, 2005)*

Bono's courage is also evident in the first lines from *Stuck in a Moment*:

I'm not afraid of anything in this world  
There's nothing you can throw at me that I haven't  
already heard  
I'm just trying to find a decent melody  
A song that I can sing in my own company

*(All That You Can't Leave Behind, 2001)*

- *Romance with a topic or discipline.* When an individual is passionate about a topic or discipline, a true romance, characterized by powerful emotions and desires, evolves. The passion of this romance often becomes an image of the future in young people and provides the motivation for a long-term commitment to a course of action. (Renzulli 2002 p. 39)

It all started on a stage in 1984. Bono was performing for Live Aid, which sought to aid the poverty of Ethiopia. Soon after the concert Bono and his wife traveled to Africa to see first-hand what had been haunting him on the television. From that moment on, he has sought to aid those in need and educate those who do not understand or comprehend what is happening. Starting first as just a voice or a face, he has since co-founded the biggest collaborative organization in the fight against global AIDS/poverty. "What is going on in Africa defies all concepts that we hold to be true: our concept of neighbor, our concept of civilization, our concept of equality, of love" (Assayas p. 189). Bono's concept of romance goes further. He believes in love, which to him, is much stronger and real. The song *One* spells it out beautifully, and it is no coincidence that ONE is the name of the organization:

One love, one blood, one life, you got to do what you  
should.  
One life with each other: sisters, brothers.  
One life, but we're not the same.  
We get to carry each other, carry each other.  
One, one.

*(Achtung Baby, 1991)*

- *Sensitivity to human concerns.* This trait encompasses the abilities to comprehend another's affective world and to accurately and sensitively communicate such understanding through action. Altruism and empathy are evident throughout human development (Renzulli, 2002, p. 39).

Bono is extremely sensitive to human concerns. Whether is has been civil rights demonstrations in Ireland as talked about in *Sunday Bloody Sunday*:

And it's true we are immune  
When fact is fiction and TV reality.  
And today the millions cry  
We eat and drink while tomorrow they die

(*War, 1983*)

or the events in Argentina during the year 1976, where a military coup brought Argentina under the violence and terror of a dictatorship. Approximately 30,000 citizens were kidnapped by military death squads and disappeared. Mothers searched in vain for their children. *Mothers of the Disappeared* was the song:

Midnight, our sons and daughters  
Were cut down and taken from us  
Hear their heartbeat  
We hear their heartbeat

(*The Joshua Tree 1987*)

Poverty in Africa is discussed in the song *Crumbs From Your Table*:

Where you live should not decide  
Whether you live or whether you die  
Three to a bed  
Sister Ann, she said  
Dignity passes by

(*How to Dismantle an Atomic Bomb, 2005*)

Even the events of 9/11 showed up in a line from the song written for the movie *Gangs of New York*. The song is *The Hands That Built America*:

Its early fall,  
There's a cloud on the New York skyline.  
Innocence....dragged across a yellow line.

(*Gangs of New York [soundtrack], 2002*)

- *Physical/mental energy.* All people have this trait in varying degrees, but the amount of energy an individual is willing and able to invest in the achievement of a goal is a crucial issue in high levels of accomplishment. In the case of eminent individuals, this energy

investment is a major contributor to task commitment. Charisma and curiosity are frequent correlates of high physical and mental energy. (Renzulli 2002 p. 39)

Bono's physical or mental energy is legendary for it seems as if his reservoir is always full. Bono spends almost every waking moment either busy with his band or his cause. He believes that he is in his prime now, more so than ever before. He often skips out of recording sessions when he is not needed because as drummer Larry Mullen says, "the truth is, it's better for Bono not to be here. He gets frustrated and feels like he can be doing more important things, which I think he's proven to be true" (Tyranigel 2004 p. 81). He speaks of the never-ending search to challenge himself over and over again on the track *All Because of You*:

I'm alive  
I'm being born  
I just arrived, I'm at the door  
Of the place I started out from  
And I want back inside

