

# EXPLORING THE ADOLESCENT'S CREATIVE PATHWAYS: MINDFULNESS, ROLE FLUIDITY, STORY, AND THE DRAMATIC CURRICULUM

by David McNees

*David McNees' deep foray into creativity theory and drama begins with mindfulness as a preparation for adolescent focus. This article discusses role incarnation, the correlation of the three-period lesson to Landy's role theory, the creation and re-creation of personal story and identity, archetypal heroes, and how the adaptability learned in theater builds both academic and creative success. The practice of role fluidity brings theater theory to ordinary, everyday life as theater can serve as an active support to emphasize the adolescents psychological characteristics in a Montessori context.*

*Science and religions throughout the Age  
Have both a creation myth manifest  
Then, so assumed, we choose not one of Rage ~  
Might faith in Creativity be best?*

I propose that the defining principle of the human species is creativity itself. How we view ourselves and how we thus construct our community and our culture is part of an ongoing creative story that exceeds evolutionary explanation and has launched the human species forward to an existence where we might possibly be the only living organisms that can conceive of the universe itself. This is why we create gods and myths, because at the core of our being is a driving sense of creativity that affects everything we do; it defines and shapes everything we learn and is an underlying current of relationship building.

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Between concept and rational awareness, there is a moment of imagination wherein lies the entire existence of that which we might call *self*. It is within this moment that our unique perception of the world is created, and I argue that it is where our entire reality exists.

The space in between truth and belief, in between history and science, in between humanities and occupations, in between theory and systems, and in between mind and body is the space where creativity exists. Through active contribution, the development of peace, progress, and relationships occurs.

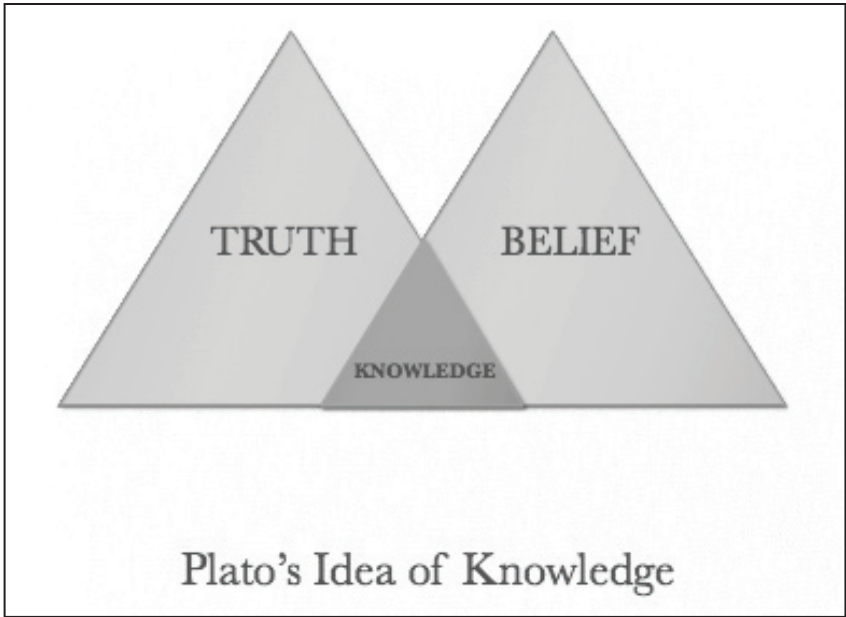
There are many creative tools and observations that we can use and recognize in our humanities and occupations as well as in all our work as adolescent guides. But I want to focus on the roots of creativity itself: Where does it exist that we may access it; that we may, with active contribution, bring about a better sense of understanding ourselves through our own unique creativity. How

Emotions are not universal; they have strong cultural overtones. Also, there are no true mental formations; they are made up of feelings and perceptions. Thus, when we construct an identity in our minds, we construct it on sinking sand. Creativity helps us to turn the burdens of identity into bricks and make a path instead of a self.

