

# Hercules and Me Meets Feuerstein

## 1. FOCUS the Senses

**What it is (short):** Noticing exact sensory detail — texture, smell, light, tiny movements — and using those details to remember and to create.

### **My life examples:**

- As a child I learned to describe the world through tiny details: the exact weight and fold of my father's shawl, the smell of tea leaves when he used to be back after work, the way lamp oil pooled at the wick. These sensory imprints stayed with me and became anchors.
- While sculpting clay I didn't just feel a lump — I felt the grain, the dry dust under my nails, the exact angle that made an eyelid look right, the muscles, the globe behind Hercules shoulder that would stay intact, the sculpting of the David hair.
- Learning to walk: I watched people's feet and remembered the rhythm, weight, and pressure of each step before trying it myself. I didn't just learn to walk once — I carefully imitated different walking styles, copying the exact patterns I saw. Even today, I can shift my walking style with different attire, as if each step transforms my personality.

### **Hercules and Me (how it appears in the screenplay):**

- Scenes are built from sensory anchors: mist on the tea-path, the metallic echo of gym nails, the sigh of the Walkman tape, the exact scraping sound of clay against a chisel. I use these details so a director/cinematographer can place the camera and the actor in a real, touchable world.

✨ **Feuerstein link:** Focusing the senses is how raw life becomes memory and creation. In *Hercules and Me*, Neil doesn't learn through blur — he learns through anchors: the mist on a tea-path, the scrape of clay under a nail, the rhythm of footsteps, the sigh of a Walkman tape. Each sound, smell, texture, and movement becomes a hook to hold the moment. By sharpening sensory focus, he builds not only memory but art — turning the smallest details into strength, rebellion, and cinema.

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## 2. Systematic SEARCH

**What it is (short):** A step-by-step approach — searching or practising in a planned sequence rather than randomly.

### My life examples:

- Learning to walk and dance: I didn't try everything at once. I watched, imitated a single step, repeated it until stable, then added the next. That pattern repeated in everything I learned.
- Torch training for the race: I practiced short sprints, then added visualization (the leopard), then increased distance — each change was deliberate and recorded in my mind.
- Building the school gym: In 6th standard I trained briefly with an old bodybuilder — just two days — but his lessons stayed in my memory. By 9th standard, I sketched workout diagrams and mechanical drawings, showing how pulleys could be used for exercise. When I shared these with the school principal, he was impressed and allowed me to set up the gym. I reused the methods the old bodybuilder had taught me, and later the Principal himself trained me after school hours. I often stayed back long after classes ended, and he appreciated my dedication.

### Hercules and Me:

- The training montage and the sculpting sequence are deliberate, each action building on the last. When Neil scans the blackboard he does so letter-by-letter; when he practices on the Walkman he repeats the same sentence until it embeds. The screenplay intentionally shows process, not random flashes.

✨ **Feuerstein link:** Systematic search is the discipline of order — breaking big challenges into steps and following them one by one. In *Hercules and Me*, Neil never learns randomly: he studies a dance step until stable before adding the next, he layers torch training from short sprints to leopard vision to longer runs, he sketches and plans the gym before building it. On the page, too, every montage — blackboard copying, Walkman repetitions, sculpting sequences — is shown as a process of small steps stacked into mastery. Systematic search transforms chaos into progress.

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### 3. Using LABELS

**What it is (short):** Giving names to actions, roles, objects or rituals — a label makes the fuzzy into the recognisable and actionable.

#### **My life examples & labels I used:**

- Names that stuck on me and pushed me: “*Mota*” (fatty) — a cruel label that transformed into fuel.
- Invented ritual labels: “*Leopard Training*” (the torch runs) — turning a fear into a named practice made it repeatable and powerful.
- Object-as-label: the *Walkman* became my “teacher”; cardboard became my “workshop” when I built makeshift cars; the cardboard car and the Victoria glider were labelled in my mind as “proofs” — small experiments that said *I can make things*.
- Performance labels: *Camlin competition* (an art contest) and the school concert (which I sometimes used as a reason to skip classes) became markers: contests where I proved skill, not just play.
- Creative labels: copying Donald Duck became my secret curriculum — I called it “copy practice” and used it to teach my hand to reproduce shapes from memory.

#### **Hercules and Me:**

- In the script I use these labels naturally — the Walkman as teacher, the gym as “my place,” the cardboard car as proof of invention. These names are how the boy in the story understands and remembers his world.

✨ **Feuerstein link:** Labels turn blur into clarity. In *Hercules and Me*, Neil names the things that shape him — “Mota”(Fatty) as the insult that becomes fuel, “Leopard Training” as a ritual of courage, the Walkman as his “teacher,” the cardboard car as “proof.” By giving names, he makes fears repeatable, inventions memorable, and dignity tangible. Labels are not just words — they are handles for meaning, ways to hold on to identity, and steps toward transformation.

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### 4. Sensing SPACE

**What it is (short):** More than knowing “where” — it is composing a scene in physical relationships (who stands where, what moves through the frame, how objects and people create meaning through position). This is crucial for staging and for cinematic clarity.

### **My life examples:**

- The tea garden: I can still walk you through the slope, the exact bend in the path, the place where puddles collect; that map in my head told me where to hide, where to run, and how light moved at dusk.
- I still remember the school gym corner — the bars, the height of the bench, the mirror, and in the evenings the sunset filtering through the window. Those details shaped how I absorbed training, and why that place became more than a gym: it was my first temple of strength.
- I remember every detail: the idol raised high on a stone platform, incense smoke drifting upward, the priest standing tall behind it, leading chants and gestures of devotion. And then — on the floor below — a cockroach crawled across the cracks, unnoticed by the worshippers. Without hesitation, the priest pressed down with his sandal and crushed it, carrying on as if nothing had happened. That image seared into me: the idol raised and adored, the priest commanding space from above, while a living creature at ground level was destroyed without compassion. The contrast of positions — high above for ritual, low below for life ignored — revealed to me, even as a child, where true empathy was absent.

### **Hercules and Me:**

- I write stage-blocking into the screenplay so that a reader can see the scene as if it were framed for camera or stage. For example, in the race sequence the torch is always at the father’s shoulder-line — it marks the finish and orients Neil’s body and sightline. In the temple sequence the cockroach’s low path contrasts with the elevated idol and the priest’s dominating posture; that ground/height relationship is the visual language of the scene.

✨ **Feuerstein link:** Sensing space is not just knowing *where things are* — it is knowing *what their positions mean*. In *Hercules and Me*, Neil sees that space itself carries truth: the torch at his father’s shoulder marking direction, the gym corner becoming a temple of strength, the cockroach crawling low while the priest and idol stand high above. These spatial relationships are more than backgrounds — they are lessons in dignity, power, and empathy. By learning to read and stage space, Neil discovers how physical positions can reveal hidden meanings, both in life and on screen.

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## 5. Sensing TIME

**What it is (short):** Placing moments on a timeline — counting nights, marking routines, knowing sequence and duration so memories and plans have shape.

### **My life examples (including the eyesight story):**

- **Waiting at Hostel:**

At Victoria, time was measured in long stretches — weeks and months until parents could visit, never days. I remember pressing my ear to the road outside the school gate, hoping to feel the vibration of their car, only to realize it wasn't them. Those waits stretched time into something heavy, something I carried in the mind and body.

- **Victoria School Hospital Bed:**

When I lay in the Victoria school hospital bed, eyes on the clock, I wished for time to move faster. Minutes felt endless, yet the ticking hands were the only rhythm I could hold onto. That sense of duration shaped my patience — learning that sometimes healing is nothing but waiting.

- **Eyesight Story (outside the script):**

Though not part of *Hercules and Me*, I once gave my eyes time to adapt rather than wearing glasses. I kept count — weeks, months, a whole year — as an experiment in patience and natural adjustment.

- **Father's Final Week (outside the script):**

Later in life, the last days with my father became an exact timeline in my mind — morning by morning, request by request, until his final blessing one evening via a phone call. Those days still live inside me as a sequence that directs my choices even now.

### **Hercules and Me:**

The screenplay shows that time is both a burden and a teacher.

- Neil watches the hills from the hostel window night after night, waiting for his parents to appear — always too long to wait.
- He lies awake in dormitories, while footsteps and canes mark the passing hours.
- Even school routines — study hours, bells, punishments, assemblies — reveal how time is carved into sequences that discipline or isolate a child.

✨ **Feuerstein link:** Sensing time is what turns waiting into memory and repetition into growth. In *Hercules and Me*, Neil learns that time is both weight and teacher — the endless waits for parents, the slow tick of the hospital clock, the rhythm of study bells and punishments. By carrying days, weeks, and hours as markers, he transforms empty stretches into sequences of meaning. Time becomes not just something to endure, but a framework for patience, resilience, and hope.