*(How to Dismantle an Atomic Bomb, 2005)*

- *Vision/sense of destiny*. Complex and difficult to define, vision or a sense of destiny may best be described by a variety of interrelated concepts, such as internal locus of control, motivation, volition, and self-efficacy. When an individual has a vision or sense of destiny about future activities, events, and involvements, that vision serves to stimulate planning and to direct behavior; it becomes an incentive for present behavior. (Renzulli 2002 p. 39)

The last co-cognitive factor is often the hardest to define, and as Renzulli (2002) states, the hardest to teach. Perhaps it is Bono's spirituality which drives him (for all of his albums have religious overtones), or maybe it is a sense of Karma and Grace. One thing is for sure, Bono has a clear direction for his life. Modeling his life after others who have come before him, he has sung about Martin Luther King in *MLK*:

Sleep, sleep tonight  
And may your dreams be realized.  
If the thunder cloud passes rain  
So let it rain, let it rain  
Rain down on he.

*(The Unforgettable Fire, 1984)*

This is also paraphrased Gandhi by stating he wishes to be the change he wants to see in the world. He sings about his vision and enlightenment in the song *Elevation*:

The goal is elevation

*(All That You Can't Leave Behind, 2001)*

Bono continues to elevate his life, while maintaining he is not a "celebrity". He states, "You know, celebrity is ridiculous. It's silly, but it is a kind of currency, and you have to spend it wisely. And I've learnt that much" (Assayas p. 93). The promotion of Social Capital is a theme of Operation Houndstooth.

### **The Promotion of Social Capital**

Renzulli (2002) defines social capital as "a set of intangible assets that address the collective needs and problems of other individuals and our communities at large (p. 35). I am confident that Bono agrees, seeing his role as raising the alarm. Bono believes that he doesn't have the power, but the people he represents do, and that makes all the difference. "The punch you throw is not your own" says Bono (Assayas p. 149). It is this commitment to knowledge and positive attitude towards understanding others' ideas that make Bono appear more like a statesman and less like a celebrity. "I available to be used", says Bono, "But I'm not a cheap date" (Assayas p. 87).

Renzulli (2002) asks "what causes some people to mobilize their interpersonal, political, ethical, and moral lives in such ways that they place human concerns and the common good above materialism, ego enhancement, and self indulgence" (p. 36)? I believe the answer comes from direct experience, involvement, and education. Bono states that he always believed in instinct over intellect. "The instinct is what you always knew; intellect is what you figure out" (Assayas p. 116). Bono has proven that dedication and commitment, coupled with the co-cognitive factors discussed above, can lead to healthy and positive change in the world.

"In the end, it is ideas that turn us on, whether they are philosophical, commercial, or political, what I would call them is melodies. I need to hear a great melody even if it is not a song", Bono says. (Assayas, 2005, p. 287). The question now becomes how we, as educators, can encourage this kind of thinking in our students. To answer this, we must look to The Enrichment Triad Model (Renzulli 1978) and the Houndstooth interventions proposed by Renzulli and Reed (in press).

Renzulli's Enrichment Triad Model (1977) consists of three distinct educational experiences. Type I enrichment involves introductory experiences from a wide variety of disciplines and genres. These experiences introduce the students to the many disciplines that may serve as an interest to them. Type II enrichment is skills-based learning. The promotion of thinking skills, creative problem solving techniques, and instruction on how to think critically, reflectively, and productively all play a role during this stage of enrichment. At this point, the student has "discovered" an area of interest, explored it beyond the surface, and feels confident in moving to the third type of enrichment, Type III. Type III enrichment involves independent investigation into a real world problem. The problem is solved using appropriate methods learned during the higher order thinking instruction through Type II training.

This solution or product could range from establishing a grant for inner city schools to going before the town council and proposing a community playground. It

could be the publication of a short story or novel, or more importantly, it may seek to go beyond the scope of the local community, offering service state or nation wide. In each case, three things must remain constant.