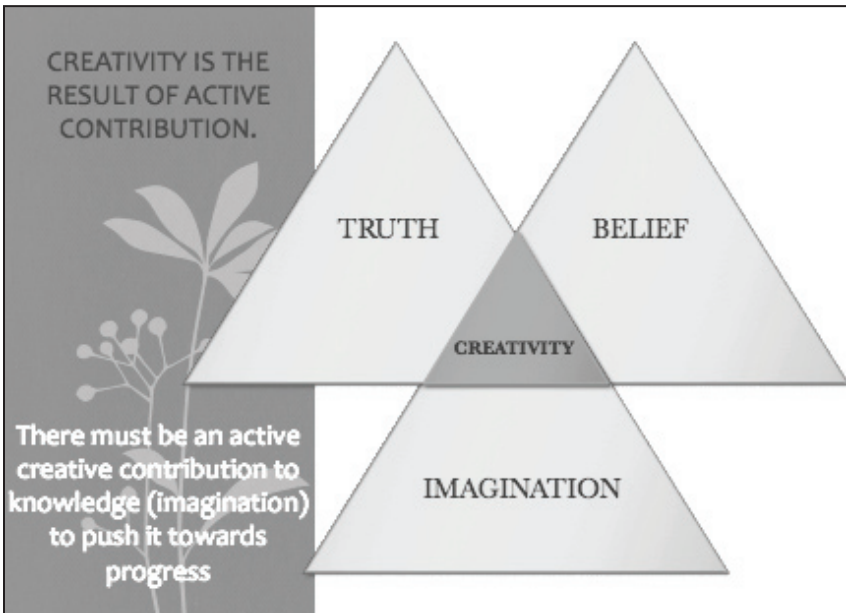
do we bring our students into this space? I feel the creative principle within us is the foundation of relationships, and relationships bring knowledge as Maria Montessori has claimed. Therefore, preparing an environment that supports the initiating moments of creative flow is a primary goal.

I will focus on a few topics concerning the greater concept of creativity itself and how to access it. I will discuss mindfulness techniques, the idea of the role fluidity, adaptation, the centrality of storytelling and drama in our everyday lives, and how we can actively contribute to our community through creative means.

You may recognize this concept graph of Plato's theory of knowledge:



Now, if I may add something:



What is progress of science? Truths and beliefs mixed with imagination. What is a good book? Truths and beliefs mixed with imagination. What is government itself? Truths and beliefs mixed with imagination. Government philosophy is the story we tell ourselves that helps us understand the truths we know and the beliefs we have about how to exist in this world together. But knowledge itself does not bring about progress without active contribution or without creativity. And with this basic idea, we begin.

### MINDFULNESS

My training in mindfulness technique concerning education was completed under the tutelage of Zen Buddhist master Thich Naht Hahn, who has made education the focus of his recent work. I received my certificate in mindfulness training and education in London at his school of applied ethics in education, and I have also been in discussion with Congressman Tim Ryan who is working towards mainstreaming mindfulness techniques in schools across the country.

Let's start with the idea of mindfulness as a tool for fostering creativity. Mindfulness is certainly a buzzword these days. We are seeing it recommended all over the place, and I think many people have a lot of different ideas about what it means and how to implement it. Mindfulness, simply put, is to be present with your experience. To be *here*, now. For adolescents and adults this requires a focusing of the mind that helps us let go of our concepts of the past and future and only pay attention to our exact moment. Some people would like to tie it to some sort of religious experience, but it is not. It is simply a human experience, one that when mastered has been utilized by all spiritual traditions. It begins when we are newborn babes and in our confusion and hunger our mother rests our head upon her heart and we hear that simple beat, and we know that we are here, we are safe, and we can calm ourselves.

The adolescent brain is moving at lightning speed, and, as we know, it is highly concerned with the past and the future. But when we see in our students that moment of perfect engagement when they are truly in the flow of things, it is when they are mindful of that moment and not worrying themselves about the past and future.

Adolescents desire to be with the still, wise, compassionate part of themselves, but it is difficult to access. Silence brings them back to themselves, it brings them “home” where they are confident, and creativity is a resultant factor of that silence.

Each week at our school we offer a reflection time, and I invite the student body to join me for meditation and mindfulness. Sometimes 100% of them come, usually about 80% choose to come and spend half an hour with breathing techniques and sometimes a guided meditation. This may also include a silent walk in nature on a beautiful day. Although at the beginning of the year, as you might think, there is a bit of wariness from a peer standpoint about going into meditation, but very quickly it becomes a very valued tool that many of our students are now using in their classrooms to help them focus and increase their creativity.

I invite them to take part in a breathing exercise, helping them to focus on their breathing only and let go of the chatter in their mind. Then I proceed into one of the guided meditations that I created for our adolescents to help deal with the emotional ups and downs that happened during the course of the day. I try to create specific meditations and mindfulness techniques to tailor to the zeitgeist of the community. If we are experiencing strong emotional reactions (often in that late February, winter time) I might guide them to understand, through calmness and breathing, how they can find some control of their emotions, knowing there is a calm, confident space within from which they can view the world. From here, they can realize the dangers of being “stuck” within one emotional viewpoint or role.