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## 6. CONSERVE CONSTANCIES

### What it means (simply):

Conserving constancies means noticing what stays the same even when life changes around you — the patterns, rules, or feelings that you can rely on as anchors. These stable elements make the world less chaotic and give us tools to adapt.

### In My Life (true reflections):

- **Mockery as a Constant:**

Whether in Malbazar, Kurseong, or later schools, the tone of ridicule often returned — being called *Mota* (fatty), being laughed at for walking differently, or being judged for mistakes in class. The insults changed words, but the pattern was constant. Recognizing that constancy gave me strength: instead of breaking each time, I trained, stood up, and slowly shifted the way others addressed me.

- **Craft as a Constant:**

When working with clay, cardboard, or even flour dough, the material obeyed the same simple laws: dry clay cracks, wet clay bends; cardboard folds cleanly only once; dough always responds to the hand. These repeated rules were anchors — they allowed me to improve by planning and applying the same techniques again and again.

- **Moral Constancy:**

Even as circumstances shifted — exams, punishments, peer pressure — one inner rule held constant: *I will not steal, even if everyone else does*. This is captured in the Reynolds pen story at Victoria School, where I let go of the object but held on to my name.

### How Hercules and Me Reflects This:

The screenplay shows constancy in both feelings and images:

- **Emotional Constancy:** Neil’s hunger for dignity never leaves him. From the first moments of being mocked in hostel to the later fire of rebellion, that drive for respect is the thread that does not break.
- **Visual Constancy:** Certain motifs keep reappearing — the torch his father held during the secret run, the statues shaped by his hands, and even recurring objects like the Reynolds pen or the first Hercules cycle. Each becomes an anchor that ties one stage of life to the next.
- **Rhythmic Constancy:** School bells, assemblies, punishments, and study hours — though harsh — provide a repeating structure. Within that repetition, Neil finds ways to adapt, resist, or transform.

✨ **Feuerstein link:** Conserving constancies means finding anchors in the middle of change. In *Hercules and Me*, Neil learns that while schools, teachers, and circumstances shift, certain patterns remain — the sting of mockery, the rules of craft, the hunger for dignity. By holding onto these constancies, he finds stability in chaos and uses them as building blocks for strength, art, and identity.

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## 7. GATHER precise data

### What it means (in simple words):

Gathering precise data means noticing exact details — speed, numbers, steps, measures, and facts — instead of guessing. It’s what makes growth real and decisions reliable.

### In My Life (true reflections):

- **Tracking Speed in Training:**  
When I prepared for races, I didn’t just run “a lot.” I tracked how fast I was going — noticing the speed of each sprint and whether I was improving. This gave me real proof of progress, not just the feeling of effort.
- **Sculpture and Craft:**  
When shaping clay, cardboard, or even dough, I carried exact details in my head: the tilt of an elbow, the proportion of a face, the balance point of a figure. That precision allowed me to repeat the process and create forms that felt alive.
- **Competitions and School Events:**  
In contests like the Camlin art competition, I remembered precise outcomes: who

placed where, what the judges said, and what materials were used. Each fact became a data point to learn from, not just a blurred impression.

### **How Hercules and Me Reflects This:**

The screenplay brings precision into many scenes:

- In **parade training**, Neil masters left-right marching not by vague effort, but by watching exact foot patterns until rhythm locks in.
- In **art and invention**, he cuts cardboard cars with careful angles, ties gliders with measured thread, and builds parachutes so they land softly.
- In **copying with stickers**, the Donald Duck drawing matches the sticker almost perfectly — proof that he records and reproduces fine detail.
- Even mistakes are precise: the exam where “9 – 4” became “13” shows that the numbers were remembered exactly, even if the sign was flipped.

These details give the film credibility — Neil’s growth is shown through exact measures, not vague impressions.

✨ **Feuerstein link:** Gathering precise data is the discipline of truth — replacing blur with clarity, guesswork with facts. In *Hercules and Me*, Neil’s journey is made believable not by vague effort, but by exact measures: the speed of a sprint, the angle of a cut, the curve of a beak, even the precision of a mistake. Each detail becomes evidence, showing that growth is not imagined — it is measured, recorded, and real.

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## **8. HOLD 2 things in your mind**

### **What it means (in simple words):**

This function is about carrying two pieces of information at the same time — keeping one thing in your head while acting on another. It’s not long-term memory or problem-solving yet; it’s the *bridge* moment: look → hold → do. Without this ability, tasks break apart. With it, learning and action connect.

### **In My Life (true reflections):**

#### **Blackboard Copying:**

In class, I had to look at the blackboard, hold a line of text in my mind, and then write it in

my notebook. For most children it was automatic; for me it was fragile. Sometimes the sentence slipped away before my pen touched the page. Other times I managed to carry just enough to write a few words. Each success felt like carrying fire across water without letting it go out.

### **Donald Duck Sticker:**

When copying Donald Duck from a sticker, I couldn't trace — I had to glance, hold the shape of his beak or eyes in my head, and then move my pencil. That tiny act of “hold and transfer” became my private classroom, teaching me that memory and hand could meet in the middle.

### **Parade Marching:**

Commands like “left-right-left” blurred in my ears. But when I fixed on the prefect's marching feet, I held that rhythm in my mind and forced my own body to follow. One eye carried the pattern, one body carried the action.

### **How *Hercules and Me* Reflects This:**

- **Blackboard Scene:** Neil looks at the line, holds it briefly, and then scribbles it down — sometimes with loops when memory fails. The audience sees the fragile bridge of carrying words in the head.
- **Sticker Drawing Scene:** He glances at Donald Duck, holds the cartoon image, and then reproduces it almost exactly — a triumph of holding two things at once.
- **Parade Ground:** Shouted orders confuse him, but by holding the prefect's stride in his head, he finally finds the rhythm.
- **Craft Work:** Even in small inventions, Neil glances at a picture, carries it in mind, and then reshapes cardboard or clay.

The screenplay shows this function not as an abstract skill, but as lived struggle — the tension of holding one thing while acting on another.

### **✨ Feuerstein link:**

“Holding two things” is one of the simplest yet most essential cognitive acts. In *Hercules and Me*, Neil learns to carry a fleeting line, a picture, or a rhythm across the fragile bridge

between perception and action. This Input function is the seed of all later learning: once you can look, hold, and do, the door opens to memory, problem-solving, and creativity.

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## 9. DEFINE the problem

### What it means (in simple words):

Defining the problem means looking past labels or surface reactions and asking: *what is the real challenge here?* Without this step, energy is wasted. With it, solutions become possible.

### In My Life (true reflections):

- **Classroom Struggles:**

When I couldn't keep up with reading or copying, I was told I was lazy or slow. But the real problem was not "dumbness." It was: *How do I learn differently when my brain refuses the standard method?*

- **Bullying and Mockery:**

When classmates mocked me as *Mota* (fatty), the easy story was: "I am weak." The real problem was: *How do I turn weakness into strength so that respect replaces insult?* That question led me to train and reshape myself.

- **Exams and Marks:**

When I failed in exams, the surface conclusion was: "I can't pass." But the deeper problem was: *How do I survive and grow inside a system that doesn't see how I learn?* Naming it this way kept me fighting instead of giving up.

### How Hercules and Me Reflects This:

The screenplay makes "problem-defining" a visible turning point:

- **In the Classroom:** Neil stares at lines that refuse to move. The teacher scolds. But in his imagination he reframes it — the problem is not stupidity, but that his mind works through pictures, not silent words.
- **In the Parade Ground:** He cannot match the command "left-right-left." The real problem is not discipline failure, but finding another way to learn — watching feet

instead of listening.

- **In Bullying Scenes:** When called *Mota*, Neil doesn't just accept the insult. He pushes back, slowly shifting the problem from "name-calling" to "earning dignity".
- **In Competitions and Races:** The challenge is not "Ram is faster," but *how do I train myself within time to match him?* — a problem defined clearly enough to build a solution.
- **In Moral Moments (like the stolen pen):** The problem is not "I lost my pen," but *what kind of person will I be if I steal one back?*

✨ **Feuerstein link:** Defining the problem is the first act of intelligence. In *Hercules and Me*, every scene of struggle shows Neil cutting through the noise to name the true challenge — and once the problem is named, the path forward becomes visible.

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## 10. Search for RELEVANT CUES

### What it means (in simple words):

Identifying relevant cues means spotting what really matters and ignoring the noise around it. Life throws distractions, fears, and voices — but strength comes from holding onto the one signal that guides your action.