First, the student must possess a romance, love, or strong interest with the idea or discipline chosen. Secondly, they must understand what skills and training are needed for them to accomplish and carry out the goal. Lastly, they must be dedicated and committed to the idea. Seligman and Csikszentmihalyi (2000), in speaking of the kind of teaching we as educators must be doing, suggest "identifying and nurturing their strongest qualities, what they own and are best at, and helping them find niches in which they can best live out these strengths" (p. 2). It is what can be called teaching by encouragement. The Enrichment Triad model, while suitable for use in a classroom using differentiation and / or curriculum compacting or in an enrichment program,, could easily be incorporated into before and after school programs, summer camps, weekend workshops and the like. The main thing is that it happens.

In examining what drives this process it is clear that the co-cognitive factors present in Operation Houndstooth play a major role. Renzulli and Reed (in press) have offered a Houndstooth intervention theory that seeks to help develop these co-cognitive traits in students.

### **Houndstooth Intervention Theory**

The Houndstooth Intervention Theory utilizes six approaches that increase as levels of development in the student increase. The first approach, Rally-Round-the-Flag, involves the spreading of good and healthy messages via slogans, banners, and verbal announcements. The adoption of expectation posters in classrooms may help guide students in the right direction.

The second approach involves rewards or "gold stars". Positive feedback, in the form of personal conversation or tangible reward, works to a degree. In our school, the use of gold cards, given when a student does a respectable deed or act by their own accord, seems to work well. By allowing students to demonstrate these types of behaviors on a daily basis, we have found that the level of positive criticism and attitude increases as the year goes on.

The third intervention, the Teaching and Preaching approach involves the direct instruction of the components of Houndstooth. By using pre-existing character building activities and mini-lessons, educators can guide their students in discovering and investigating the various personality types and character qualities that make a good human being.

The fourth approach, Vicarious Experience, involves the use role-play and simulations in allowing students to "play" out different solutions for problems they may face. These may come out of discussions from the third approach and definitely serve as a medium for students to learn about healthy decision-making and conflict resolution.

The fifth and sixth approaches focus on direct experience. The Direct Experience approach is similar to a "community service" program where the students volunteer their time to help in the community, be it a meal site or day care, nursing home, or neighborhood cleanup. Direct Experience II involves students taking on the responsibility themselves. Once they realize what opportunities exist, they may seek out their own, or establish a new one. The students, having internalized the attitudes and behaviors needed to bring about change, develop a sense of responsibility and personal investment. They have taken on *their* own cause, sought to solve it using *their* skills, and in completely dedicating themselves to this, seek to solve a problem *they* have recognized.

The interventions listed above provide a wonderful tool in hoping to instill the six co-cognitive traits of Operation Houndstooth. In order to be sure that our students, *all of our students*, have a chance to truly make a difference in this world, they must be made aware of the personality traits that could help them formulate strong societal and world views.

### **Suggestions for Education**

It may be possible to use the Enrichment Triad Model to introduce, reinforce, and allow students to exhibit these traits. By allowing students to see the connection between academic/artistic and humanitarian work might prove to work relatively well. The students need to see doctors and teachers who travel across the globe, healing and educating, politicians who stand and fight strongly for a cause, engineers and economists who seek to establish community and financial structure in ailing countries, scientists who involve themselves in medical and genetic research, and the stars of celebrity status who use their creativity and commitment not just for entertainment, but to improve the world. Once a student has expressed an interest in an area of academics or art, they may begin to explore the kinds of situations that exist in the world, situations for which they will be needed. The following example using the Triad Model illustrates what can be accomplished.

Teachers can begin by presenting Type I introductory material which seeks to inform them about organizations at the town, state, national, and international level (City corps, Americorps, Peace Corps, and the like) Examples could be given showing the decisions made by the local town council and state government. Educators may chose to present groups like UNICEF, DATA, AMNESTY and other organizations, what they stand for, and who is involved. Students will be surprised when they see that many of their idols and heroes were or are involved in these.

Type II's could then become an exploration into the skills, requirements, and most importantly, the personality traits needed for an individual to be a part of one of these organizations. As a follow up, educators should have the students conduct in-depth explorations into the many different ways these various organizations function in aiding society.