I think there are fairly obvious notions as to why mindfulness would help an adolescent focus, but it’s important to also realize that concerning their creative nature, their ability to dive into what they are doing wholeheartedly is sometimes a matter of confidence. With the adolescent, ideas of judgment occurring in the future or the past are one of the biggest hindrances of that confidence. When we bring them to the present moment, and they have let go of those notions, we access their creative selves and they begin to contribute, and that is our goal.

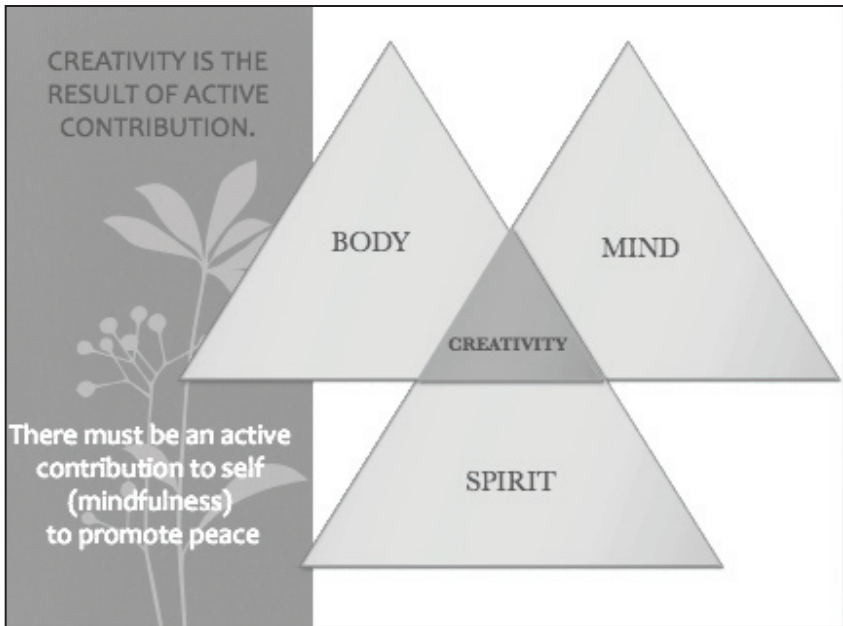
The students in a recent Global Water Issues occupation project at Hershey entrusted one young man to represent them all with an in-depth presentation to the entire student body on global warming. While other less detailed topics were being covered in small groups, this young man was witnessed sitting calmly on the stage, breathing deeply with his eyes closed for fifteen minutes. He then stood, when it was time, and presented beautifully and thoroughly. When asked about it afterward, he stated that he “was using our mindfulness stuff to calm down and get ready.” He also shared that he remembered so much more after the breathing exercise, and was able to add those additional ideas spontaneously to his already prepared words.

If we can help the adolescent to recognize that focusing on the present moment supports their creativity, then we are giving them tools that they will use for the rest of their life: tools of focus, of social adaptation, of listening. Their constant social motion, their worries about the immediate past and the immense future create a reaction of fight or flight. This chemical existence places them in a state of constant but subtle fear. And as they look for the thing that is affecting their social being so greatly, as they search for that tiger lurking in the jungle, that thing that may or may not exist at all, they miss the joy of the only moment that really exists: the present moment.

Mindfulness exercises will help memory formation in that explicit memory is solidified during times of rest and calm. Also, mindfulness helps their ability to adapt to things as they are happening. And, most importantly for our topic, mindfulness brings them to their breath and to the present moment and allows them to access creative flow without fear of the past or the future wherein judgment lies.

When under stress, the amygdala takes over the executive function of the prefrontal cortex and stifles the creative process. So we must teach them how to pay attention, calmly. Mindfulness is the quality of the mind, not a goal.

Spirit is the interpretation of what our mind perceives in our body experiences. It is the active contribution to the creation of self.



It is the creator of our story. For more information and mindfulness resources, I would refer you to the Mindfulness in Education Network at [www.mindfuled.org](http://www.mindfuled.org). As well as books by Jon Kabat-Zinn and Thich Nhat Hahn.

### ROLE FLUIDITY

When we speak about the creative identity of the adolescent, we must remember a few things. Emotions are not universal; they have strong cultural overtones. Also, there are no true mental formations; they are made up of feelings and perceptions. Thus, when we construct an identity in our minds, we construct it on sinking sand. Creativity helps us to turn the burdens of identity into bricks and make a path instead of a self.