### In My Life (true reflections):

- **Victoria Hospital Night (Haunted Courage):**

As a boy, I was made to spend the night alone in the deserted hospital at Victoria School. The creaking walls, ghost stories, and my own fear pressed on me. But the true cue wasn't the imagined spirits — it was the realization that fear itself could be faced and survived. That night, I gained courage I would carry forward.
- **Torch Training with My Father:**

Later, when I trained at night with my father's torch, the surroundings were full of distractions — dogs barking, insects buzzing, the heaviness of darkness. But I had already faced ghosts once. So now, the only cue that mattered was the leopard I imagined chasing me. That single focus sharpened my speed and turned terror into training.

- **Copying Donald Duck:**

When drawing from a sticker, I ignored the background color and stray lines. What mattered was the curve of the beak, the shape of the eyes — the cues that defined Donald.

- **Facing Bullies:**

When mocked as *Mota*, the noise was their words. The real cue was their physical dominance. That's what I had to answer — by building strength until respect replaced insult.

### **How Hercules and Me Reflects This:**

The screenplay shows Neil learning to separate noise from signals:

- **Classroom:** Teacher's scolding and classmates' laughter are noise. The real cue is the chalk shape on the board, or the sticker he can copy.
- **Study Hall:** Rules and silence press down, but the cue becomes Neil's discovery that drawing cartoons works better than reading aloud.
- **Parade Ground:** Shouted commands confuse him, but the prefect's marching feet give the true cue to follow.
- **Race:** The cheers and taunts of the crowd blur into background. The torch in hand becomes the only cue worth holding.
- **Moral Moments:** In the Reynolds pen story, classmates say "steal one back" — but the real cue is his own name and dignity.

✨ **Feuerstein link:** Identifying relevant cues is the art of survival and learning. In *Hercules and Me*, Neil discovers that ghosts, noise, and insults can fade — but if you hold the one true signal, whether it's a torch, a line, or a name, you can find your way forward.

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## **11. COMPARE**

## What it means (in simple words):

To compare is to notice similarities and differences. It's how we decide what fits us, what to avoid, and what to aim for. Without comparison, everything blurs. With it, choices become clear.

## In My Life (true reflections):

- **Idols Compared:**

In school, I sculpted *David* — the obedient figure of discipline — but my spirit was drawn more to *Hercules*, the rebel who broke limits. By comparing them, I understood myself: I was not born to bow, but to fight through.

- **Glasses vs. Natural Healing (outside screenplay):**

Doctors said glasses were the only way. But I compared two paths — artificial correction or natural patience. I chose time and healing, and proved my body could adapt.

- **Myself vs. Ram:**

Ram, the school's fastest runner, had natural speed. I had trained resilience, nights of practice, and torchlight courage. In comparing us, I knew I could balance the difference through effort.

- **Myself vs. Other Kids:**

While classmates read quickly, I built pictures. They stored words; I stored images. Comparing these styles showed me my gift — to see the world differently, not less.

## How Hercules and Me Reflects This:

The screenplay frames comparison as a thread of growth:

- **Classroom:** Neil compares silent reading (which fails him) with reading aloud or drawing cartoons (which works).

- **Bullying:** He compares being mocked for weakness with his rising inner will — and slowly shifts the balance.

- **Parade Ground:** He compares listening to shouted orders (confusing) with watching prefects' feet (clear), and finds a way to adapt.

- **Moral Choices:** In the pen story, he compares stealing like others with holding his name clean, and chooses dignity.
- **Art and Craft:** Sculpting dough lions or cardboard cars, he compares what he sees in his mind with what his hands create — refining until they match.
- **Closing Arc:** The film itself compares ordinary boyhood with mythic strength — showing how Neil’s journey holds both realities together.

✨ **Feuerstein link:** Comparison is the seed of choice. In *Hercules and Me*, Neil learns to define himself not by what he lacks, but by what differences reveal about his unique path.

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## 12. Working MEMORY

### **What it means (in simple words):**

Working memory is more than holding two things — it is the ability to carry information in your mind and **work with it**. You don’t just hold it briefly — you keep it alive long enough to compare, rearrange, or use it in solving a problem. It’s like a mental workbench: you place pieces on it, move them around, and build something new before the memory fades.

### **In My Life (true reflections):**

#### **Sculpting Hercules and David:**

When I shaped Hercules or David, I didn’t just copy line by line. I carried the entire figure in my imagination while focusing on one small detail — a curl of hair, an elbow, the slope of a shoulder. My working memory let me keep the whole form alive while my hands worked on parts. Without that inner “workbench,” the statue would fall apart.

#### **Training and Race Planning:**

Torch runs were not just about one sprint. I remembered yesterday’s distance, today’s speed, and tomorrow’s goal, holding all three in mind while training. That layering of memory gave me direction.

#### **Designing Inventions:**

When I built cardboard cars or parachutes, I had to keep multiple steps in my head: cut, fold, glue, test. Each action depended on remembering the last while planning the next. Working memory let me connect the sequence into invention.

## Exams and Problem-Solving:

Even when I failed in written tests, I often carried the question, the method, and the steps in my head — but the time it took for my hand to catch up was too slow. My working memory was alive, but my speed was against me.

## How *Hercules and Me* Reflects This:

- **Sculpting Sequences:** The film shows Neil chipping at tiny features while holding the larger figure in his imagination. The tension between detail and whole is a direct image of working memory at play.
- **Torch Training Montage:** Shots of repeated runs carry the sense of remembered speed and imagined leopard, all held together as Neil grows faster.
- **Cardboard Cars and Gliders:**

The screenplay shows not just play but planned construction — folding and cutting steps carried in mind like a silent manual. Neil keeps the sequence of steps, tests, and fixes active while he builds.
- **Parade Ground:**

Beyond holding the prefect's step, Neil uses it to adjust his own rhythm, showing how memory is reshaped into action — holding an observed pattern, comparing it, and changing his movement to match.
- **Creation of *Hercules and Me* (memory → screenplay):**

This is the high-level example of working memory — where retrieval, manipulation, sequencing, and compression all come together. When Neil, as an adult, created the screenplay, he did not merely “remember” moments; he held sensory fragments (the smell of tea, the scrape of clay, the priest's sandal, the father's torch), entire scenes, and emotional beats in mind simultaneously and moved them around. He kept multiple episodes active at once — a temple moment, a race, a childhood drawing — then compared, sequenced, and recomposed them into cinematic form.
- He retrieved sensory anchors from different ages and carried them into the writing process: the feel of his father's shawl, the sound of a Walkman tape, the tightness in his chest during a race.
- He held alternative versions of episodes (two ways to end a scene, different placements of a motif) and mentally tested each before committing to the final order.
- He compressed decades into montage moments — deciding what to keep, what to condense, and which image would act as a summary cue (torch, statue, cockroach). This manipulation — holding many pieces and actively reshaping them into narrative — is working memory at scale.

- He also preserved continuity: while reshuffling scenes, he kept motifs and cause→effect chains consistent (so a childhood insult logically leads to a training decision later). That linking required juggling multiple causal threads in mind long enough to test outcomes.
- **Filmic proof:**  
The screenplay itself is evidence of working memory: Neil, as its writer, is simultaneously an archivist (holding raw sensory memories) and a composer (rearranging and recombining them into beats, motifs, and arcs).

### ✨ **Feuerstein link:**

Working memory is the mind's workbench — not only holding information, but actively shaping it while it is still fresh. In *Hercules and Me*, Neil's life shows this at every level: carrying a sticker image while drawing, keeping a rhythm while marching, remembering steps while crafting, and later, holding decades of experiences while composing a screenplay. His story demonstrates that working memory is more than recall — it is the power to keep many fragments alive long enough to connect, compare, and transform them into something larger. Through this function, scattered memories become sculpture, invention, and finally cinema.

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## 13. See CAUSE & EFFECT

### **What it means (in simple words):**

Cause and effect means understanding that one thing leads to another — actions create results. It is the ability to connect “if...then” in real life: if I do this, then that will happen. Without it, the world feels random and confusing. With it, life becomes understandable and changeable.

### **In My Life (true reflections):**

#### **Torch Training:**

When I ran at night with my father's torch, fear of the leopard chased me forward. But I noticed something deeper: fear + focus = speed. If I ran with terror alone, I stumbled. If I held the torch as focus, the run became faster. That was cause and effect — a formula born from experience.

#### **Bullying and Strength:**

When classmates mocked me as Mota (fatty), the effect was humiliation. But slowly I saw

the cause: my weakness invited their insult. If I built strength, the effect could change — respect instead of mockery. That realization became fuel for transformation.