Type III work now takes on a completely new significance. Students not only immerse themselves in an area of interest, they also use this awareness in the promotion of Social Capital and the realization of their own human potential.

### **Conclusion**

Nothing is impossible! Bono's words echo. The use of the Enrichment Triad Model, coupled with the intervention strategies presented in Operation Houndstooth, may be one of the clearest solutions in trying to promote and develop the co-cognitive traits in the students entrusted to our care. We, as educators, need to be vigilant in our attempts to pass on the knowledge that we have, the events we have experienced, and the personal stories we have. We need to expose our students to the global community, which is quite larger than the neighborhoods, the towns, or even the states where the students live.

We need to teach the skills used for problem solving, decision making, and creative production in our classrooms, but we must not forget that our students are humans, living on this earth, sharing resources and interacting with each other on a social level. Our students need to develop the co-cognitive traits discussed in order that they may develop a respect and sense of responsibility for the world they inhabit. The problems associated with energy resources, the environment, war, poverty, famine, and diseases are real. They are problems that require creative and intuitive solutions. They are problems our students will face.

The development of Optimism, Courage, Romance, Sensitivity, Energy, and Sense of destiny should serve as the foundation for many of the lessons educators develop, for they are the foundation of the characteristics which drive our high ability students, task commitment and creativity. There are many components to the various models expressed here. It will take time to instill the co-cognitive traits in our students. One thing is for certain; we need to start now.

## References

- Amabile, T. M. (1985). The personality of creativity. *Brandeis Review*, 5, 5-8.
- Assayas, M. (2005). *Bono: in conversation with Michka Assayas*, New York: Riverhead Books.
- Cassata, D. (2005, June 12). When Bono talks, presidents listen. *The Providence Journal*, D2.
- Cocks, J. (1988, November). U2 explores America. *Time*, 132(21), 146.
- Csikszentmihalyi, M. (1996). *Creativity*. New York: Harper
- Davis, G. A. (2004). *Creativity is forever* (5<sup>th</sup> ed). New York: Kendall/Hunt.
- Gardner, H. (1993). *Creating Minds*, New York: Basic Books.
- Hewson, P. (Bono). (2001). *Commencement speech at Harvard University, June 6, 2001*.
- Klosterman, C. (2004, December). Mysterious Days. *Spin*, 20(12), 58-68.
- Light, A. (2002, January). Band of the year: Rock's unbreakable heart. *Spin*, 18(1), 56-62.
- Maslow, A. H. (1968). *Toward a psychology of being* (2<sup>nd</sup> ed). Princeton, NJ: Van Nostrand.
- Propaganda. (1990, October 1). *Bono: Songwriting by accident*, 13.
- Renzulli, J. S. (1977). *The enrichment triad model: A guide for developing defensible programs for the gifted and talented*. Mansfield Center, CT: Creative Learning Press.
- Renzulli, J. S. (1978). What makes giftedness? Reexamining a definition. *Phi Delta Kappan*, 60, 180-184, 261.
- Renzulli, J. S. (2002). Expanding the conception of giftedness to include co-cognitive traits and promote social capital. *Phi Delta Kappan*, 84(1), 33-58.
- Renzulli, J. S., & Reed, R. E. (in press). *Intelligences outside the normal curve: Co-cognitive traits that contribute to affective development and the promotion of social capital*.
- Seligman, Martin E. P., & Csikszentmihalyi, M. (2000). Positive Psychology: An introduction. *American Psychologist*, 55(1), 5-14.

Simonton, D. K. (2000). Creativity: Cognitive, personal, developmental, and social aspects. *American Psychologist*, 55(1), 151-158.

Sternberg, R. J. (2000). Identifying and developing creative giftedness. *Roeper Review*, 23(2), 60-64.

Tyrangiel, J., & Nugent, B. (2002, March 4). Bono. *Time Europe*, 159(9), 50.

Tyrangiel, J. (2004, November 11). Mysterious Ways. *Time*, 164(21), 80-83.

Wallas, G. (1926). *The art of thought*. New York: Harcourt, Brace & World.