Adolescents tend to get stuck in a role; as a matter of fact, most humans do at any age. We need to help guide them to *participate* in their experience, not to make an identity of it. When we can help guide them into a fluid role system, they do not get locked into an identity but learn to let identities go and creatively adapt to their world. And this, I believe, is our primary goal: the creation of an

adaptable, caring citizen. Role fluidity is the ability to recognize personal roles and move successfully between them. It is about adaptation and is at the heart of the creation of personality.

These roles are varied and many. Each day an adolescent might experience herself in the role of the villain, the lover, the chosen one, the clown, the vengeful one, the helper. She may find herself in roles of sadness or joy, grief or madness. Learning to move fluidly within these roles, meaning the ability to let go of one role and adapt to another when the time comes, is of vital importance in the adolescent's development as an adaptable human being.

My purpose is to coalesce the ideas and applications of Dr. Robert Landy's role theory and my ideas concerning healthy role fluidity as they inform Montessori pedagogy. (There are many contributors in the field of Drama Therapy, but I will be focusing on the ideas of Landy, a professor at New York University and the creator of a therapeutic idea called *role theory*.) In this, I am drawn to explore the connections between social development, the idea of role, and cognition. This exploration is based on studies and research in the fields of drama therapy and applied psychology and on my experience and observation within the practice of a Montessori adolescent learning environment.

When you open the mind to bigger relationships, receding from the minute details, then the same amount of fear and anxiety has no effect. It is with an open heart and open mind that creativity flows like a river.

Perhaps the Montessori adolescent's attempt at social and moral formation begins with the idea of fluidity between roles. Landy's insight concerning the necessity of role ambivalence teaches us that the healthy communication of all roles, as they are explored through the trinity of mind, body, and spirit, is at the root of emotional, physical, and intellectual health (*Persona and Performance*). This balance promotes growth. If we incorporate this sort of enlightenment with the Montessori experiential educational model, we have the ability to lift the standardized educational philosophy out of its quagmire of objectivism and create a benchmark of hope in our history while moving ever closer to a science of peace.



The biological social drive, the group mentality, of adolescent learners supports the need to try on a series of role situations for their own awareness of social placement. This is at the forefront of their internal motivation. It is this complex, internalized substance that continues to mold a developing worldview (*Persona and Performance*). Thus, to avoid hierarchical behavior, education for equality and peace is essential.

Each person presents himself everyday in a certain way so as to guide and control the impressions formed about him by others in an attempt to embody social techniques and actions in order to sustain a performance much like an actor does with an audience. Thus, life is not like theater, it is theater.

Therefore, we all have within our arsenal of social function a litany of roles at our disposal. Perhaps, the actuality of self is not a singular personality ideal, but, rather, is a balanced (or imbalanced) and ongoing repertoire of roles whose constant and shifting performance make up the entirety of one's personality.

The ideas within Landy's role theory attempt to understand this litany of roles and present a method of fluidly working through them to create a more healthy psychological and social existence. The totality of all roles available to a person is referred to as a *role system* (*Persona and Performance*).

The goals of a Montessori adolescent education are expressed in an experiential model where the desire for, and action of, attaining knowledge stems from what is witnessed and experienced in the prepared environment. The Montessori adolescent's combination of collaborative work, individual role within it, and final presentation of work as an embodied and active source of the knowledge, promotes healthy social modeling and a more functional role system, both within the individual and in reference to his community.

One of the most applicable of Landy's concepts, and the one central to the discussion of use within a Montessori framework, is the concept of *role ambivalence* (*Drama Therapy*), the successful coexistence of contradictory roles within one's personality, as a model of understanding human behavior and healing psychological dis-

tress through role. He discusses the idea that the “clash of feelings engendered in the taking on and playing out of conflicting roles, is the natural order of things” and occurs in three ways: within the role itself, between two conflicting roles, and as an existential state of being and not being. These ideas proceed to imply that human beings can “tolerate paradox and negotiate both minor and major conflicts within and between roles” (*Persona and Performance* 12-14). This helps to define our state of being in that, though we seek balance, the only realization of order is derived from a willingness to listen to oppositional voices. This would imply that to educate for peace by focusing on the development of the social and moral man in adolescence, the prepared environment must also accommodate for the freedom to explore and embody multiple roles concerning civilization including those that are antithetical.