### **Exams and Failure:**

Repeated failures in exams could feel like “I’m dumb.” But cause and effect showed me something else: if I relied only on silent reading, the result was blank pages. If I used cartoons, drawing, or sound, I could remember and answer better. The cause wasn’t stupidity — it was method.

### **Temple Rebellion:**

As a child, when I saw the priest crush the cockroach, I asked: If rituals bring no compassion, what is the effect? That question connected cause and effect in a moral way: without empathy, rituals are empty.

### **Later Choices:**

Even outside school, cause and effect shaped me. If I wasted energy on revenge, the effect was shame. If I chose dignity, the effect was growth. This reasoning carried me through trials.

### **How *Hercules and Me* Reflects This:**

- **Torch Sequence:** The screenplay shows Neil running with fear behind and a torch ahead. His mind links cause and effect: fear drives him faster, focus steadies him. That chain is dramatized as a montage of runs building into strength.
- **Bullying Scenes:** Mockery leads to rebellion. Each insult is shown not as random pain but as the cause of later training and defiance.
- **Classroom Struggles:** Neil stares at letters that don’t make sense. He tries silent reading (cause), fails (effect). He tries cartoons and drawing, and suddenly retention improves.
- **Temple Scene:** The crushed cockroach is shown as a moral cause → effect chain. Ritual without empathy causes cruelty, not holiness. Neil sees that effect clearly.
- **Sculpting:** His repeated failures in craft reveal cause and effect. Wrong proportions cause collapse. Careful observation causes stability.
- **Moral Moments (Reynolds pen):** The temptation to steal is tested against its effect: losing dignity. Neil sees the chain of cause and effect and chooses differently.

### ✨ Feuerstein link:

Seeing cause and effect is the beginning of reason. It teaches that the world is not random, but shaped by connections. In *Hercules and Me*, Neil discovers again and again that failure or cruelty has causes — and that changing the cause changes the effect. From torch runs to bullying, from clay to morality, every scene shows how awareness of cause and effect empowers a child once dismissed as helpless. It is not fate, but cause and effect, that builds resilience, rebellion, and growth.

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## 14. Use LOGIC

### What it means (in simple words):

Logic is connecting cause and effect. Instead of following superstition, assumption, or blind belief, it asks: *If this happens, what follows?* It's the ability to reason things out step by step.

### In My Life (true reflections):

- **The Glasses Decision (outside the screenplay):**

When doctors said I must wear glasses permanently, I reasoned: *If my eyes adapt to lenses, they may weaken further.* So I gave my eyes time. I studied different herbs from books borrowed from the library and started consuming raw roots and herbs, did eye exercises. No one suggested or helped me to do so, it was my intuition, and a year later, my vision healed. Logic gave me the courage to wait.

- **Temple and God:**

I asked: *If God is light, why would He need food or fear?* That reasoning guided my rebellion against rituals that didn't match the truth.

- **Torch Training:**

Running with my father's torch wasn't just raw fear. It was logic: *fear (leopard) + focus (torch) = faster run.* A rational equation turned terror into training.

### How Hercules and Me Reflects This:

The screenplay shows Neil's reasoning power again and again:

- **Temple Scene:** Neil’s defiance is not just emotional. He reasons through hypocrisy: if empathy doesn’t exist in ritual, then the ritual is false.
- **Walkman Learning:** His method works because he applies cause → effect: repetition → retention. It’s logic, not luck.
- **Parade Ground:** Commands shouted confuse him, but when he observes and reasons — *watching feet* → *matching rhythm* — logic solves what words could not.
- **Gym and Sculpture:** Strength and art don’t arrive magically. The screenplay shows logical building: training, repetition, proportion — cause leading to effect.
- **Pen Story:** Logic also guides morality — if he steals one pen, then the label of “thief” could follow him forever. Cause → effect.

✨ **Feuerstein link:** Logic turns fear into formula and rebellion into clarity. In *Hercules and Me*, Neil learns to follow reasoning instead of superstition, making every step — from torch runs to temples — part of a chain that makes sense.

## 15. VISUALIZE

### What it means (in simple words):

To visualize means to see something in your mind’s eye before it exists in reality. It is the ability to create a mental picture — of a goal, an object, or a process — and then use that picture to guide your actions. Without visualization, we are stuck only with what we see right now. With it, we can imagine possibilities, prepare for challenges, and create new worlds.

### In My Life (true reflections):

#### Torch Runs with the Leopard:

At night, when I ran with my father’s torch, I didn’t just run. I imagined a leopard chasing me, claws scratching, eyes glowing. That visualization turned fear into fire. Without the image, my run was ordinary. With it, I could break limits.

#### Cardboard Cars and Gliders:

As a child, I couldn’t afford Hot Wheels or real planes. But I could picture them. I visualized how cardboard could fold into a car, how a plastic bag could float as a parachute, how a

paper plane could glide across the hostel dormitory. The pictures in my head became experiments in my hands.

### **Sculpture:**

When shaping Hercules or David, I first saw them in my mind. I visualized the stance, the curl of hair, the balance of the body. Only then did my fingers follow. Each cut or press was guided by the inner vision of the statue already finished.

### **Classroom Survival:**

When teachers scolded or mocked me, I sometimes visualized them as cartoons — teachers on skates, heads too large, faces turning funny. These mental cartoons were not only humor, but survival. They gave me distance and control when I felt powerless.

### **Future Goals:**

Even before I had words like dyslexia, I visualized a life beyond humiliation. I saw myself running with pride, creating art, making films. Those images kept me alive when exams and punishments told me otherwise.

### **How *Hercules and Me* Reflects This:**

- **Torch Training Montage:** The screenplay shows Neil's visualization directly — the imagined leopard chasing him in the dark. Fear becomes visible for the audience because the film reveals what lives in his mind's eye.
- **Cardboard Inventions:** Gliders, cars, parachutes — each invention begins as a mental picture before becoming cardboard and string. The screenplay shows Neil sketching or folding while his vision guides the process.
- **Sculpting Hercules:** Scenes reveal Neil pausing, staring, visualizing the whole figure, then striking the clay at the right point. The audience sees that the statue exists in his imagination before it exists in his hands.
- **Classroom Cartoons:** Mental animation becomes cinematic when the film shows Neil imagining a teacher rolling on skates or slipping on the floor — visualization as rebellion and relief.
- **The Screenplay Itself:** *Hercules and Me* is born of visualization — an adult Neil carrying decades of images, compressing them into film scenes. The whole movie is proof that visualization transforms memory into meaning.

### ✨ Feuerstein link:

Visualization is the bridge between imagination and creation. It allows a child to rehearse strength before he has it, to design objects before he builds them, and to picture dignity before the world offers it. In *Hercules and Me*, Neil's torch runs, inventions, sculptures, cartoons, and even the film itself are acts of visualization made real. The function proves that what the mind can picture, the body and spirit can eventually create.

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## 16. HYPOTHETICAL THINKING

### What it means (in simple words):

Hypothetical thinking is the ability to ask “*What if...?*” It means imagining situations that have not yet happened, testing possibilities in the mind before acting in real life. Without this function, we are trapped in only what is. With it, we can foresee risks, invent new paths, and prepare for futures that may come.

### In My Life (true reflections):

#### Torch Runs — The Leopard “What If”:

When I trained at night, I imagined: *What if a leopard is behind me?* That single hypothetical made my legs burn with speed. Though no leopard was there, the question sharpened my training far more than fear of punishment ever could.

#### Inventions at Victoria:

As a boy, I constantly asked: *What if I fold cardboard this way? What if a plastic bag could act as a parachute? What if I tie threads differently so a glider can land safely?* Each “what if” became a real experiment — some failures, some triumphs.

#### Classroom Survival:

When mocked or punished, I often escaped by asking *What if this teacher slipped on roller skates? What if I could turn his shouting into a cartoon voice?* These mental hypotheticals didn't change the teacher — but they changed my ability to endure, to laugh inside, and to keep going.

#### Life Choices:

Later, when I was tempted to steal a pen after mine was lost, I asked: *What if I take it? What if tomorrow I am called a thief? What if my name is stained forever?* That hypothetical stopped my hand and preserved my dignity.

### Screenplay Creation:

Even when I wrote *Hercules and Me*, the whole act was hypothetical. *What if my story became a film? What if my pain could become light for others? What if a boy in another country, mocked like me, found courage through this story?* Those questions lifted my memories into a mission.