Landy goes on to say,

Although human beings seek balance and integration, they live in a world of conflicting psychological and social forces that often lead to imbalance and separation. Many distressed individuals attempt to avoid uncertainty by limiting conflict and role choice. Shutting out ambivalence, however, does not necessarily lead to balance, but often to further distress. By recognizing the ambivalence of being and trying to discover a way to live within and among one’s conflicting roles, one moves closer to a balanced, integrated life. (*Persona and Performance* 14)

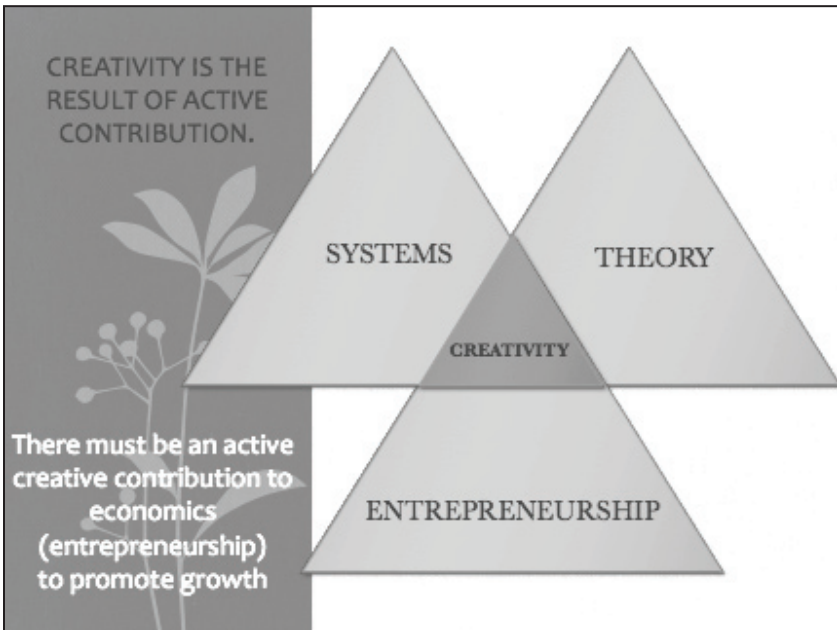
In my perception, this is the connective tissue explaining why the understanding of role and ambivalence may be at the core of Montessori experiential-based pedagogy. Positive integration of these roles expresses itself in the ability to maintain ambivalence of roles and the discovery of being present with oneself and others; i.e., adaptation. Within the context of education, this knowledge can be utilized as both a preventative and an active support in helping the growth and creativity of the adolescent.

Montessori’s timeline of human development is linear only in the increase of age. It recognizes that the child moves from infancy to adulthood upon a more three-dimensional path, breathing through the expansions and constrictions of physicality, intellect and social awareness. In this development is a series of rebirths when one

psychic personality ends and another begins (*The Absorbent Mind*). Adaptation and fluidity of personality are of utmost importance, wherein lies the primary bridge between Landy and Montessori that this exploration wishes to illuminate: the supportive connection between role ambivalence and experiential, collaborative pedagogy in the adolescent plane of development.

The social being incarnates itself from the roles it witnesses. There is a driving life force that compels this adolescent to work, and purposeful activity is essential. The adolescent explores societal “place” with an acute awareness of societal economics and the independence inherent within. Especially, the ideas and exploration of justice and dignity and their intertwined relationship are at the core of the adolescent’s search during this developmental time (*From Childhood to Adolescence*).

This incarnation of witnessed roles promotes a radically more holistic approach to ideas of education as a help to life. The symbiotic nature intrinsic to the relationship between the child and the guide has been extracted from many of our modern schools; it is,



however, exemplified in the work of Maria Montessori and calls for a recognition of the attempt at varied roles. The guide and student must act as witness to each other; and this must be of primary focus, existing as the essential foundation upon which academics stand. This preempts an industrialized method of education from allowing objectivity to stand in the way of the emerging intellectual, physical, and emotional psychology of the adolescent. Wisdom is gained through the observance of the natural structure of human development as outlined through the planes of development and experienced with the fluidity and adaptation provided by attained role ambivalence.

### STORY AND THE DRAMATIC CURRICULUM

Richard Courtney's insights into the dramatic act as a constant, everyday occurrence and a mediator between the mind and the external world is outlined in his work *Drama and Intelligence*. The dramatic act is a constant, everyday occurrence and a mediator between the mind and the external world. Storytelling is a mediator.

[dramatic] action generates meaning within the environment and incorporates that meaning in mind.

Human intention initiates the dramatization of imaginings.

Imaginings are externalized in a dramatic act.

The dramatic act creates effects in the external world.

These effects provide feedback to mind in ways it can grasp. (54)

In *The Dramatic Curriculum*, Courtney clarifies the differences between the idea of drama and theater. Drama is a discipline incorporated into our daily lives and our education, while theater is an art form. Dramatic development then becomes an instrument of learning. In his definition of *dramatic stages*, Courtney's ideas aid in understanding how Montessori adolescent pedagogy can be considered a dramatic curriculum itself.

These ideas of cognition help to bridge the ideas of role ambivalence and Montessori in that they outline social and cognitive

processes as an interpersonal and dramatic endeavor. For example, Landy's ideas of role ambivalence give a psychological understanding and framework to the processes of Montessori adolescent community collaboration. This helps us to understand that, developmentally, the adolescent would externalize human intention as a dramatic act and would personify roles in collaboration with his community while moving confidently from a state of being to a state of doing. Thus, role ambivalence promotes collaborative, experiential education.

The centrality of role surfaces clearly within the pedagogical consideration of the Montessori adolescent learning cycle. The idea of the three-period lesson for adolescent humanities studies exemplifies this relationship. (The three-period lesson has been defined and documented specifically for the adolescent through the work of Laurie Ewert-Krocker at Hershey Montessori School's Adolescent Community). The first period is the time of the project when an invitation to "get inside" the experience of someone from another place and time is made. This is the time to provide an experiential opportunity to imagine another time and place and to role-play ("become" someone else from this culture and time). In this way, the guide utilizes the exploration of role to elicit interest within different individuals toward different aspects of the study or project and begins to offer choices for focused study. In this period, connections are made between the roles explored in the studied time period and the roles experienced in the adolescent's community.

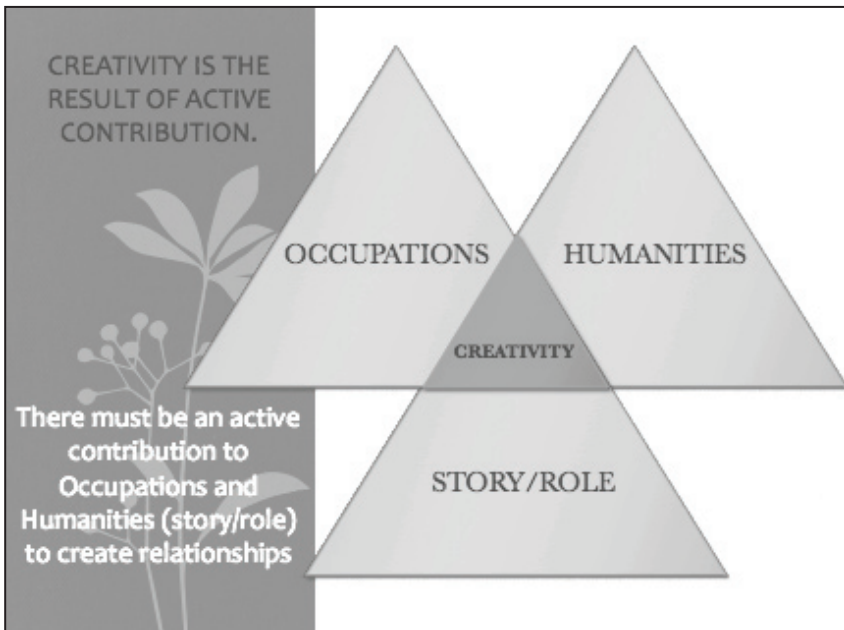
The second period focuses upon student engagement in exploration, discovery, inquiry, dialogue, debate, research, activities, visits, producing of historical artifacts, role-playing, and enactment; experiencing art, drama, or music; and creating art, drama, or music. Active engagement can occur as a whole group, in small groups, or individually, making sure there are some explorations that involve the whole group in order to establish common background, common vocabulary, and ideas for whole group discussions. The key mode of inquiry is driven by the question: How does one come to know the past and the nature of human experience in different times and places?

Within the second period, the role of choice is a defining experience. Students are offered choices in many facets of the second period

(role exploration). Choice provides individual motivation, a sense of unique identity in the group, unique contribution to the project, and an opportunity for individual interests to be pursued and nurtured. It offers opportunities for unique roles in the group or unique contributions by group members that will be valued by the rest of the community, not necessarily intellectual contributions only.

The third period involves student demonstration of understanding and mastery through writing, oral presentation, or creative expression. In this process, the Montessori adolescent clearly defines himself within Courtney's idea of "the student as communicator" (*Drama and Intelligence*) in the role stage by conceptualizing social roles and engaging in abstract thought through the dramatic act of embodiment and communication. The students' discoveries come from their active participation in a dramatic endeavor. Other aspects of academia are absorbed as information pertinent to the role exploration.