### How *Hercules and Me* Reflects This:

- **Torch Montage:** The leopard is never real — it is hypothetical. Yet the film makes it visible because Neil’s “what if” turns imagination into physical speed.
- **Invention Scenes:** The cardboard cars and gliders are born from hypotheticals. Neil imagines possibilities, then tests them with scraps and string.
- **Classroom Cartoons:** The screenplay dramatizes Neil imagining ridiculous versions of teachers — “what if” the teacher was on skates? These hypotheticals show the audience how he survives humiliation.
- **Moral Choices:** In the Reynolds pen story, Neil imagines consequences that haven’t happened yet. “What if I steal? What if I lose my name?” The hypothetical becomes a moral compass.
- **Film Creation (meta):** The entire movie is proof of hypothetical thinking — Neil asking what if his journey were shared, and turning that imagination into cinema.

### ✨ Feuerstein link:

Hypothetical thinking is the courage to step into what does not yet exist. In *Hercules and Me*, Neil’s torch runs, inventions, cartoons, moral choices, and even the film itself spring from “what if” questions. These hypotheticals are not fantasy escapes — they are training grounds for resilience, invention, and dignity. The function shows that by imagining futures, a child can shape the one he actually lives.

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## 17. TEST the Hypothesis

### What it means (in simple words):

Testing a hypothesis means taking an idea or prediction and trying it out in reality to see if it works. It is the step after “*what if*” — instead of just imagining, you experiment, check,

and learn from the result. Without this function, ideas stay as dreams. With it, imagination turns into knowledge and proof.

## **In My Life (true reflections):**

### **Torch Runs:**

The leopard was first a “what if.” But I tested it night after night. Would imagining a predator actually make me faster? The result proved itself: my speed improved until I tied with Ram, the fastest runner in school. The experiment turned fear into training.

### **Inventions at Victoria:**

I didn’t just think about cardboard cars or parachutes. I built them. I folded, glued, cut, and threw them out windows. Some failed, some glided. Each test gave me evidence — angles mattered, thread length mattered, balance mattered. Hypotheses became experiments, experiments became lessons.

### **Eyesight Story (outside screenplay):**

Doctors said glasses were permanent. I tested a different hypothesis: that with time, exercises, and natural herbs, my eyes could heal. I went without glasses for a year, testing patience and faith. When the doctor later confirmed my eyesight improved, the test became proof.

### **Classroom Cartoons:**

When teachers scolded me, I tested another hypothesis: *What if I turn them into cartoons in my head?* I imagined them dancing or rolling on skates. The result? I could endure humiliation without breaking. A small test, but one that saved my spirit.

### **Moral Tests:**

When offered the chance to steal a pen, I tested a moral hypothesis: *If I let it go, will I keep my dignity?* The result was clear. The object was gone, but my name stayed clean.

## **How Hercules and Me Reflects This:**

- **Torch Montage:** The leopard vision is dramatized not as fantasy but as experiment — Neil runs again and again, testing whether imagination can produce real speed.

The race result proves it works.

- **Invention Scenes:** The screenplay shows trial and error — cardboard gliders dropping, parachutes failing or landing soft, cars rolling. Each experiment is a visible test of a child’s hypothesis.
- **Eyesight Reference (voiceover / narration):** Neil recalls testing his belief that eyes can heal naturally, showing hypothesis-testing beyond academics.
- **Classroom Cartoons:** Mental experiments are turned cinematic — a teacher on skates, exaggerated faces. The audience sees Neil testing if humor can relieve pain.
- **Reynolds Pen Story:** The hypothesis is moral: *What happens if I steal?* The film shows Neil rejecting the option because he has already tested the outcome in his mind.

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✨ **Feuerstein link:**

Testing the hypothesis is how imagination becomes knowledge. In *Hercules and Me*, Neil’s runs, inventions, cartoons, eyesight experiments, and moral trials all show the courage to take “what if” and push it into reality. Each test produces either failure or proof — but both are valuable. This function teaches that growth does not come from ideas alone, but from the willingness to try, fail, and try again until truth reveals itself.

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## 18. COUNT the details

### **What it means (in simple words):**

Counting the details means noticing and keeping track of small parts — numbers, steps, measures, or elements that add up to the whole. It is the ability to break things down and make sure nothing important is missed. Without this, work becomes sloppy or incomplete. With it, accuracy and progress become visible.

### **In My Life (true reflections):**

**Torch Training:**

I never just said “I ran.” I counted how many sprints I could do, how many nights I trained, how long it took me to reach the finish. Each number gave me proof that I was improving, even when others doubted.

**Art and Sculpture:**

When copying Donald Duck, I noticed and counted tiny details — the exact number of feathers, the curve of the beak, the position of the eyes. In sculpture, I tracked curls of hair, muscle proportions, folds of clothing. Missing one detail could throw off the whole figure.

**Exams and Errors:**

Even in failure, counting details was present. I once wrote “ $9 - 4 = 13$ .” The mistake was wrong in logic, but right in detail — I had carried the numbers correctly. My error proved I was counting carefully, even if my operation slipped.

**Craft and Inventions:**

When building cardboard cars or gliders, I measured folds, counted wings, tied threads to precise lengths. A glider would not fly unless the details balanced. Counting became the difference between a crash and a glide.

**Everyday Life:**

I remembered the details of ridicule — the exact words used, the frequency, the faces of those who mocked me. These painful counts also shaped my hunger for respect.

**How Hercules and Me Reflects This:**

- **Torch Montage:** The screenplay shows Neil repeating runs, counting his progress silently as each sprint builds into endurance.
- **Classroom Scene (math):** The “ $9 - 4 = 13$ ” error is portrayed with honesty — showing that he remembered the numbers but struggled with the operation. Even mistakes are precise.
- **Sticker Copying:** When Neil draws Donald Duck, the audience sees him carefully reproduce every line, curve, and shape — counting visual details until the drawing matches the sticker.

- **Sculpting Sequences:** Chiseling clay, Neil counts curls of hair, muscle striations, folds of fabric. The audience feels the weight of details shaping the whole statue.
- **Invention Scenes:** The glider's thread length, the parachute's folds, the cardboard car's symmetry — each is counted and tested.
- **Bullying Scenes:** Even insults are remembered detail by detail, making Neil's later defiance stronger because he carries the exact history.

### ✨ Feuerstein link:

Counting details is the discipline of completeness. It proves that big achievements are built from small, exact parts. In *Hercules and Me*, Neil's torch runs, cartoons, sculptures, inventions, and even his mistakes show that progress comes not from blur but from precise detail. By counting steps, curls, folds, and words, he turns chaos into order and struggle into mastery.

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## 19. Make a PLAN

### What it means (in simple words):

Making a plan means organizing steps before acting. It is the ability to look at a goal and say: "First I will do this, then that, and finally that." Without planning, energy scatters and mistakes repeat. With it, even big challenges become possible because each step has an order.

### In My Life (true reflections):

#### Torch Training:

I didn't just run wildly. I planned my training: start with short sprints, then imagine the leopard for extra speed, then stretch to longer distances. The plan made me faster, while fear alone would have left me broken.

#### Building the Gym:

When I wanted to create a gym at school, I first remembered what the old bodybuilder had shown me years earlier. I sketched diagrams of pulleys, benches, and bars. I explained the plan to the principal step by step. Because I had a clear plan, he trusted me to set it up, and later even trained me himself.

### **Sculpture:**

When shaping Hercules or David, I didn't begin by hacking at clay randomly. I planned the proportions — build the inner frame with wood, thaw and straw, measure the height, the arm span, the position of the head. Only then did I begin chiseling detail by detail. The plan held the statue together.

### **Inventions at Victoria:**

My cardboard cars and parachutes worked because I planned the folds and ties before cutting. I knew what would happen if I folded first or tied first. Without a plan, I couldn't add wheels to the cars or the glider would crash before flying.

### **Exams and Study Loopholes:**

Even in escaping pressure, I planned. I signed up for school concerts and rehearsals as a strategy — not for fame, but as a planned way to survive endless study hours. That plan gave me relief and space.

### **Screenplay Writing:**

Years later, when writing *Hercules and Me*, I planned the sequence of scenes: temple, torch, Walkman, bullying, sculpture. Each was chosen and placed with care so the story would carry meaning, not just memory, and surprisingly the story was laid out in exactly the same sequence as it occurred back then.

### **How Hercules and Me Reflects This:**

- **Gym-Building Sequence:** The screenplay highlights sketches, diagrams, and a boy presenting a structured plan to the principal. His preparation earns trust and space to act.
- **Sculpting Scenes:** Neil pauses, studies proportions, then works. The audience sees that the statue is guided by plan, not accident.
- **Invention Scenes:** Cardboard, thread, and paper are handled with intention — steps unfold in sequence, each clearly pre-planned.
- **Concert Loophole:** The screenplay shows Neil entering rehearsals deliberately, using it as a survival plan to escape pressure.
- **The Screenplay Itself:** *Hercules and Me* is not a collection of random memories. It is a carefully planned sequence where childhood fragments become a coherent narrative.