Thus, the process of the three-period lesson illuminates the Montessori adolescent learning cycle as a dramatic curriculum, incorporating the ideas of Courtney's drama as intelligence and Landy's role ambivalence.



When a student has created a story, he has created a role and thus a relationship with knowledge. His active contribution then gives him purpose, knowing that he is part of the story. It is a self-valorizing act. Without active creativity, occupations and humanities are just words spilling from our mouths and floating across pages. If a human cannot satisfy his or her creative principle, then a continuing relationship with that specific knowledge withers.

I am reminded of this story: The Buddha put a fistful of salt into a small bowl of water and asked his students: "Would you drink this?" "No, it is too salty." Then he threw a handful of salt into a big river. The students then said, "I would drink of this. It is not salty" (Kornfield). When you open the mind to bigger relationships, receding from the minute details, then the same amount of fear and anxiety has no effect. It is with an open heart and open mind that creativity flows like a river.

We live our lives in story, and that has been our apparatus from the beginning of our advanced brain development. We see this in hieroglyphs and early architectural symbols. Imagination and storytelling is the propelling creator of everything in our culture. Every human being spends an immense amount of time each day on an internal story that lies somewhere between fact and desire. Then, during sleep, this internal storytelling becomes even more imaginatively elaborate. We also have daydreams. We must recognize that our wandering mind is instantaneous, and it is a creative spark that provides a contextual bridge to the next action we take. If we did not have an imaginative internal storyline, we would be reduced to the monotony of specialization. (Specialization is for insects; humanity depends upon its creative nature to thrive.)

There is an ongoing reel of archetypal heroes and villains playing within the minds of children and adolescents. Montessori makes it clear that we introduce heroes of history at a young age. It is vital that we honor the internal storytelling of the adolescent and provide opportunities for them to enroll archetypal heroes that will inform their lives.

I remember a young man who, throughout his time in middle school, always chose roles of organization and help. He would study

judicial aspects of history, he would enroll himself as a policeman of sorts, and he would always find the person in history that acted as a protective guide to their community. He tried these roles on and off as he looked for the stability, organization, and help he was not necessarily receiving from home. He contacted me later in life to talk about his positive experience in Montessori middle school, and how it led him to confidently embrace his successful adult career in law enforcement.

Direct work with drama, outside of our academic projects, is essential to adolescent growth. It is within the drama curriculum that students are allowed to explore the many deeper and riskier roles that might not be available to them in their daily life. Yet they yearn to try them on. Drama work should not be an extracurricular activity. Dramatic practice is the primary operational medium for the adolescent. Dramatic work trains the adolescent brain for adaptable communication. Therefore, it is important that we recognize in our observation when and what role a student is occupying.

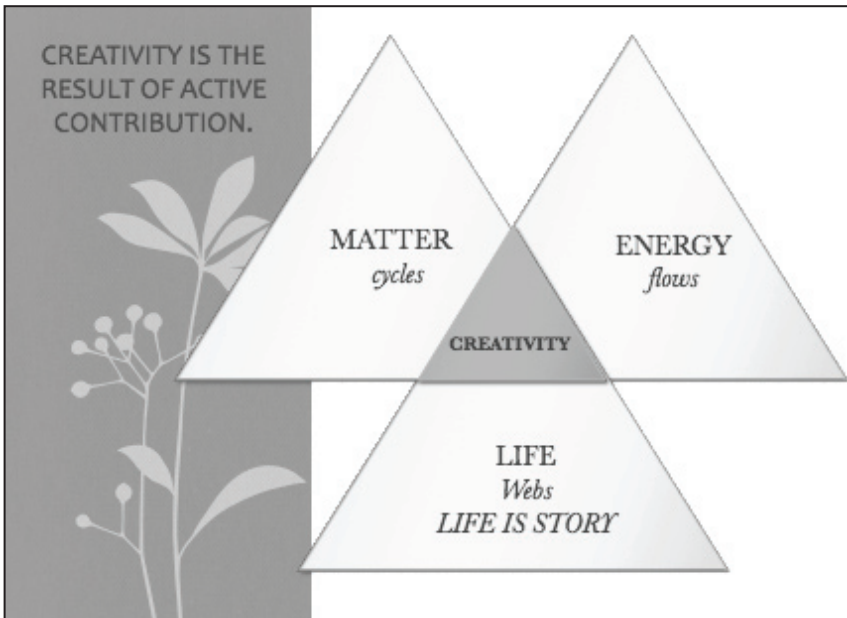
Mindful behavior, role fluidity, and adaptation in the guide is the foundation of the help to life we attempt to provide. Teachers must transform themselves to help the students honestly observe their world...But one of the most important things our students want from us is seeing freedom and happiness in the roles we embody.