### ✨ Feuerstein link:

Making a plan is how vision becomes action. In *Hercules and Me*, Neil learns again and again that success doesn't come from chaos, but from steps ordered with intention. From torch runs to inventions, from gym sketches to film writing, every triumph grows from a plan. The function proves that planning is not just organization — it is survival, dignity, and the secret map from weakness to strength.

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## 20. Use CATEGORY labels

### **What it means (in simple words):**

Using category labels means grouping things under the right name so they are easier to understand, remember, and compare. A label is not just a word — it is a handle that organizes experience. Without categories, life feels scattered. With them, patterns emerge and meaning becomes clearer.

### **In My Life (true reflections):**

#### **Bullying Labels:**

When classmates mocked me as *Mota* (fatty), that was a category label forced onto me. It placed me in a box of weakness. For years, I carried the sting of that word until I broke it by training and reshaping myself.

#### **Invention Labels:**

I gave names to my experiments. My cardboard car was not “just a toy” — it was a “proof.” My night runs became “Leopard Training.” These category labels turned private acts into rituals and milestones I could repeat and measure.

#### **Learning Tools:**

I labelled my Walkman as my “teacher.” That category helped me reframe a machine as a source of knowledge, equal to any schoolmaster. By doing so, I built dignity where others saw failure.

#### **Craft Labels:**

Sculptures became categories of heroes. David was the obedient figure of discipline, while Hercules was the rebel of strength. Labeling these statues helped me understand my own identity — I was closer to Hercules than David.

### Everyday Survival:

I often labelled teachers, classmates, and events in categories that helped me cope: “enemy,” “friend,” “opportunity,” “trap.” These labels were mental shortcuts to decide how to act.

### How *Hercules and Me* Reflects This:

- **Mockery and Mota (fatty):** The screenplay shows Neil being labelled *Mota* (fatty). That word is not just teasing — it is a category that wounds and defines him, until he fights back.
- **Leopard Training:** Torch runs are given a name and become a ritual. The label makes the practice repeatable and meaningful.
- **Walkman Teacher:** The Walkman is explicitly shown as “teacher,” turning an object into a mentor category.
- **Sculpture of Heroes:** Hercules and David are not just statues, but categories of identity — rebellion versus obedience. Neil chooses Hercules as his label.
- **Reynolds Pen:** Even an object becomes a category label — not just a pen, but a symbol of dignity or theft, depending on choice.
- **Narrative Labels:** The whole film labels key images (torch, statue, cockroach) so they stand as categories of meaning, not random memories.

### ✨ Feuerstein link:

Category labels are mental containers — they make experiences teachable, repeatable, and comparable. In *Hercules and Me*, Neil learns that labels can wound (*Fatty*) or uplift (*Leopard Training, Teacher Walkman*). By choosing his own categories, he transforms insult into strength, toys into inventions, and statues into symbols of identity. This function proves that naming is never neutral — it shapes how the world is remembered and how the self is defined.

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## 21. Consider POINT of VIEW

### **What it means (in simple words):**

Considering point of view means looking at a situation through someone else's eyes, not only your own. It is stepping out of your own position to see how things appear from another angle. Without this function, we remain locked inside our own story. With it, we gain empathy, perspective, and wisdom to act more thoughtfully.

### **In My Life (true reflections):**

#### **Temple Cockroach:**

When I saw the priest crush a cockroach during worship, I didn't just see from the priest's point of view — where it was dirt to be erased. I imagined the cockroach's family waiting for it. That shift in point of view planted rebellion in me against cruelty and blind ritual.

#### **Friends Who Were Bullied:**

When Pushkar's food was stolen, I didn't just see a boy without lunch. I imagined his hunger in my own stomach. When Madhu was mocked for his skin color, I felt the shame as if it were mine. Considering their point of view is what drove me to defend them.

#### **My Father:**

When my father watched me struggle in school, I often imagined how he felt — his hope, his quiet pain, his pride mixed with fear. By seeing myself from his eyes, I understood my failures differently, not just as my own shame but as his concern.

#### **Teachers and Bullies:**

Even with those who mocked me, I sometimes considered their point of view. Many bullies hid their own insecurity. Some teachers feared losing control of a noisy class. This perspective helped me fight without hate.

#### **Screenplay Creation:**

When writing *Hercules and Me*, I constantly asked: *How will this look from the audience's point of view?* Not just my memory, but how a stranger in another country would experience it. Considering others' perspectives made the film universal, not only personal.

### **How Hercules and Me Reflects This:**

- **Temple Scene:** The film shows Neil watching the priest and the cockroach, letting the audience experience both perspectives — the authority above and the life below.
- **Bullying Scenes:** When Pushkar and Madhu are mocked, Neil responds by stepping into their point of view. The audience feels the hunger, shame, and fear through Neil's eyes.
- **Father's Torch:** In the night run, Neil doesn't just run for himself. The torch in his father's hand represents his father's perspective — pride and hope carried forward.
- **Classroom Scenes:** Neil often survives by shifting point of view — imagining teachers as cartoons, turning mockery into comedy, reframing their actions through a new lens.
- **The Film's Voice:** The narration and structure itself consider the point of view of viewers — inviting them to see life through the eyes of a dyslexic child and also through the empathy of an adult storyteller.

#### ✨ Feuerstein link:

Considering point of view transforms self-centered struggle into shared humanity. In *Hercules and Me*, Neil's story reveals that strength grows not only from defending himself but from entering the eyes of a friend, a parent, even a tiny insect. This function proves that perspective-taking is not weakness — it is wisdom, allowing rebellion to be rooted in empathy and storytelling to be rooted in universality.

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## 22. Project RELATIONSHIPS

### What it means (in simple words):

Projecting relationships means seeing how things connect to each other — cause to effect, past to future, one action to another. It is the ability to say: "If this is true here, then it will also matter there." Without it, moments feel isolated. With it, life becomes a chain of meaning where each part explains or builds on the next.

### In My Life (true reflections):

#### Clay to Sculpture to Screenplay:

As a boy, I played with flour dough, shaping lions and toys. Later, I sculpted David and

Hercules in clay. Years after, I wrote *Hercules and Me*. Each stage was connected. The early play projected into the sculptures, which projected into the film.

### **Torch Runs to Race to Life:**

Night runs with my father's torch projected into the school race where I tied with Ram (the fastest runner in our class). That moment projected again into my lifelong belief that fear can become fuel. The torch was never just for one run — it became a chain across decades.

### **Mockery to Strength to Respect:**

The insults of *Mota (fatty)* projected into my decision to train. That training projected into strength. That strength projected into respect. Without projecting relationships, mockery would have remained only pain. Instead, it became the seed of dignity.

### **Pen Story:**

When I chose not to steal a Reynolds pen, I projected the relationship forward: one act of theft today could label me a thief tomorrow. Protecting my name in the present protected my identity in the future.

### **Screenplay Creation:**

When I gathered memories, I saw how they related — how a temple moment connected to a sculpture, how bullying connected to rebellion, how inventions connected to resilience. Writing the screenplay was the act of projecting relationships until fragments became a full story.

## **How Hercules and Me Reflects This:**

- **Montages:** The film links repeated runs, punishments, or inventions into progress. Each shot is connected to the next, showing growth as a relationship, not random scenes.
- **Torch Arc:** The screenplay connects the secret night run with the final race, and later with adult voiceover — projecting one torch into many stages of life.
- **Temple Scene to Statue:** The hypocrisy revealed in the temple projects forward into Neil's later sculpting of Hercules and not any Indian Idols or Gods. Rebellion is not random — it is relational.

- **Bullying to Strength:** Mockery and humiliation are shown as seeds that grow into training, strength, and defiance.
- **Closing Montage:** The end sequence projects childhood fragments — Walkman, torch, sculpture — into adulthood, showing how relationships across decades build meaning.

### ✨ Feuerstein link:

Projecting relationships is how fragments turn into story. In *Hercules and Me*, every run, insult, invention, and sculpture is linked to what comes after. The boy's life is not random suffering — it is a chain of causes and consequences that project into resilience and light. This function proves that once relationships are seen, no experience is wasted; every moment belongs to a greater whole.

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## 23. PERSEVERE – don't give up!

### **What it means (in simple words):**

Perseverance means continuing even when things are hard, painful, or humiliating. It is the decision not to quit, even after failure or mockery. Without perseverance, talent and effort collapse under pressure. With it, small steps accumulate into transformation.

### **In My Life (true reflections):**

#### **Exams and Failures:**

Year after year, I failed in exams. Teachers scolded me, classmates laughed, and systems ignored me. It would have been easy to give up. But perseverance meant staying in the fight, trying again, drawing cartoons when reading failed, inventing new methods when old ones broke.

#### **Torch Runs:**

Training at night was terrifying. Fear of the leopard, exhaustion, and loneliness pressed me

down. But I returned again and again, each night choosing not to quit. That perseverance carried me to tie with Ram, the fastest runner in school.

### **Sculpture:**

When my first Hercules statue was rejected, the easier choice was to stop. Instead, I persevered, sculpted David the next year, and came back again with Hercules — stronger, clearer, more defiant. Clay became my proof of persistence.

### **Bullying and Mockery:**

Being called *Mota* (fatty) cut deep. But I refused to let insults be the end. Perseverance meant standing up, training, and slowly changing the way others saw me.

### **Screenplay Creation:**

Even as an adult, when I tried to share my story, many mocked me again. For years, people dismissed me. Perseverance meant holding on, refining, and finally creating *Hercules and Me*. That film is living evidence of not giving up.

### **How Hercules and Me Reflects This:**

- **Classroom Struggles:** The film shows Neil returning to tasks he fails at — copying lines, attempting math, enduring punishments — but never fully breaking.
- **Torch Training:** Perseverance is dramatized as Neil returns night after night, running despite fear, exhaustion, and isolation.
- **Sculpting Arc:** The rejection of his first statue is not the end. The screenplay shows him persevering until the Hercules statue stands tall.
- **Bullying Sequences:** Each humiliation is answered by resilience. Neil doesn't surrender; he grows stronger until the balance shifts.
- **Closing Montage:** The final sequence itself is proof of perseverance — years of struggle condensed into one arc of resilience and light.

### **✨ Feuerstein link:**

Perseverance is the muscle of the mind. In *Hercules and Me*, Neil's life shows that talent alone is not enough — it is the refusal to quit, night after night, failure after failure, that builds strength. Every torch run, every sculpture, every page of the screenplay exists because he did not give up. This function proves that perseverance is not only survival — it is victory stretched over time.

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## 24. “Just a moment...Let me think!”

### **What it means (in simple words):**

This function is about pausing before reacting. Instead of rushing, it means taking a breath and giving the brain a chance to process. It is the ability to create space between action and response. Without this, we act impulsively and regret it. With it, we choose with clarity, dignity, and purpose.

### **In My Life (true reflections):**

#### **Reynolds Pen Story:**

When I lost my pen, classmates urged me to steal one back. In that moment, anger and shame could have pushed me to act. But I paused. “Just a moment... let me think.” I imagined the effect: the label of *thief* would follow me forever. That pause saved my dignity.

#### **Torch Training:**

Before each run, fear rushed through me. Dogs barked, darkness pressed in, the imagined leopard clawed at my back. If I ran impulsively, panic tripped me. But when I paused, breathed, and focused on the torch, the run turned steady. The pause made speed possible.

#### **Temple Scene:**

When I saw the priest crush the cockroach, I could have screamed or attacked. Instead, I paused. That moment of silence sharpened my rebellion. By thinking before reacting, I found the words that cut deeper than anger: “*Why do you bow to stone but crush life?*”

#### **Bullying:**

When mocked as *Mota (fatty)*, sometimes I shoved back. But often I paused just long enough to choose the better response — training harder, planning revenge through dignity instead of violence. That pause gave me strength rather than trouble.

#### **Writing the Screenplay:**

Even in writing, I practiced this function. Instead of pouring out everything at once, I paused, thought, and asked: *What belongs here? How will this sound to the world?* The pauses made the story clearer.

## How *Hercules and Me* Reflects This:

- **Reynolds Pen Scene:** The camera lingers on Neil's hesitation. The pause is visible. In silence, he imagines the consequences and chooses dignity.
- **Torch Runs:** Before sprinting, Neil pauses, breathes, grips the torch — a cinematic beat that shows thought before action.
- **Temple Scene:** The moment after the cockroach is crushed is pure silence. Neil pauses, then speaks. That pause makes his words sharp and unforgettable.
- **Bullying Moments:** Instead of constant retaliation, the film shows Neil pausing — weighing whether to respond with humor, silence, or defiance.
- **Montage and Voiceover:** Adult Neil reflects, showing that many choices were shaped not by immediate reaction but by moments of thought.

### ✨ Feuerstein link:

“Just a moment... let me think” is the seed of wisdom. It creates space where choice is born. In *Hercules and Me*, Neil's pauses — at the temple, with the pen, before a run, in the face of insult — are not weakness, but strength. This function proves that even a child dismissed as impulsive or slow can carry the deepest intelligence: the power to wait, think, and then act with clarity.

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## 25. Give THOUGHTFULLY word

### What it means (in simple words):

This function is about choosing words with care — not blurting, not copying others, but shaping a response that is precise, respectful, and true. It means speaking in a way that carries weight, so words themselves become acts of dignity. Without this, communication becomes noise. With it, words can change relationships, open doors, and cut through cruelty.

### In My Life (true reflections):

#### Reynolds Pen Story:

When classmates told me to steal a pen to replace my lost one, I could have argued or stayed silent. Instead, I answered with just four words: “*But I would care.*” That short,

thoughtful response ended the debate. It carried my whole identity — that my name mattered more than an object.

### **Temple Scene:**

When the priest crushed the cockroach, I did not scream. I waited, then asked: “*Why not him?*” Three words — carefully chosen — exposed the hypocrisy more than a long lecture ever could. It’s not a literal question, but a rebellion: *Why do you bow to stone but crush life?*

### **Bullying and Mockery:**

When called *Mota* (fatty), I did not drown in explanations. Sometimes one phrase — “*Nasty boy*” — turned the insult back. Thoughtful answers don’t always mean soft words; sometimes they mean sharp words that restore balance.

### **Explaining My Work:**

When I showed gym designs or inventions, I explained them step by step in simple, exact words. This clarity earned trust from my principal, who gave me space to build the gym. My words built opportunity.

### **Film Storytelling:**

Even as an adult writing *Hercules and Me*, I learned that a screenplay is not about endless pages — it is about choosing the right words, dialogue, and voiceover so the story shines. Every line was crafted to carry maximum truth with minimal words.

### **How Hercules and Me Reflects This:**

- **Reynolds Pen Scene:** The pause, then the quiet answer — “*But I would care*” — shows that careful words can be stronger than argument.
- **Temple Scene:** Neil’s “*Why not him?*” becomes a lightning-bolt line, turning silence into rebellion.
- **Bullying Moments:** A sharp, simple reply breaks the power of insult without a fight.
- **Gym Sequence:** Words and explanations win over authority, proving that careful communication creates opportunity.
- **Closing Narration:** The voiceover lines are all thoughtfully worded, carrying decades of struggle in sentences anyone can understand.

### ✨ Feuerstein link:

Thoughtful answers are not many words, but chosen words. In *Hercules and Me*, Neil learns that one phrase — “But I would care,” “Why not him?” — can outweigh lectures, punishments, or mockery. This function proves that speech is not about talking more, but about speaking with precision, truth, and dignity.

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## 26. Use PRECISION and ACCURACY

### What it means (in simple words):

Precision and accuracy mean doing things *exactly right*, not “almost right.” It is the ability to hit the mark — in words, in movement, in craft. Precision is careful attention to detail; accuracy is getting it correct. Without them, effort is wasted or results are sloppy. With them, work becomes trustworthy and powerful.

### In My Life (true reflections):

#### Donald Duck Drawing:

When I copied Donald Duck from a sticker, it wasn’t enough to get “close.” I had to match the beak, the curve of the eye, the exact tilt of the head. My accuracy proved that I could see and reproduce what others thought impossible.

#### Torch Runs:

Speed was not just about running wildly. Precision meant counting steps, holding form, gripping the torch at the same angle every night. These small accuracies turned fear into a measurable improvement.

#### Bodybuilder Monohar’s (Also Known as Mr. Little Hercules) Skating Trick:

Monohar once rolled across the floor on skates in a way others thought could not be repeated. I studied it, broke it down, and executed the move with accuracy. Precision — not chance — made me succeed where others had failed.

#### Sculpture:

In clay, a single wrong proportion could collapse a statue. Precision of hand and eye was survival. Each muscle, hair curl, and fold had to be exact. Accuracy was the difference between a pile of clay and Hercules standing strong.