Within my dramatic work with students at Hershey, we maintain that our studies of drama do not have the end goal of a performance. Although we do produce a play every year, that play is more of a celebration of our growth throughout the year. The drama "class" is actually a journey to know thyself. Within it we study move-

ment and kinetics, eye contact as active contribution, somatic responses and empathy, and adaptation of everyday roles and emotional responses. Then near the end of the year, the play will be chosen that fits in with the character and the growth of the community. When it comes time to cast roles in the play, I do not cast according to acting ability, but to the needs of the individual. I cast because I witnessed the roles that will help them to know themselves.



Recently, there was a young lady attending our program at Hershey who showed some difficulties in her learning processes. She struggled greatly with academics, she felt socially awkward in many moments, did not enjoy physical challenges, and lacked the confidence, and even the ability, to speak in front of people. She did have a beautiful singing voice that she rarely shared, and I cast her in the lead role of our musical. When we began she could not say a single line on stage without breaking down with anxiety. After a year of dramatic work, and the focus of the final performance, she performed stunningly. Now in her sophomore year at a much larger private high school, whose focus is the performing arts, this young lady is maintaining a perfect grade point average, has found success in sports and the arts, and is assuredly respected amongst her peers. When I went to see her playing the lead role in their high school musical performance, she embodied a calm confidence. Her parents emotionally concurred that by unlocking the role of the artist, we opened the door to an academic and a social being, and now this young lady fluidly moves between these roles. It was clear that a focus on role fluidity and adaptation throughout the curriculum of the middle school helped to enable this student's growth and maturity.



In conclusion, I would like to address the idea of the teacher himself as the prepared environment. Mindful behavior, role fluidity, and adaptation in the guide is the foundation of the help to life we attempt to provide. Teachers must transform themselves to help the students honestly observe their world. It is very hard to give of yourself when you're unhappy. There's just not much extra, as you may know. But one of the most important things our students want from us is seeing freedom and happiness in the roles we embody. Adolescents are hardwired to figure out adult life and where they fit in it. So the adult as the prepared environment becomes the keystone in the bridge they are attempting to construct and which will lead them into adult life.

I have been lucky to spend the entirety of my teaching career with great mentors. People such as Pat Ludick and Laurie Ewert-Krocker have shown me that life as a guide is not separated into entities of "personal," "spiritual," and "work." It is all one; it is seamless. I have observed them time and time again keeping students honored and directed by keeping them present and showing compassion.

The compassion they see in us, the balance they see in us, gives them the tools to deal with anxiety. And when their anxiety is relinquished, their creativity rises. When we are in a state of fear, and especially for adolescents whose brains are far more active than ours, the processes of our mind become hyper-focused to deal with the singular thing that is causing the fear. This takes the adolescent out of their capability for abstraction and creativity.

We must model for them the ability to overcome anxiety and fear in order to let their creative flow be enhanced. All of us have death, pain, joy, shadow, and light. Our differences are not what happens to us, but how we respond. The more adaptable we are with our creative contribution, the more we thrive.

The dialogue of educational reform in the United States would benefit from not limiting itself to "how can we make a system better." At this point it must discuss the theories and models, much like Montessori's, that could completely remake a system that has detached it from the physical and the spiritual needs of its students. The symbiotic nature intrinsic to the relationship between the child

and the guide has been extracted from most of our schools. As well, faith in pure objectivity stands in the way of the emerging intellectual, physical, and emotional psychology of the adolescent.

Standardized modern education runs the risk of falling into monotony, into dazed regurgitation, bereft of the spirit of physical experience and the emotional introspection that leads us to our creativity. If we separate knowledge from experiential creativity, we tear learning away from the body and spirit and confine information to the mind where it will wither without soil or sunshine.

The adolescent yearns to transcend the roles that have been thrust upon him by society. He is disillusioned by the individualistic and selfish identities that derive themselves from a poverty of ideas. The adolescent is a seeker on the path of discovering his authentic and personal roles and their power to serve the good and recognizing the value of his character and how it can affect his community.

I had my archetypal heroes as a child. I started with Superman. (I was that weird kid who wore my cape to school for four weeks.) Now I am a father and a teacher; but without a doubt, I'm still in it to save the world. I know so many educators around the world who are as well.

Thus we must nurture a holistic creative principle within our students, and open the windows so that they may know their *active contribution* can bring social change, adaptation, and peace. We are active contributors to the formation of our students' personalities. We are creators, not list makers. So focus on that space between, where creation exists and can save the world.

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