### Screenplay Writing:

When shaping *Hercules and Me*, accuracy mattered as much as memory. Each scene had to be placed faithfully, each line chosen carefully, so truth was not lost. Precision in storytelling kept the film honest.

### How *Hercules and Me* Reflects This:

- **Donald Duck Scene:** The audience sees Neil replicate the cartoon with uncanny accuracy — proof that his mind works through detail, not blur.
- **Torch Montage:** The camera shows repeated runs, with Neil’s grip, rhythm, and stride precise each time, leading to progress.
- **Monohar’s Challenge:** The film dramatizes Neil repeating Monohar’s rolling trick — an act of exactness that silences doubt.
- **Sculpting Sequences:** Close-ups of hands chiseling, fingers smoothing, eyes measuring show accuracy transforming clay into statue.
- **Classroom Math Scene:** Even mistakes (like “ $9 - 4 = 13$ ”) show precision — the numbers are correct, even if the operation slips.
- **Narration and Dialogue:** Carefully worded lines in the film carry accuracy of meaning, not vagueness.

### ✨ Feuerstein link:

Precision and accuracy are acts of respect — respect for detail, for truth, for craft. In *Hercules and Me*, Neil’s drawings, runs, sculptures, inventions, and even his words show that accuracy is not perfectionism, but clarity. This function proves that when life mocks you as sloppy or slow, precision is the quiet answer that turns doubt into proof.

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## 27. VISUALLY Carry & Copy

### What it means (in simple words):

This function is the ability to take in an image with your eyes, carry it in your mind, and then reproduce it. It is not tracing, but holding and transferring what you see. Without it,

copying from board to notebook, or image to paper, feels impossible. With it, the bridge between sight and hand becomes strong, turning observation into creation.

## **In My Life (true reflections):**

### **Donald Duck Sticker:**

As a boy, I held a Donald Duck sticker in front of me. I looked, memorized the shape of the beak, the curve of the eyes, the tilt of the head — then carried it in my mind just long enough to draw it on paper. This was not tracing; it was visual carry and copy. Each success proved my mind worked differently, through images, not through lines of silent text.

### **Blackboard Struggles:**

Copying from the blackboard was harder. Words blurred, lines slipped away, but sometimes I managed to hold a sentence in my eyes and then carry it to my notebook. For me, each transfer was a victory. It showed that I could bridge the gap, even if only for a few words at a time.

### **Craft and Sculpture:**

When I built cardboard cars or sculpted clay, I first carried the image in my mind — a wheel, a wing, a curl of hair — and then reproduced it with my hands. Visual carry and copy was the foundation of my art.

### **Mental Cartoons:**

Even in moments of mockery, I used this function. I carried the teacher's angry face in my mind and copied it into a funny cartoon version, giving me both relief and rebellion.

### **Screenplay Writing:**

Years later, when I wrote *Hercules and Me*, I carried entire scenes in my mind — the torch, the temple, the classroom — and copied them into words. The whole film is a giant act of visual carry and copy: transferring inner pictures into a form others can see.

## **How Hercules and Me Reflects This:**

- **Donald Duck Scene:** The audience watches Neil glance at a sticker, then reproduce the cartoon with uncanny accuracy — the essence of visual carry and copy.
- **Blackboard Copying:** Scenes show Neil struggling, sometimes filling gaps with loops, but also succeeding in transferring words from eye to hand.

- **Craft and Sculpture:** The screenplay emphasizes Neil looking, holding an image in his head, and then copying it into cardboard or clay with precision.
- **Cartoon Imagination:** Teachers transformed into skaters or clowns in Neil’s mind are a playful version of visual copy — holding a face and redrawing it differently.
- **The Film Itself:** *Hercules and Me* is the ultimate copy — life carried visually in memory, then transferred to a screenplay and screen for the world to see.

✨ **Feuerstein link:**

To visually carry and copy is to prove that the mind can be both camera and hand. In *Hercules and Me*, Neil’s drawings, sculptures, and inventions show that even when words failed him, his visual memory carried truth across. This function proves that for some learners, copying is not weakness — it is artistry, a different doorway into knowledge and creation.

## 28. Show SELF-CONTROL

### What it means (in simple words):

Self-control means choosing how to act, even when emotions push you toward anger, fear, or impulse. It is the ability to hold back, to channel energy instead of exploding. Without it, reactions create regret. With it, discipline and dignity appear, even in hard moments.

### In My Life (true reflections):

#### Bullying and Mockery:

When classmates called me *Mota* (fatty), my body wanted to fight, to scream, to collapse. But self-control meant not giving them that victory. Sometimes I pushed back firmly, but mostly I used the anger as fuel for training. Instead of losing myself, I shaped my strength.

#### Temple Cockroach:

Seeing the priest crush the cockroach filled me with rebellion. My first instinct was to shout. But I held back. I chose silence, then words. That control gave birth to a sharper question: “*Why not him?*” Self-control turned rage into clarity.

#### Reynolds Pen Story:

When urged to steal, I felt the pull of shame and anger. But I stopped myself. I kept control,

refusing to be dragged into a label that wasn't mine. Losing the pen was painful — but keeping my name clean mattered more.

### **Torch Training:**

Running in the dark with fear pressing on me, I wanted to give up, sit down, or cry. But I controlled the panic, kept moving, and held the torch steady. That self-control turned fear into training.

### **Classroom Humiliation:**

When scolded harshly, sometimes I turned teachers into cartoons in my mind instead of exploding. That quiet trick of self-control kept me from punishments and preserved my inner fire.

### **How Hercules and Me Reflects This:**

- **Bullying and Mockery:**

When classmates called me *Mota* (fatty), my body wanted to fight, to scream, to collapse. But self-control meant not giving them that victory. Sometimes I pushed back firmly, but mostly I used the anger as fuel for training. Instead of losing myself, I shaped my strength.

- **Dark Night in Victoria Hostel Hospital:**

Being Sick and having Jaundice, I was made to spend the night alone in the abandoned hospital on the school grounds. The building creaked, shadows shifted, ghost stories echoed in my mind. Fear rose in waves — I wanted to run, to scream, to beg. There was no one to help or listen to my scream. But I held control. I stayed the night, facing every sound without fleeing. That night of self-control over fear became a turning point — proof to myself that I could master terror and walk through darkness.

- **Temple Cockroach:**

Seeing the priest crush the cockroach filled me with rebellion. My first instinct was to shout. But I held back. I chose silence, then words. That control gave birth to a sharper question: "*Why not him?*" Self-control turned rage into clarity.

- **Reynolds Pen Story:**

When urged to steal, I felt the pull of shame and anger. But I stopped myself. I kept control, refusing to be dragged into a label that wasn't mine. Losing the pen was painful — but keeping my name clean mattered more.

- **Torch Training:**

Running in the dark with fear pressing on me, I wanted to give up, sit down, or cry.

But I controlled the panic, kept moving, and held the torch steady. That self-control turned fear into training.

- **Classroom Humiliation:**

When scolded harshly, sometimes I turned teachers into cartoons in my mind instead of exploding. That quiet trick of self-control kept me from punishments and preserved my inner fire.

✨ **Feuerstein link:**

Self-control is strength turned inward. In *Hercules and Me*, Neil's life proves that dignity is not found in shouting louder, but in holding steady — in turning anger into training, fear into speed, and insult into art. This function shows that self-control is not silence, but mastery: the choice to act from clarity, not impulse, even when the world mocks or crushes.

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## Closing Note

Jeanne, writing this mapping has been far more than an intellectual exercise — it has been a journey of self-recognition. For years I tried to share this story, but many mocked me, many dismissed me, and some even laughed. Yet somehow, even before I had words like *dyslexia*, I believed it was real and worth carrying.

When I finally learned — only at the end of May 2025 — that I am dyslexic, the word itself became a turning point. It gave a new mission to what I had already been living in silence. Even the song *Move Alone* was created years before I knew the name; Sandy asked me to hold it back then, and only now I see why. What once felt like a solitary song has become an anthem for this very journey.

Through your guidance, I can now see that every moment of my life — torch runs, sculptures, Walkman loops, temple rebellions — was already shaping my cognitive and emotional functions. You have given me the language to name strengths I carried all along, but could never describe.

What moves me most is how this path has unfolded in perfect synchronicity: Sandy, Jan, and you — three lives across continents, yet aligned on the same wavelength to guide me. It feels as though God placed torches along my path, each of you holding one, so that I could finally see both the strengths within me and the destiny before me.

For this, I thank you with all my heart. I feel not only mentored but truly accompanied — as though my journey is no longer solitary, but shared with family.

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